











AMAZING In your pocket

While you're on the move this Festival, stay in touch with our AMAZ!NG app.

It is the quickest and easiest way to book tickets, but you can also find a show to see, explore Grahamstown, and get the inside track on all our award winners. PLUS read the latest reviews and Festival news.





features

browse shows

deciding what to see? browse by genre, date, venue and find your next moment of amazing!

book tickets

beat the queue! book tickets on the app and collect them from our self-service terminals.

stay on top of things

find out about the award winners first; get the latest news and reviews.

· be organised

whether you have booked your tickets online or on the app, see them all in one place.

• find your way

see our handy venue maps or track the progress of our hoppers to get around town easily.



follow us on:











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2018 Festival Programme Update

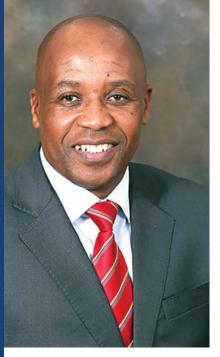
We will be publishing an update to our Programme which will be available in Grahamstown throughout the Festival, at all of our Box Offices and Information Kiosks. This update will contain the latest possible information on performances and events, changes, cancellations and additional shows, a daily diary map, local emergency services number, etc and is a must-have for all Festival-goers.

Latest Programme changes and updates available at

www.nationalartsfestival.co.za

Disclaimer: The Festival organisers have made every effort to ensure that everything printed in this publication is accurate. However, mistakes and changes do occur, and we do not accept any responsibility for them or for any inaccuracies or misinformation within advertisements. Artists provide images, logos and advertisements and we accept no responsibility for the quality of reproduction in this publication.

Cover image: Musa Hlatshwayo Cover photo: Simanga Zondo Cover design: Nathan Nadler-Nir



Welcome to the **Home of Legends**

Welcome, once again, to our magnificent Province, the Home of Legends!

It is my fervent belief that the Eastern Cape is home to South Africa's warmest and most engaging people, and I join with each and every resident of our Province in welcoming you to this jewel in our artistic crown: the 44th National Arts Festival.

Every year the Festival gives us an opportunity to reflect on who we are as South Africans, what our opportunities are, and how best to deal with the multitude of challenges we face. It nourishes us and gives us the courage and the inspiration to do more, to be better. This year is no different, and I applaud our artists and performers for the passion and hard work they bring to our galleries and stages, and for telling our South African stories in a multitude of languages and across all genres.

Over the 11 days of the Festival we hope you will be entertained, challenged and inspired, and as you leave to return to your homes we will say farewell as new friends - Ubukho benu busizalele amathokazi iindlezane zangomso, nihambe kakuhle.



BULELWA TUNISWA MEC: SPORT, RECREATION, ARTS AND CULTURE



JENNY PHEIFFER **HEAD: BRAND SPONSORSHIP & EVENTS, STANDARD BANK**

Giving a voice to the voiceless

It's that time again! Once more the Eastern Cape has rolled out the red carpet for the hundreds of artists, traders, arts lovers, journalists and everyone else who has made the journey to join our feast of the arts.

This year's National Arts Festival is one in which an emphasis is being placed on giving a voice to the voiceless in our society, something that is timeous and vital in our emerging democracy. At the same time we recall and commemorate the legacy and values of two giants from our Province - Nelson Mandela and Albertina Sisulu, both of whom would have commemorated their 100th birthdays this year were it not for their passing.

So it is a significant moment in our history and we are pleased you have chosen to be part of it. We urge you to leave the Province inspired and with great memories that you will treasure forever, but also that you will buy some mementoes and artwork hand-made by our crafters and artists. That way you will always have a piece of the Home of Legends in your own home, and a reminder that we need to see you return again and again!

Enjoy the magnificent work of our visual artists, the crown jewel that is the Eastern Cape Ensemble, and experience some moving moments in the company of our musicians at Dakawa. And then hit the streets of Grahamstown as we see you at the Street Parade and on the sidelines of the second Premier's Cup soccer tournament.

A lot of work goes into the planning of this iconic event, and we hope that the fruits of our labours satisfy and inspire you....Enjoy!

Recreate, revive and remix

We begin our annual journey to another exciting gathering to celebrate our living heritage and creative impulse as a society at the National Arts Festival. The Festival's promise of 11 days of amazing is a challenge to all of us art lovers and creatives. Those of us who will converge on the culture bowl of Grahamstown and those who are only going to be there in spirit are challenged to hold up and celebrate the flowers of the nation as called on by of the beautiful album of the same name by one of our legends, the great jazz trombone player, Jonas Gwangwa.

This year, we stand with all who dare to rise and say: "Although art may have different meaning for you as it does for me. Art is something for everyone." Art is hard work... Art is beautiful... Art is innovative... Art is my heritage... Art is my future... Art is endless... Art is the Children's Arts Festival; the Creativate Digital Arts Festival, the Standard Bank

The SBJF is an important feature of the events that shape our National Arts Festival. This year's programme is extraordinary and unmissable with world class young musicians who are taking inspiration from the legacies of their forebears to recreate, revive and remix great South African works for a new youthful generation of audiences. Their inspired creativity is at the heart of why we keep supporting the art. It defines our hope for a brighter day for our country and the world.

On behalf of all of us at Standard Bank, I wish you an enjoyable and inspiring National Arts Festival and encourage you to reflect about what Art is... to you.



MINISTER NATHI MTHETHWA
MINISTER OF ARTS AND CULTURE

AYANDA MJEKULA CHAIR, NATIONAL ARTS FESTIVAL BOARD

A preserve of free expression

On behalf of the Department of Arts and Culture I welcome you to another edition of South Africa's National Arts Festival.

The Department continues to provide support and endorsement to this critical event cognisant of the role it plays in championing the arts, providing stages for hundreds of our artists to present their work and for illustrating how an event of this magnitude can make a difference in the lives of so many. In the course of doing so we are particularly pleased to note the renewal of the public-private partnership that has been at the core of this event for so many years as Standard Bank have re-pledged their commitment to the Festival for the next three years.

This year's Festival boasts a programme that is as diverse as ever – featuring artists who have travelled from around the world and across the continent to take part. As a South African it is a strong reminder not just of our roots as a people, but also of the role we play on the world stage and of our place as members of a global community.

Closer to home, the Festival continues to play a vital role in the social, cultural and economic landscape of this Province.

This year the Festival gives us the opportunity to reflect on the long and impactful lives of two stalwarts of our democracy who would have turned 100 this year – Albertina Sisulu and former President Nelson Mandela, two extraordinary South Africans whose histories and contributions to our country were shaped in the Eastern Cape.

Also this year marks the 40th anniversary of the untimely passing of that African patriot and a combatant for African liberation Professor Robert Mangaliso Sobukwe.

The Festival is evidence that their work during the all-too-short time walking among us was not in vain. It is a preserve of free expression. It is where, as South Africans, we can be comfortable exploring who we are and being bold about what we stand for. It is where our artists speak truth to power and where we give meaning to our constitutional principles of free speech and free expression.

Above all else, the Festival is a celebration, and I invite you to celebrate with us. Thank you for being here and for supporting, once again, this flagship event on our cultural calendar.

Innovate and refresh

Welcome to the 44th edition of the National Arts Festival – an event that keeps the flag of South African arts and culture flying high, showcasing the best of what we have to offer the world.

As others on these pages have noted, the Festival takes place as we commemorate the centenary of the birth of Albertina Sisulu and Nelson Mandela. We commit this event to their memories and hope that it lives up to the ideals they espoused and two of the core freedoms they embraced: freedom of expression and freedom of speech.

The Festival holds a special place in the social, cultural and economic life of the Province of the Eastern Cape and we are extremely proud of that role, and grateful to the Office of the Premier and Department of Sports Recreation Arts and Culture for their recognition of the work we do, and for their support of the Festival.

We're also grateful to Standard Bank who have renewed their commitment to the Festival for another three years – and who have embraced our two new key properties (the renewed Village Green and Creativate Digital Arts Festival). We will continue to innovate and refresh what we offer our visitors and guests, and are comforted and encouraged by the long partnership we have enjoyed with Standard Bank that helps us do that.

In 2016 we conducted extensive research at the Festival and one key finding leaps out at me: we learned that 99% of people who attend each year would recommend the Festival to others. That, more than any other statistic, makes us pleased and proud that the National Arts Festival retains its special place in the hearts of all who embrace it, and augers well for a prosperous future. We hope that you have an inspiring time once more, and we look forward to welcoming you (and your friends!) back next year.

THE NATIONAL ARTS FESTIVAL WOULD LIKE TO THANK THE FOLLOWING SPONSORS AND SUPPORTERS

PRESENTING SPONSORS













STRATEGIC PARTNERS

















SUPPLIER SPONSORS









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Blank Projects

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Child Welfare, Grahamstown

Churches of Grahamstown

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East Norway Jazz Centre

European Union Commission

E.T.C Europe

Everard Read Gallery

Festival Theaterformen

Fira de Teatre al Carrer de Tàrrega

(FiraTàrrega)

French Institute in South Africa (IFAS)

Goethe Institute

Grahamstown Hospitality Guild

Gallery MOMO

Gauteng Economic Development Agency

Gauteng Film Commission

Goethe Institut

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National Film & Video Foundation (NFVF)

Østnorsk

PACT Zollverein

Paul Bothner Music

Pick 'n Pay Walmer

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Rimini Municipality

Royal Netherlands Embassy in South Africa Ruhrtriennale International Festival of Arts

SAMRO Endowment for the National Arts

SGB - Cape

Societa Dante Alighieri Durban

South African Music Rights Organisation

(SAMRO)

South African Police Service

Spedidam

Standard Bank for loan of computers

Standard Bank Gallery

Stevenson Gallery

South African National Gallery

Swedish Arts Council

Swedish Arts Council
Swedish Jazz Federation

Swiss Arts Council

University of Johannesburg Arts & Culture

(FADA)

US Embassy

Video Vision

Wits Theatre, University of the Witwatersrand World Fringe Alliance

The Managements, Presenting Companies, Galleries, Artists and Technical Staff

whose talent, professionalism and creativity make the Festival a pleasure to produce, and an amazing 11 days for our audiences to experience.

The Schools and Colleges of Grahamstown:

Carinus Arts Centre, Diocesan School for Girls, Graeme College, Kingswood College, Nombulelo Secondary School, Ntsika Secondary School, Noluthando High School, Khutliso Daniels Secondary School, P J Olivier Hoërskool, St. Andrew's College, St. Andrew's Preparatory, Victoria Girls' High School, Victoria Preparatory School, and Oatlands Primary School.

The Citizens of Grahamstown for their hospitality, support and encouragement.

National Arts Festival Team:

Tony Lankester (CEO)

Ashraf Johaardien (Executive Producer)

Kate Davies (Festival Manager)

Zikhona Monaheng(Fringe Manager) Sisanda Mankayi(Fringe Assistant)

Nobesuthu Rayi (Associate Producer)

Nicci Spalding (Technical Director) Ryan Bruton (Operations Manager)

Guy Nelson (Production Manager)

Jim O'Gorman (Stores Manager)
Michelle Lowry (Production Manager)
Tanya Brown(Production Asisstant)

Selina White (Village Green Director) Clarissa Carolus (Village Green Assistant) Renee Engelbrecht (Village Green Assistant)

Akhona Daweti (Box Office Manager)
Danielle Wessels (Receptionist and Social
Secretary)

Fredy Mashate (Hospitality)

Kerryn Wiblin (Business Manager) Charl van Deventer (Finance Manager) Anesipho Klaas (Finance Assistant)

Sascha Polkey(Rabbit in a Hat) (Media and Public Relations)

Daniel Bailey (Website)

Anne Taylor (Social Media Strategist)

Christine Skinner(PR Assistant)

Nathan Nadler-Nir (Marketing and Social Media Intern)

Michelle Hodgkinson (Social Media)

Festival Programme

Kate Davies - Compilation
Brian Garman with Ellen Heydenrych,
Tumelo Dumisa, Jordan Elliott, Jomiro
Eming, Shanay Folkey, Dominique
Maingard, Palesa Mkhize, Ofentse Moduka,
Ashleigh Redman, Catherine Roland, Chene
Schoeman, Nonjabulo Thabethe, Janais
van Eck, Chizi Katama (Rhodes School of
Journalism & Media Studies) - Design &
Layout

CADAR Printers, Port Elizabeth - Printing

BOARD OF DIRECTORS

Ayanda Mjekula (Chairperson)

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Harry Dugmore

Vumile Lwana

Nomhle Gaga

Sizwe Mabizela Tony Lankester (CEO)

NATIONAL ARTS FESTIVAL ARTISTIC COMMITTEE 2018

Chairperson: Brett Bailey Vice Chairperson: Ernestine White

Visual Art/Performance Art:

Ernestine White (Curator), Valerie Geselev, Vulindlela Nyoni (Advisors)

Dance: David April (Curator), Lliane Loots (Advisor)

Music: Samson Diamond (Curator), Atiyyah Khan (Advisor)

Theatre/Performance Art:

Lara Bye (Curator), Greg Homann (Advisor)

Film: Dylan Valley (Curator)

Student Theatre Advisory Panel: Greg Homann and Motlatji Ditodi

Arena: Tracey Saunders

Jazz: Alan Webster

Creativate: Toby Shapshack, (Curator) Tony Lankester, Ashraf Johaardien (Advisors)

SPONSORS' REPRESENTATIVES

Pragasen Chetty(Eastern Cape Department of Sports, Recreation, Arts & Culture) Dianne Graney (Standard Bank)

MEDIA REPRESENTATIVE Sascha Polkey

Cover image: Musa Hlatshwayo (2018 Standard Bank Young Artist Award winner for Dance)

Photo: Simanga Zondo Design: Nathan Nadler-Nir

BOOKING PROCEDURES

Booking opens nationwide on 7 May 2018

BOOKING TICKETS

Booking for the National Arts Festival is a simple process:

- Go through the Programme, or the online schedule at www.nationalartsfestival.co.za and choose the productions you would like to see
- Once you know what you'd like to see, you have several booking options:

ONLINE:

If you haven't booked online for National Arts Festival tickets before, you will need to register on our system - www.nationalartsfestival.co.za.

Once you are registered, follow the easy steps to make your booking. You may pay by VISA or MASTERCARD credit card, Instant EFT or SnapScan. Please note that website bookings attract an online booking fee of R2 per transaction.

NB: Before starting to book, please make sure you know what you want to see and when - once you start filling your basket you will not have time to still be deciding on your shows! Get your Fest schedule planned - then go online to book. If you can't decide on all that you want to see - book the must-haves and come back later for other tickets.

CALL CENTRE:

Phone the Festival Call Centre **0860 002 004** and book your tickets with one of our friendly box office operators – you may use your credit card to make payment or make an EFT or direct deposit payment.

EMAIL OR FAX:

Complete the enclosed Booking Form, following the instructions it contains for returning it. Once your booking has been made, your reservation will be emailed to you and you will have 48 hours in which to provide us with proof of payment.

GROUP BOOKINGS:

Large groups are encouraged to book through the Grahamstown Box Office – contact the Box Office Manager on 046 603 1132 / 1163 or email boxoffice@nationalartsfestival.co.za.

GETTING YOUR TICKETS

PRINT AT HOME TICKETS - WEBSITE BOOKINGS ONLY:

If you booked online, you can click on the link 'Print at Home' to print out your tickets. These tickets will be scanned at venues. Instead of having to collect your tickets prior to your shows, you will be able to take your print at home tickets directly to the venue where a cashier will scan the bar code and permit your entry to the show. Note that each ticket will only admit one person once – if a bar code has already been scanned at the door and someone else arrives with a photocopied or duplicate ticket bearing the same bar code, they will not be granted access.

- You are not OBLIGED to print your tickets at home you can also collect your tickets from any of our Box Office cashiers or at the self-service terminals (see below).
- If you are booking a large number of tickets, we recommend that you have your tickets printed by the Box Office and collect them from the Monument on your arrival in Grahamstown. Tickets can also be couriered to you for a fee.
- Please email boxoffice@nationalartsfestival.co.za to arrange this.

COLLECTIONS:

If you are an ARTBUCKS MEMBER and have your Artbucks card, you can collect your tickets at any of the self-service kiosks in Grahamstown by simply swiping your card at the kiosk - no need to wait in long queues!

Pre-booked tickets (i.e. those booked via **email, fax or Call Centre**) must be collected from the COLLECTIONS desk in the Monument Box Office.

To collect your tickets for an **on-line credit card booking**, bring the credit card you used to make the booking to any of the Box Offices in Grahamstown (Monument, Village Green or Rhodes Theatre) and swipe your card at the self-service kiosks to have your tickets printed.

Online EFT customers should bring their emailed confirmation and give it to a cashier at any of the Box Offices to have their tickets printed out.

COURIER SERVICE:

School and touring groups can request that their tickets are couriered to them prior to the Festival. Courier charges will be R180 per delivery. Please enquire when making your booking about this option.

TICKET ENQUIRIES

Call Centre	0860 002 004
Box Office Manager	046 603 1132
Festival Manager	046 603 1163
General Festival Enquiries	046 603 1103
Fax	086 233 2122

GRAHAMSTOWN BOX OFFICES

MONUMENT BOX OFFICE

(Ground Floor, Monument)

From 7 May: Mon to Fri 08:30 -17:30 daily

Sat 09:00 - 13:00 daily

From 28 June: 08:30 - 19:15 daily

VILLAGE GREEN BOX OFFICE

(located at Vicky's, Victoria Girls' High School) From 28 June: 09:00 - 17:00 daily

RHODES THEATRE BOX OFFICE

(servicing the Rhodes Theatre and Box Theatre only)

From 28 June: 10:00 - 20:30 daily

HALF PRICE HUT

(located at Village Green) From 29 June 09:00 - 17:00

A limited number of tickets are made available to selected performances on a daily basis at half the full price. Half Price Hut tickets are announced the day before they go on sale and you can only purchase these tickets for performances on the day of purchase. These tickets are ONLY available at the Half Price Hut on the Village Green. The Festival's FaceBook page and Twitter account announce the list of performances that are offering Half Price tickets on a daily basis.

Follow us @artsfestival,

like us at www.facebook.com/nationalartsfestival, or find us at www.nationalartsfestival.co.za

DOOR TICKETS

Tickets, if still available, may be purchased half an hour prior to performance starting times at all venues. CASH or SNAPSCAN purchases only. **No discounts are available at the door.**

VISITORS WITH A DISABILITY

Wheelchairs, guide-dogs, crutches etc. can be accommodated in most venues but we need to be notified if special assistance is required at any of our venues. Please contact the **Box Office Manager on telephone 046 603 1132 or 0860 002 004** who will discuss your requirements and arrange assistance for you where necessary.

REFUNDS

Refunds for Main and Fringe events will be made **only in the event of programme alterations or cancellations.** The National Arts Festival cannot make other refunds or undertake to resell or exchange tickets.

The Festival organisers cannot be held responsible if a production runs longer than the advertised duration. This information is supplied by the performers and is published as a guide. **Allow at least 50 minutes between performances.**

We regret that we cannot refund tickets for late arrivals at performances.

DISCOUNTS

The following discounts are made available to selected Main and Fringe events - where available, discounts are indicated in the Festival Programme alongside the ticket price for each production.

- CONCESSIONS This discount is available to Students (with a valid student card), learners and children (proof of age or school may be required) and pensioners (65 years and older - ID may be required)
- Group Bookings groups of TEN OR MORE seats per performance may be booked at the discounted rate.

- Buy One, Get One Free (2-4-1 tickets) these discounts have been offered by some Fringe producers to qualify you must book at least two full price tickets to the performance and you will only be charged for one. Any multiple of two will qualify i.e. if you book 7 tickets you will be charged for 6 tickets at half price and 1 ticket at full price. So why not bring a friend! NOTE: If you select two concession tickets, the 2-4-1 discont will fall away to qualify ensure you book full price tickets.
- Preview, 50% Fringe and Free Fringe performances these
 are date specific discounts offered by Fringe producers. Where
 productions are free, you should still book a ticket to ensure that
 you will be able to get into the performance. For performances on
 the Free Fringe, donations will be encouraged in lieu of a ticket
 price please donate generously!

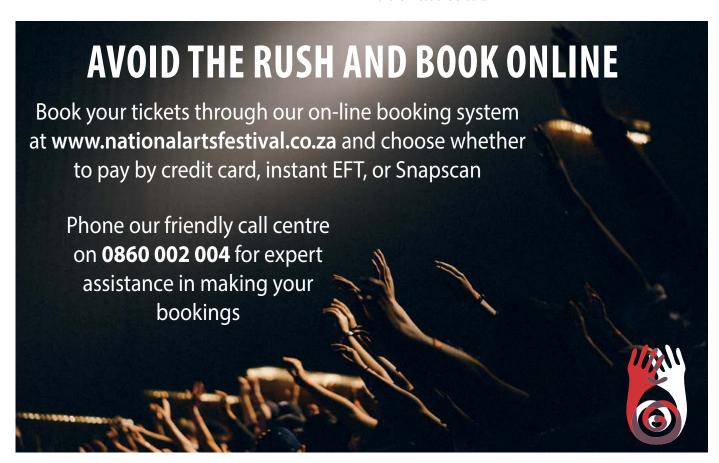
ARTBUCKS

Members of the Festival's **ArtBucks** loyalty programme should confirm with their cashier that their Artbucks membership is recorded when they make their booking. Alternatively, they should give the cashier their Artbucks card when booking. At the end of the Festival the amount of credit due to the member, as per the rules of the programme, will be calculated.

Credit that has been accumulated by Artbucks members for purchases at the 2017 Festival, can be deducted from the amount due for their 2018 Festival purchases. Artbucks members may use their credit vouchers online or in person at the Box Offices. Please remember to inform the cashier that you would like to use your credit. You will receive an email indicating the credit that has been allocated to you shortly before preferential ticket bookings open. For online Artbucks purchases, you need to use the voucher code indicated in this email.

All customers who use the online booking system are automatically signed up for Artbucks. You may also join in person at the Box Office or through the call centre – just ask the operator – join up and qualify for credit vouchers equal to 10% of your spend on full price tickets to 2018 Festival events for use at the 2019 National Arts Festival.

NB: Artbucks credit is only allocated on full price tickets - tickets purchased at concession prices, special offers etc. do not qualify for the Artbucks credit.



TRAVEL

AIR TRAVEL

Flights operating into Port Elizabeth (130km from Grahamstown) or East London (150km from Grahamstown) include: SAA, British Airways, Mango, SAFAIR and Kulula. It is advisable to book early to take advantage of the best discounts and seats. Bookings should be made through any ASATA travel agent or through the respective airline website. There are various shuttles that operate between Grahamstown and Port Elizabeth and East London. Contact details below.

MONUMENT SHUTTLE

The Festival will operate a shuttle between the Monument, the Village Green and Rhodes Theatre. This will be a free hop-on, hop-off service that will operate from 08:00 until 22:00 daily. Pick-up points will be clearly marked along the route. NB: This service replaces the Festival Hopper.

ROAD TRANSPORT

AVIS BUDGET RENT A CAR

Go Travel

The Festival's preferred car rental company for 2018. Their sponsorship of vehicles for Festival usage is gratefully acknowledged.

Call: Loren Arends Tell: +27(0)46 622 8233 Email: loren.arends@avisbudget.co.za

AVIS VAN & 4X4 RENTAL

To qualify for special Festival rates on van and 4X4 rentals call Central Reservations on 0861 021 111 and quote ZX.

BLUNDEN COACH TOURS

Blunden Coach Tours offers a wide range of products which includes local and national transfers ranging from 4-seaters to 60-seaters.

Tel: +27(0)86 100 0731

Email: reservations@blunden-tours.co.za

Website: www.blunden.co.za

DABANE SHUTTLE SERVICE

Dabane Shuttle Service offers local and national transfers in a range of vehicles from 4-seaters to 22-seaters.

Call: Dabane Vaaltyn Tell: +27(0)72 311 8855 or

+27(0)63 698 7583

Email: info1dabaneshuttle@gmail.com

GOTRAVEL.CO.ZA

We offer a full Travel Agent Service

Call: Tony King Tell: +27(0)46 622 2235 / 622 4044

Email: tony@gotravel.co.za Website: www.gotravel.co.za

SELENA TRAVEL AGENCY

Selena Travel Agency is a Member of Grahamstown Tourism. Effecting all travel arrangements - flights / bus bookings / hotels / guesthouses / transfers/group bookings / coach tours / day tours / game drives.

Call: Nadia Horn Tel: +27(0)21 434 2511 /+27(0)72 071 3452

Email: selenat@telkomsa.net Website: www.sitawg.com

GRAHAMSTOWN CAB & SHUTTLE SERVICE

Shuttles and town transport - "Reliable, Safe and Efficient" Call: Igi Tel: +27(0)83 488 4893 Email: grahamstowncabshuttleservices@gmail.com

TONY'S SHUTTLES

Operates in and around Grahamstown

Call: Tony Tel: +27(0)76 128 3908, Xanephen 082 335 3527 or

Ivaan +27(0)72 701 9655 Email: MayX@eskom.co.za

TUK TUK GRAHAMSTOWN

Take a Tuk Tuk between venues and around town - travel in style!

Tell: +27(0)73 388 1917

VAN RENSBURG TOURS

The Festival's preferred shuttle & tour service company offers trips between Port Elizabeth and Grahamstown and surrounding areas at value-for-money rates.

Tel: +27(0)41 451 0446

or +27(0)83 654 3242 / +27(0)71 990 2888

Email: info@vanrensburgtours.co.za Website: www.vanrensburgtours.co.za

The Art of Fine Ale

Mark Riley, owner of Featherstones Brewery (Grahamstown's only craft brewery and brewers of the official Festival Ale) offer tastings of their proudly Eastern Cape ales at the Shakespeare Tavern at the Monument. Each beer is accompanied with a description of its style's history, the character, and an explanation of its unique name. The tasting is a treat for the senses as Mark will not only talk through the ingredients and brewing process of each beer, but also use aromas of key ingredients to help audience members pick out and get a true feel for what they are tasting. Capacity is limited – so book early!

29 June 15:30 **4 July** 15:30 **6 July** 15:30

TICKETS R60

Book at www.nationalartsfestival.co.za



ACCOMMODATION

ACCOMMODATION AND HOSPITALITY SERVICES

A variety of accommodation and hospitality services are available in Grahamstown. Full details on hospitality providers registered with the Festival are available in our **hospitality brochure** available on our website, www.nationalartsfestival.co.za – please support our advertisers! All accommodation establishments run independently of the Festival.

The **Grahamstown Accommodation Guild** grades and vouches for members of the GHG – they run a booking service at www.grahamstown-accommodation.co.za and can be contacted at info@grahamstown-accommodation.co.za.

For a comprehensive listing of accommodation, things to do, places of interest in Grahamstown and surrounds please visit the Makana Tourism website, www. grahamstown.co.za or call them on 046 622 3241

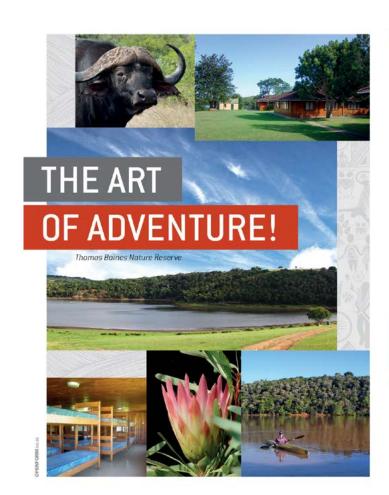
Children's activities, sport facilities, game lodges and restaurants are also listed online at so that you can plan your trip right down to the nitty gritty!

Visit:

http://www.nationalartsfestival.co.za/2018-festival/travel-stay-2018/



or phone 046 603 7620.



The National Arts Festival is upon us, let nature put on a show.

www.ru.ac.za

Thomas Baines Nature Reserve is super-convenient (only 12kms from Grahamstown) you can so easily immerse yourself in nature for a day or an overnight stau.

Pack your rods and a picnic basket and head off to fabulous Settlers Dam for a late afternoon braai while fishing for black bass. Better still stay overnight in the reserve at either the basic, non-powered campsite on the banks of Settlers Dam or the Environmental Education Centre with fully equipped kitchen, braai and boma area.

Named after the famous 19th Century artist who left a valuable record of the fauna and flora in the region, including the now-extinct quagga, the 1024 ha reserve reveals numerous signs of early inhabitants. Three distinct Eastern Cape habitats make for a flourishing diversity of fauna and flora including about 175 recorded species of birds, 25 kinds of reptile and 50 types of mammals.

Whether you're a day-tripper or staying the night - you'll enjoy the show at Thomas Baines Nature Reserve.

ACCOMMODATION: 5 campsites [6 people per site], 2 x two-sleeper en suite rooms, 2 x dormitories with bunk beds [30 people per dorm]
HOW TO GET THERE FROM GRAHAMSTOWN. Take the N2 towards Port Elizabeth and turn left towards Kenton-on-Sea. The reserve is about 2km from the turn.

RESERVATIONS: Eastern Cape Parks and Tourism Agency - 043 705 4400
CONTACT: Thomas Baines Nature Reserve - 087 285 7399



www.visiteasterncape.co.za

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2018 Standard Bank Young Artist for **JAZZ**

Thandi Ntuli

'A world without music would be like walking in a grey world, difficult to get through. I think art helps us get through some of the difficult things.'

Thandi Ntuli is a leading young pianist and composer among a rich cadre of South Africa's young jazz musicians. With a broad musical vision, Ntuli plays with equal excitement alongside DJs in an experimental outfit or with a classic jazz band or philharmonic orchestra.

Born in 1987 in Soshanguve, north of Tshwane, Ntuli began taking music lessons when she was four "and never stopped... luckily!" Once in high school, she developed a real desire to become a professional musician and completed a Bachelor of Music in Jazz Performance at the University of Cape Town.

The Standard Bank National Youth Jazz Festival is where Ntuli took flight and she was selected as a member of the Standard Bank National Youth Jazz Band in 2013. A year later, she released her debut album, *The Offering*, which showcases Ntuli as a gifted pianist and imaginative composer. *Exiled*, her sophisticated second album released in February, was recently named by Apple Music as one of the musical highlights of the year.

Ntuli tours regularly and has played on local and international stages, including the Cape Town International Jazz Festival and the Calabar International Jazz Festival in Nigeria. She has also played with the Cape Philharmonic Orchestra, along with Mike Campbell and the UCT Big Band.

Ntuli has collaborated with South African greats Thandiswa Mazwai and Neo Muyanga and, in 2017, was called on by American steel pan genius Andy Narell at the Standard Bank Jazz Festival, Grahamstown. These straight-ahead jazz collaborations are well balanced by her work in more experimental settings with the likes of DJ Kenzhero. Together with Sphelelo Mazibuko on drums, Benjamin Jephta on bass, Senzo Ngcobo on trombone, Sthe Bhengu on trumpet and Linda Sikhakhane on tenor sax, this free styling collective – known as the Rebirth of Cool – weaves between jazz standards and hip hop. She has recently collaborated with Georgie Anne Muldrew on *Denderah Rising* and some of her songs were used in Spike Lee's TV series, *She's Gotta Have it*.



2018 Standard Bank Young Artist for **MUSIC**

Guy Buttery

'The beauty of being a fringe artist is that I've never had any artistic limitations or had to conform to any mainstream ideas.'

Composer and guitarist Guy Buttery's distinct style has led to him being considered as one of the finest exponents of the acoustic guitar in the world. Influenced by traditional South African culture, music and instrumentation, his sound is deeply South African while simultaneously global.

He was born and raised in Durban, and was introduced to music by his mother and brothers at an early age. He studied jazz music with Nibs van der Spuy before moving on to the Durban School of Music, where he went under the tutelage of Leandros Stavrou.

In 2002, at just 18 years of age, Buttery released his debut album, *When I Grow Up*. It went on to be nominated for Best Newcomer and Best Instrumental at the South African Music Awards (SAMAs), making him the youngest nominee in the history of the event. Buttery later won two SAMAs in 2010 (*Fox Hill Lane*, featuring Dan Patlansky, Madala Kunene, Tony Cox, Syd Kitchen and Nibs vand der Spuy) and again in 2014. He has received numerous other major national accolades, including a Standard Bank Ovation Award for his live performances at the National Arts Festival.

Buttery has been invited to perform his imaginative guitarbased musical works with the KwaZulu-Natal Philharmonic Orchestra, dubbed 'Africa's greatest ensemble'. His solo performance was voted Top Live Show by *The Cape Times*. Buttery was named one of South Africa's Top Young Personalities by the readers of the *Mail & Guardian* newspaper.

Buttery has built an international music career that has seen him perform in the US, the UK, Australia, France, Brazil and Italy. He has collaborated with some of the world's leading musicians, including Kaki King, Dave Matthews, Jethro Tull, Vusi Mahlasela, multiple Grammy Award winner Will Ackerman, Salif Keita, Preston Reed, the Violent Femmes and Shawn Phillips. Most recently, Buttery has been collaborating with Indian classical vocalist Kanada Narahari.



2018 Standard Bank Young Artist for **PERFORMANCE ART**

Chuma Sopotela

'I am more and more aware of what I want to achieve. It's harder everyday as it's becoming more clear. It's a tall order.'

Chuma Sopotela is a performance artist, actor, director and choreographer whose boundary-busting practice reflects the versatility of skills she commands. She balances her love for traditional theatre with the complexity and conceptual challenges offered by performance art in an intensely evocative and unorthodox manner.

Born and raised in Khayelitsha, Sopotela started acting in high school and completed her Performer's Diploma in acting, voice and movement at the University of Cape Town in 2006. She is passionate about creative activism - creating knowledge, education through art.

The Cape Town-based artist has won many accolades, including Kanna and Fleur du Cap best actress awards for her role in Lara Foot's *Karoo Moose*. She was also nominated for a Naledi Best Actress award in 2008 and received five award nominations, including the Montreal English theatre awards, for her performance in *Waiting for the Barbarians*, directed by internationally acclaimed Alexandre Marine.

As a performance artist, Sopotela was a winner in the Spier Contemporary Awards in 2008 for her collaboration with Kemang Wa Lehulere, a former Young Artist award winner, and Mwenya Kabwe in *Unyawo Alunampumlo* (2007). She recently collaborated with Wa Lehulere again on his Performa 17 Biennial commission, *I Cut My Skin to Liberate the Splinter*, which won the Malcolm McLaren Award in New York in November 2017.

The foundation of her performance practice draws on identity, personal history and spirituality. This was demonstrated by *Inkukhu Ibeke Iqanda*, a contemplation on sexuality, ritual and memory. The work, commissioned by the Zürcher Theater Spektakel, gained her an award from the Theatre Arts Admin Collective

She has since produced other performance works, including two pieces commissioned by the Artscape Theatre: Ngokomzekeliso wake and Limathu-mbantaka, a collaboration with Michelle Collis (architect) and John Cartwright (performer), Rock to the Core by Mamela Nyamza and Another One's Bread by Mike van Graan. Sopotela joined up with Buhlebezwe Siwani to perform Those Ghels at the ICA Live Arts Festival last year.



2018 Standard Bank Young Artist for **THEATRE**

Jemma Kahn

'Calling yourself an artist, what does it mean? It's people who notice things.'

Theatre maker Jemma Kahn has found a fascinating way of using a Japanese form of street theatre that combines illustration and performance to uniquely explore South African themes with universal reach.

Born in Johannesburg, Kahn studied Fine Art and Drama at Wits University. Shortly after graduating, she spent two years in Japan, an experience that has strongly influenced the content and form of her work. Her primary theatre focus has been kamishibai or 'paper theatre', which sees the narrator using sets of illustrated boards in a miniature stage-like device to accompany different scenes.

Kahn has been creating and performing kamishibai since 2009. She was on the verge of quitting in 2012 when she wrote *The Epicene Butcher and Other Stories for Consenting Adults* as a "last-ditch attempt to try something". Directed by John Trengove, the show was a sell-out success. 'Epicene' was nominated for a Fleur du Cap award and a Naledi award in 2014. Internationally, the show was awarded the Critic's Choice at Amsterdam Fringe 2012, an Archangel Award at the Brighton Fringe in 2014, and was nominated for best theatre piece at FringeWorld Perth.

Her second kamishibai show, We Didn't Come to Hell for the Croissants: Seven Deadly New Stories for Consenting Adults, directed by Lindiwe Matshikiza, was workshopped as part of the 2015 Johannesburg Pavilion at the 57th Venice Biennale. The production went on to travel extensively, garnering both local and international acclaim. The third and final instalment – In Bocca Al Lupo – is an autobiographical piece, directed by Jane Taylor.

Kahn was named as one of the Mail & Guardian's Top 200 Young South Africans in the Arts in 2013. She was part of the Centre for the Less Good Idea's first season in 2017, where her films Somebody You've Already Painted Many Times from Memory and Beast Fur were screened.



2018 Standard Bank Young Artist for **DANCE**

Musa Hlatshwayo

'This is an opportunity to create and stage work that will hopefully address the sociopolitical ills that we are currently going through, particularly in KwaZulu-Natal, without forgetting to celebrate and embrace that which we are successfully achieving and thriving for as South Africans.'

Dancer, choreographer and performing artist Musa Hlatshwayo has received the Standard Bank Young Artist Award in recognition of a professional practice that is as focused on creative rigour as it is invested in grassroots community development work.

This prodigious talent is arguably one of the hardest working young dancers and choreographers in South Africa today. Born and raised in Maphumulo in rural KwaZulu Natal, Hlatshwayo says his upbringing, training and education fostered a deep appreciation for the arts: across genres: "In an effort to not repeat myself in my creative processes, I find myself exploring creative spheres across disciplines and genres to revive my idea of a 'contemporary' performance aesthetic. But I love movement, so dance and the use of the physical body – its spirit and its mind combined as a political tool – is where I come back to."

Hlatshwayo has a string of qualifications, including a BA Honours in Performance Studies from the University of KwaZulu Natal and a Dance and Choreography certificate from the Copenhagen School of Modern Dance.

He founded Mhayise Productions, the company under which he conducts much of his own dance theatre work and corporate projects. He also initiated the Movement Laboratory, a development programme that offers free training to young artists and the arts community in and around Durban.

Hlatshwayo has performed with many local and international companies, including Flatfoot Dance Company, where he began his dance training; Fantastic Flying Fish Dance Company; Moving Hands Theatre Company; and the Birmingham Repertory Theatre in the UK. He was FNB Vita's Most Promising Male Contemporary Dancer in 2001 and has been named KZN Dancelink's Choreographer of the Year. He won the Eric Shabalala Contemporary Dance Champion Award at the 2016 Jomba Dance Festival and received a Standard Bank Ovation Merit Award last year for KUBILI(2), which featured 'Doda and Dudlu...Dadlaza'.



2018 Standard Bank Young Artist for **VISUAL ART**

Igshaan Adams

"My aim has always been to question and challenge boundaries in a sensitive way."

Igshaan Adams's cross-disciplinary practice combines process and material - performance, weaving, sculpture and installation - in an ongoing investigation into hybrid identity and the self, particularly in relation to race and sexuality, as well as more metaphysical questions of mysticism and truth.

Adams was born in 1982 in Bonteheuwel, Cape Town, and studied at the Ruth Prowse School of Art. Born to Muslim parents and raised by Christian grandparents in a community racially classified as 'coloured' under apartheid, Adams was faced with the struggle to balance his faith with his sexuality.

While his earlier works grapple with his conflicting cultural, religious and sexual identities in relation to the domestic and political environments in which they were formed, Adams says his focus has shifted to wanting to know more about the self from a multidimensional, universal and mystical position, and his latest solo exhibition Al-Latif draws on his interest in Sufism, the inward, mystical dimension of Islam.

"Doing and undoing, pushing and pulling, employing restraint while at the same time being open to discovering new elements of beauty through playful experimentation – all of this allows me as the artist to insert my personal inquiry into the work."

Adams has been steadily building an international career as an artist with solo exhibitions at A Tale of a Tub (Rotterdam) and Rongwrong Gallery (Amsterdam). He has also had solo exhibitions at blank projects, the Stevenson Gallery and the AVA Gallery in Cape Town.

He has participated in numerous group shows, both locally and internationally, including 'Les jour qui vient' (2017) curated by Marie Ann Yemsi at the Galerie des Galeries in Paris; 'Sacre du Printemps' (2015) curated by AA Bronson at the Grazer Kunstverein in Graz; and 'Barriers' (2015) at the Wanås Foundation in Knislinge, Sweden.

Adams has been selected for a number of artist residencies, among them the Sommerakademie im Zentrum Paul Klee in Bern, Switzerland and the IAAB / Pro Helvetia residency, Basel, Switzerland.

PRO HELVETIA JOHANNESBURG AT THE NATIONAL ARTS FESTIVAL

Our presence at NAF this year makes visible a distinguished track record of engagement in the Southern African region with an array of projects characterised by both challenge and surprise. We also use this year to develop new collaborations with the wider global network of Pro Helvetia offices, as well as initiating programming in urban centres beyond our traditional scope in the Southern African region – with exploratory engagements in Lagos, Dakar, Nairobi and Accra.

2018

represents the 20th anniversary year of Pro Helvetia's presence in South and Southern Africa THEATRE In the theatre field, Basel-based director Boris
Nikitin's radically reimagines Hamlet, featuring the experimental
documentary performance and electropunk-musician Julian
Meding, alongside an ensemble of local musicians.

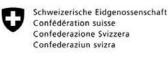
JAZZ In the Jazz festival programme the extraordinary sextet Hildegard Lernt Fliegen (Hildegard Learns to Fly) led by Swiss voice magician Andreas Schaerer, and featuring some of Europe's top jazz musicians returns this year. Vocalists Julie Fahrer and Lisette Spinler from Basel rejoin Nduduzo Makhatini, with whom they also collaborated on the SAMA award-winning album Inner Dimensions, also recorded in Basel.

DANCE Choreographer Panaibra Canda (Maputo) and Swiss counterpart Thomas Hauert revisit a decade old collaboration on two pieces, Mafalala and Há Mais, alongside Canda's Marabenta Solos, also staged in the context of the twentieth anniversary of Canda's seminal choreographic laboratory, CulturArte.

SDC And with support from the Swiss Agency for Development and Cooperation, Harare-based Savanna Trust presents the multi-award winning play Liberation, reflecting on the rise of patriotic dissent in Zimbabwe and the continent more broadly.

LOOK OUT IN THE PROGRAMME FOR Hamlet | Hildegard Lernt Fliegen | Jazz in the Café featuring
Andreas Tschopp, Matthias Wenger, Benedikt Reising and Marco Müller | Sidney Mavundla in
collaboration with Andreas Tschopp | Andile Yenana featuring Christoph King-Utzinger & Michi Stulz
| Lisette Spinler and Julie Fahrer collab with Shane Cooper, Thandi Ntuli & Peter Auret | Nduduzo
Makhathini: Ikhambi with One-Voice Vocal Ensemble | Marabenta Solos | Mafalala and Há Mais | Liberation



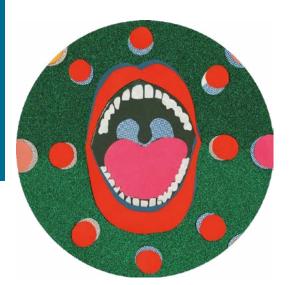


and Cooperation SDC

Swiss Agency for Development



The curated programme is the core of the main festival programme. The five curators of the artistic committee interrogate the submissions that artists put forward for the year's festival, and determine a broad theme that can capture what artists are addressing. They curate their selection around this theme. We encourage you to explore these works, that span and cross genres, in dialogue with one another to read how artists are articulating the 'now'.



Voices and Silences

In recent months the slow, insistent thrumming of discontent, the steady sounds of defiance have rumbled loudly with an increasing urgency, demanding to be heard. Pleas for recognition, acknowledgement of past injustices and the exaction of a reckoning are no longer polite enquiries but fierce clamours of demand. The global collective cry for justice has not escaped South Africa and the thin veneer of respectability politics with which we attempted to cover the post-'94 cracks has become more tenuous with visible signs of wear and tear. Voices are demanding restitution, and horrors perpetrated in dark corners are being brought to light.

At the core of the Curated Program this year - themed VOICES AND SILENCES - is the desire to unpack and showcase how South African artists have chosen to actively highlight and disrupt the prevailing prejudicial narratives of the past that continue to impact on how we as (South) Africans relate to each other today; to uncover forgotten narratives in relation to our national identity; highlight the cruel silencing of women's voices in the context of violent public and private spaces and make visible the indescribable experience of grief at the loss of a loved one.

This programme is strongly focused on the voice as the literal and metaphoric tool used by artists to pierce through time in an attempt to remember that which has been forgotten, to rise above the circumstances of the vulnerable in personal and collective defiance and to act as a cipher to articulate the inner-most emotions of life and death.

There are no silences here.

2018 CURATORS National Arts Festival Artistic Advisory Committee

2018 Festival Curators

Visual and Performance Art

Ernestine White-Mifetu

ERNESTINE WHITE-MIFETU is currently the curator of Contemporary Art at Iziko's South African National Gallery. Her experience within the arts and culture sector spans a period of fifteen years. She obtained her initial curatorial experience working as the Exhibitions Coordinator (2004-2006) and thereafter as Senior Projects Coordinator for Parliament's nation building initiative, the Parliamentary Millennium Programme. As an independent artist her work can be found in major collections in South Africa as well as in the United States. Ernestine White's most recent accomplishment was the inclusion of her artwork into the permanent collection of the Museum of Modern Art, US.



Dylan Valley

DYLAN VALLEY is an award-winning documentary filmmaker who views film as a liberatory tool. He is currently an Associate Lecturer in Film and Television at the University of the Witwatersrand in Johannesburg. Valley also spent a year as a commissioning editor at the SABC. When he is not teaching at Wits, he DJs and is on the editorial board of Africa is a Country.



Music

Samson Diamond

SAMSON DIAMOND is appointed leader of the Odeion String Quartet at the University of the Free State and concertmaster of the Free State Symphony Orchestra (FSSO). He has appeared as violin soloist with all premier South African orchestras and has played principal second of Europe's first black and ethnic minority orchestra, Chineke! Orchestra, since its inception. He got his first taste of music in Soweto where he studied with founder director of the internationally acclaimed Buskaid Project, Rosemary Nalden. Diamond has won many prizes, including a KANNA award with the Odeion String Quartet (2014) and the Standard Bank Young Artist for Music 2010. A keen violin pedagogue who has taught in the UK and South Africa, Diamond is a versatile and distinguished violinist. He plays on a fine 1803 Wagner violin.



Dance

David Thatanelo April

DAVID THATANELO APRIL has a proven track record of leadership and success in dance and associated areas, and has a reputation for innovation and excellence. As such, his Arts Consultancy has been focused on improving clarity of purpose, management and financial sustainability of cultural organisations, exploring partnerships between the private, public and non-profit sectors, which allow the development of creative industries. In addition within the performing arts sphere, he has filled the roles of performer, project manager, fundraiser, dance activist, developer of education through dance and movement, dance adjudicator, motivational speaker and reviewer.



Theatre and Performance Art

Lara Bye

LARA BYE is a prolific, versatile and multi-award winning theatre director and educator whose work travels extensively locally and abroad. She directs across genres from Opera to physical comedy, large scale outdoor events and more intimate dramas in both English and Afrikaans. Very committed to growing and developing new South African texts she has worked closely with writers in staging 13 new plays. Her productions have won and been nominated for over 70 theatre awards over the last 15 years. Her latest Afrikaans production Die Reuk van Appels has played to critical acclaim and full houses around the country and winning Best Director/Best Production and Best Actor at the national Fiesta Awards. As a passionate educator she has lectured in theatre and actor training at the University of Durban and the Drama Department of Cape Town University as well facilitating many acting/performance/movement workshops, including for the Afrovibes festival in Holland and the UK. Lara is currently a permanent lecturer in the Live Performance department at AFDA in Cape Town. She has a Master's Degree with distinction in Theatre Making from the UCT Drama Department, and spent two years studying with Jacques Lecoq at his school in Paris.



2018 Curated Programme

African Explorations:

Chamber Music by SA Composers



Performed by Liesl Stoltz, Eddie McClean, Jose Dias (Music) page 86

Amaqhawe



Presented by Sibonelo Dance Project Choreographer & Director: Mzokuthula Gasa (Dance) page 29

Between Horizons



Presented by AfriArtik Choreography & Performance: Kieron Jina (South Africa) & Marc Philipp Gabriel (Germany) (Performance Art) page 39

Choral Connections



Performed by The Choir of Jesus College, Cambridge Director: Richard Pinel (Music) page 87

Elegy



By Gabrielle Goliath (Performance Art) page 40

Five Fingers for Marseilles



Director: Michaels Matthews (Film) page 123

The Foxy Five



Director: Jabu Nadia Newman (Film) page 123

Gathering Strands: Lionel Davis



District Six Museum & Iziko South African National Gallery Curatorial Team - Lionel Davis, Ayesha Price, Tina Smith Amie Soudien (Visual Art) page 50

Gone Native - The Life and Times of Regina Brooks



Presented by Joburg City Theatres Writer & director: Makhaola Ndebele (Theatre) page 62

Ikhaya



Indoni Dance Arts and Leadership Academy Artistic Director & Choreographer: Sbonakaliso Ndaba (Dance) page 31

Interplay



Cape Dance Company
Artistic Director: Debbie Turner
Choreographers: Mamela Nyamza, Adele
Blank, Mthuthuzeli November, Kirsten
Isenberg
(Dance) page 30

Kiu



Presented by The South African State Theatre Choreographer/Director: Mdu Nhlapo (Dance) page 34

La Chair De Ma Chair



Performance by Buhle Ngaba and Klara van Wyk Directed and designed by Penelope Youngleson (Theatre) page 65

Mahube



Presented by Dyertribe Music Directed by Steve Dyer (South Africa & Bokani Dyer (Botswana, South Africa) (Music) page 90

Metalepsis in Black



Director: Aryan Kaganof (Film) page 124

Mixed Space



Director: Zara Julius (Film) page 124

Not In My Neighbourhood



Director: Kurt Orderson (Film) page 124

Promise Land Fallacy



Director: Kyla Philander (Film) page 124

Put Your Heart Under Your Feet and Walk ... To Elu



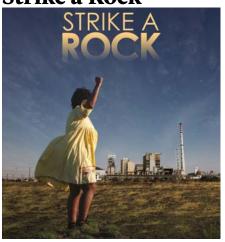
Steven Cohen (Performance Art) page 41

Skulls of My People



Director: Vincent Moloi (Film) page 125

Strike a Rock



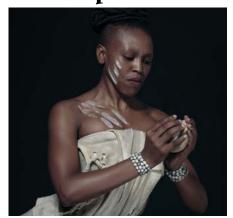
(Film) page 125

Wait... Linda and Is He Mad?



Presented by Theatre in The Backyard Created and directed by Mhlanguli George (Theatre) page 67

Ukubonga Inhlonipho



Preented by Moving Into Dance Mophatong Artistic Director: Mark Hawkins Choreographers: Sylvia Glasser, Themba Mbuli and Sunnyboy Motau (Dance) page 36

Vaya



Director: Akin Omotoso (Film) page 125

Walk



Presented by The Mothertongue Project Curated by Sara Matchett (Performance Art) page 42

Winnie



Director: Pascal Lamche (Film) page 125

Wits Trio



The Wits Trio plays Schubert Performed by Zanta Hofmeyr, Susan Mouton and Malcolm Nay (Music) page 94

2018 Arena Programme



Arena, derived from the Latin "sand-strewn place of combat", invites you to wrestle with your thoughts and emotions and those of artists, unafraid to leap in to the ring and grapple with truth and meaning ...

There is no absence of noise currently. Voices are often raised and come at us from every corner: from screens, large and small; on line and on air. In the overwhelming cacophony filtering is difficult and the voices that are quieter and on the margins, are often drowned out. The Arena

Selected by Tracey Saunders

is a platform that amplifies voices and filters out the noise. Having proved their mettle on the Fringe they have been selected for their individual capacity to excite. By its very nature it's a mixed bag, the pick 'n mix of the programme which guarantees a sugar rush with a difference. While the Main programme is the Holy Grail and the Fringe is where you take a leap faith, the Arena occupies a liminal space, not here, not there but a magical place where discoveries are made.

- Tracey Saunders, 2018

Flotsam

Sam Pennington Theatre (page 70)

J Bobs Live - Location Lekeyshini LokasieKiri Pink Nob Theatre/Game Show (page 71)

The Xhosa Chronicles

Isikhumbuzo Applied History Unit Theatre (page 71)

Pieces of an African Drum

Jo Kinda - The Persevering People Theatre (page 70)

Clothes Maketh Man

Rerouted Dance Dance (page 37)

Samthing Soweto

Music (page 99)

Songs of Hope - LoveChild *Music (page 98)*

A Feather on the Breath of God

The Forest Weaver Music - (page 98)



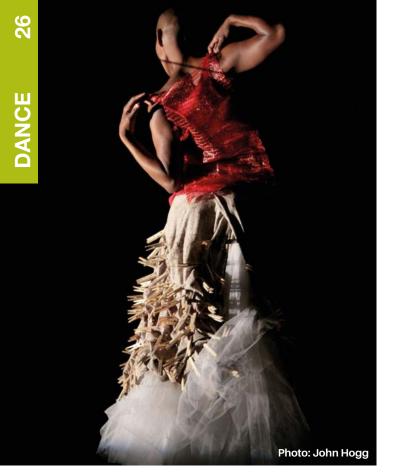
The National Arts Festival 2018 Featured Artist

Mamela Nyamza

Mamela Nyamza is a provocative South African dance and theatre maker who has a long career of making performance work that stimulates and challenges audiences to look again and again. Her own visceral attention to the intersection of race, gender, sexuality, religion, culture and tradition, speaks to the politics and zeitgeist of current South Africa with all our layered attention to confronting myths around democracy and liberation. It is with delight that 2018 National Arts Festival present Mamela Nyamza as the 2018 Featured Artist with a trio of her full-length dance works that we hope will continue to entertain, provoke and raise heat.

Born and brought up near Cape Town, Nyamza studied ballet at the Tshwane University of Technology, and after this a stint at the Alvin Ailey New York School of Dance. She often considers her work autobiographical and uses her serious ballet training as one of the means of questioning norms and expectations in classical dance theatre making. In 2011 she was the recipient of the prestigious Standard Bank Young Artist Award. She premiered works called *Isingqala* and *Amafongkong* that offered a collaboration with the Ethiopian dance company Adungna Dance Theatre. One of her seminal works, *I Stand Corrected* (2013), a collaboration with UK-based Mojisola Adebayo, remains a pivotal work in the lexicon of South African contemporary dance theatre. In it, Nyamza is killed for being a lesbian and returns to 'correct herself'. Tackling issues of black lesbian corrective rape in South Africa, Mamela and Adebayo received six Off West End Theatre nominations in London for *I Stand Corrected*.

Mamela Nyamza is a highly applauded choreographer whose work continues to contemplate the gendered body. Her work delves into using the body outside of conventional expectations, and then uses dance to gain access to the deepest parts of our emotions. We hope audiences take in her three dance and performance works on offer at this year's Festival (Hatched, Phuma-Langa and Black Privilege) and rise to the challenge of being in the presence of a truly remarkable South African artist.





Mamela Nyamza

Hatched

Mamela Nyamza reflects on her life as a mother and as an artist in her work Hatched, an autobiographical work that seeks to convey the deeply personal and challenging issues of culture, tradition and a woman's evolving sexuality within the customary rites and rituals of marriage. It grapples with questions of identity, highlighted by the dualities of her life - a mother and a performer; a South African and a dancer. Hatched reflects her biography of resistance, tackling (dance) cultures and identity, tradition and transformation. Mamela addresses these issues by contrasting movement vocabulary and accompaniment, bringing together classical Western music and dance as well as traditional African vocal scores and grounded movement. But she also faces another conflict, as a South African woman performing in Western/ European contexts. Mamela has created a poignant story that speaks to feelings of conflict with one's own identity and questioning where we belong in the world.

Hatched is a sequel to Hatch, where Mamela explored the changes in her life brought about by the birth of her son. It has been performed in the Netherlands, Mexico, France, Germany, the USA, UK, Singapore, Mali, and around South Africa. This year, Hatched celebrates ten years since it was conceived: to mark this anniversary, Mamela's son Amkele Mandla, who performed in this production when he was just eight years old, will join her again on stage at 18 years old.

Cast: Mamela Nyamza, Amkele Mandla Choreography: Mamela Nyamza

55mins I NON-VERBAL I R80 (FULL) R75 (CONC) I ALL AGES

Mamela Nyamza

Black Privilege

Black Privelege is informed by the notion and experience of rejection / decline of the other by the mainstream gate-keeping institutions. Themes of patronage, patronisation and hypocrisy will run through the piece, depicting the intention to provide opportunity, but with a misuse or abuse of current adversity. The #MeToo has also influenced this work but in the acute context of South Africa.

We live in a society where we are constantly judged and rejected. This piece seeks to show the hypocritical judgement provided by those who are quick to point out flaws but who are, themselves, not perfect. Judgement inevitably leads to rejection, feeling like trash and ash. Notwithstanding, and ultimately, success delayed is NOT success denied! Rejected / unsung / misjudged heroines are revived and celebrated through this art-work.

Presented by the National Arts Festival, co-commissioned by Ruhrtriennale (Germany) and co-produced by PACT Zollverein (Germany)

Choreography, Direction and Conception: Mamela Nyamza
Body Painting: Morag Pringle Dramaturge: Sello Pesa
Set & Lighting Design: Wilhelm Disbergel Stage Manager: Buntu Thyali
Performed by: Mamela Nyamza

55mins I NON-VERBAL I R80 (FULL) R75 (CONC) I PG

6 July 18:00 **7 July** 18:00 **8 July** 18:00 Alec Mullins









Mamela Nyamza &
The Forgotten Angle
Theatre Collaborative

Phuma-Langa

How many times have we seen misspelt or mispronounced African names by non-native people during the era of apartheid without a worry to rectify it? One example is the African name of the province called Mpumalanga. Even today one hears non-lingua people calling the province 'Maphumalanga'. The name of this piece is thus called *Phuma-Langa*, an African world meaning 'rise the sun / sun-rise'. This is deliberate, as the work is all about the revival of language, art and culture, which can go a long way to create peace, harmony and stability in the South African society.

"It is a fact that our young Democracy is at a cross-roads on all social levels. Race relations and intolerance is at its peak, and our moral fibre as a nation is at its lowest due to political impasse and chronic corruption. This work is a call for a construction of the soul, and indeed a recall for a renewed reconciliation amongst all South Africans. *Phuma-Langa* is a call for renewed social cohesion through artistically meaningful themes, mostly derived from the Ndebele culture, but also those that run across all the experiences derived from the history of South Africa. The work strives to be innovative in a single platform but from different performers' valuable experiences as South Africans. This piece is all about trying for a milestone toward reviving and promoting the diminishing good within our cultures." – Mamela Nyamza

The creation and premier of Phuma-Langa was originally funded by the National Lotteries Commission of South Africa

Cast: Nicholas Aphane, Shawn Mothupi, Lorin Sookool, Thulani Mgidi, Nomfundo Hlongwa, Francesca Matthys

Concept, Design, Choreographer & Director: Mamela Nyamza

Costume Designer: Sasha Ehlers Lighting Designer & Technical Manager: Thabo Pule

1hr I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I PG (M NFC)

2 July 18:00 **3 July** 13:00 & 18:00 **4 July** 13:00

Rhodes Box









2018 Standard Bank Young Artist For Dance, Musa Hlatswayo's

Udodana

Udodana is a full-length dance theatre work that seeks to explore the black male body; its associated and constructed identity, its placement in the society (particularly in traditional African communities, households and churches) against the many on-going incidents that constantly draw attention to the silenced brokenness of the black male identity. Fusing both the abstract and the narrative approach, the work explores the continued brokenness of the black male body; its indoctrination and incubation into the systems whose role plays ignorant if not tyrant to the development of black power and unity.

Choreographer's note

"I am particularly interested in exploring and interrogating the placement of the younger black male generation in the evolution and the advancement of the patriarchal system(s); its institutionalisation within African tradition, religion and spirituality and more importantly its passing down from generation to generation as demonstrated by culture, tradition and religion and how this all responds and participates the current ongoing brokenness of our society."

- Musa Hlatswayo

Choreographed and Directed by: Musa Hlatshwayo Lighting Design: Lerato Ledwaba Photography and Video: Simanga Zondo Costume and Set Design: Musa Hlatshwayo Company: Mhayise Productions

Cast: Musa Hlatshwayo, Sbonelo 'China' Mchunu, Njabulo Zungu, Sphakeme Nduli, S'celo Brilliant Mthethwa, Mduduzi Mbuyazi and Nkosing'phile Qolo

55mins I ISIZULU, ENGLISH I R80 (FULL) R75 (CONCESSION) I PG10+

6 July 18:00 **7 July** 12:00 & 18:00 **8 July** 12:00 & 18:00

Rhodes Theatre







Sibonelo Dance Project

Amaqhawe

'Amaqhawe' means 'the heroes' in isiZulu. What if those who died fighting for our freedom could wake up? What would they say about us? Would they be happy that we had fulfilled the dream they died for? The spirits of students from 1976 visit the students from today who are struggling still with our modern tragedies – corruption, poverty, access – and are losing hope. Still people die fighting for a better life – Mgcineni Mambush Noki who was shot 14 times during the Marikana tragedy. A leader who lead and died from the front in the hands of the police, whose fight for workers' rights was inspirational. There are still heroes who continue to struggle and continue to bring hope. The spirits are angry with what they see but encourage the young people not to lose hope, to continue holding those responsible for their futures to account, to continue striving for the dream and become the heroes of their day.

Cast: Nkemiseng Khena, Nkosinathi Mngomezulu, Lusanda Dayimani, Nomfundo Hlongwa, Thembekile Komani, Vuyokazi Vusani, Lwandiso Ntsume
Choreographer & Director: Mzokuthula Gasa Music Development: Elvis Sibeko
Lighting Design: Bamanye Yeko

Grateful thanks to the Rainbow Arts Organisation, Black Box Theatre (Delft) and the UCT Centre for Theatre, Dance & Performance Studies - for the provision of rehearsal space

1hr I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I 10+ (M NFC)

CURATED

30 June 20:00 **1 July** 12:00 & 18:00

Great Hall







Cape Dance Company

Interplay

The Cape Dance Company (CDC), under the artistic direction of Debbie Turner, returns to the National Arts Festival after a sold-out season on the Main Programme in 2016. The CDC, highly-acclaimed neo-classical and contemporary dance company has a significant following among South African audiences. The works presented are an inspiring reflection of the diversity of the company and its broad range of repertoire.

This highly anticipated season, *Interplay*, features a newly commissioned work by the South African born choreographer, Mthuthuzeli November. Entitled *Sun - The Rite of Passage* it is his first major official commission and we are proud that every single person involved in its process is a product of the environment of South Africa. It premiered in the CDC's season at Artscape in November 2017. *Sun - The Rite of Passage* is a journey into adulthood and of defining one's own path and one's own place in the world.

The programme also includes a restaged work by this year's award winning Featured Artist, Mamela Nyamza. Her piece entitled *i-Dolls* takes a look at young adulthood. When asked to describe this work she said: "Our clothes affect our behaviour, our behaviour affects our clothes!" *Hush*, a work written by Kirsten Isenberg, is inspired by the idea of feeling unheard in circumstances where we feel we have no voice. In feeling we are voiceless, we, in turn, forget to listen. Award-winning iconic choreographer, Adele Blank, will be restaging *Sweet on Bob*, an ode to jazz legend, Bob James. Blank has worked with the Company for the past two decades.

There will be a post-performance discussion immediately after the performance on 30 June at 11:00

Cast: Mthuthuzeli November, Carmen Lotz, Marlin Zoutman, Thamsanqa Njoko, Daniella Wagner, Mia Labuschagne and supporting cast Artistic Director: Debbie Turner Lighting Designer: Wilhelm Disbergen Dramaturge: Nathalie Vijver Choreographers: Mamela Nyamza, Adele Blank, Mthuthuzeli November, Kirsten Isenberg

1hr 15mins I ENGLISH I R80 (FULL) R75 (CONCESSION) I PG (NFC)

CURATED

28 June 20:30 **29** June 12:00 & 18:00 **30** June 11:00

Great Hall







Indoni Dance Arts And Leadership Academy

Ikhaya

'IKhaya', 'Home', for award winning choreographer, Sbonakaliso Ndaba, was a place where you were born, a place of safety where you embraced who you were; a place surrounded by a sense of love.

When her mother died she was shocked into realising her home had lost its heart. This beautiful, affectionate family fell apart. Her father, a man whose mere existence created waves of movement around him, lost his sense of purpose. Handshakes replaced hugs at greeting.

The work *iKhaya* showcases how this sense of emptiness, this lack of belonging and unconditional love, this void from the death of a mother, has been replaced in the world by a 'wishy washy' going with the flow. Relationships are arbitrary and short lived, constantly changing, directionless. Ndaba states, "as a woman of colour in South Africa I realised there was work I needed to do, re-looking at my past and allowing these experiences to inform and shape our future."

The show is crafted to make the women shine, to highlight the pivotal role of women in the world today, and her central role in our lives and our societies. To her the woman is an anchor in many ways; in life, at home, leading, guiding, voicing and creating.

Artistic Director / Choreographer: Sbonakaliso Ndaba

Technical Manager: Mbovu Malinga Manager Publicist: Jennifer van Papendorp Cast: Bulelani George, Lubabalo Pupu, Mthetheleli Dlakavu, Lusindiso Dibela, Mesuli Nale, Mbulelo Mzazi, Noxolo Magadla, Zithulele Mgoqi, Ndimphiwe Makatene, Litha Makanda, Sinawo Ngceni, Amanda Guma, Sinazo Mxeli, Sandisile Madama, Monwabisi Bence, Sesethu Liwana, Vuyolwethu Mdluli, Aviwe Dulani, Wani Johannes, Chumande Ngqakotye

Indoni receives funding from TFG (The Foschini Group) in partnership with BASA and HCI and trainee stipends are supported by individual BMI's (Benefactor-Mentor-Investors).

55mins I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I ALL AGES

CURATED

2 July 18:00 **3 July** 11:00 **4 July** 16:00

Great Hall

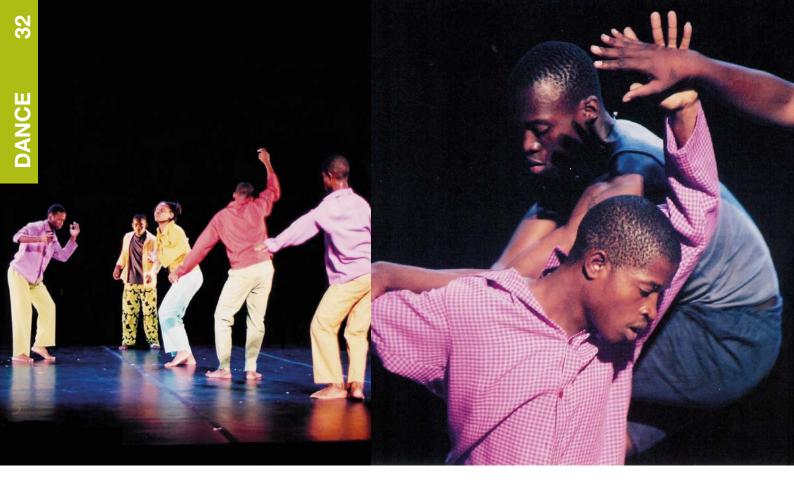












A Double Bill, Thomas Hauert's Hà Mais and Panaibra Canda's Mafalala Presented by Pro Helvetia

Hà Mais

Hà Mais (There's more) was created by Thomas Hauert (Switzerland) in Maputo in 2002. The work is the result of an encounter between traditional Mozambican dance and contemporary dance from an occidental context. Extraordinarily virtuosic, the dancers with whom Thomas Hauert worked are masters of numerous local traditional dances. Thomas and his five performers selected twelve traditional dances from which they isolated one motif. Each of the dancers combined these different loops in an original sequence, a choreographic phrase that is seen transforming throughout the performance by a play on temporality, rhythm, spatial relationships, and movement qualities. Leaving significant space for structured improvisation as well as a complex approach to the space, Hà Mais juxtaposes the dance-encounter motifs with short musical pieces by Igor Stravinsky.

Dancers: Idio Chichava, Horacio Macuacua, Domingos Bié, Sonia Janete Melapha-Methemba and Benedito Cossa

1hr I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I ALL AGES

Mafalala

Mafalala, created by Panaibra Canda, is named after a popular neighbourhood in Maputo. It attempts to reveal the daily life of people in Maputo, to discover a poetry in it, to emphasise the strength of the 'ordinary man and woman' in Maputo.

Dancers: Idio Chichava, Horacio Macuacua, Domingos Bié, Sonia Janete Melapha-Methemba

Musician: Orlando da Conceição

4 July 11:00 & 15:00 **5 July** 18:00

Rhodes Theatre

9 12

swiss arts council





Created by Panaibra Canda and presented by Pro Helvetia

Time and Spaces: The Marrabenta Solos

The founder of Mozambique's first contemporary dance company, Panaibra Gabriel Canda is one of the artists working towards developing autonomous choreographic creation in Africa. With his very beautiful *Time and Spaces: The Marrabenta Solos*, he presents a show that deconstructs cultural representations of a 'pure' African body. Since snatching independence from Portugal in 1975, Mozambique has been a land of social and political rifts which have seen an inflexible communist model gradually make way for a fragile democracy. This complex history is carried in the marrabenta, a musical form born in the 1950s from a mix of local and European influences. Panaibra Gabriel Canda dances and speaks about today's African body: a post-colonial, plural body that has absorbed the ideals of nationalism, modernity, socialism and freedom of expression. His own body...

The performance is accompanied by a guitarist, who explores the Marrabenta music, a musical form born in the 1950s from a mix of local and European influences, using a special a Portuguese guitar.

Dancer: Panaibra Canda Musician: Jorge Domingos

1hr I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I ALL AGES

3 July 11:00 & 15:00 **4 July** 20:00

Rhodes Theatre

Q 12





The South African State Theatre

Kiu

Kiu, the Swahili word for thirst, is a diverse narrative, signifying the critical age of drought in Africa, and the significance of preserving water. Inspired by the ancient African rain dance, Kiu is a plea for rainfall. A poignant and unbridled quest for redemption to the thirst that is said to be destabilising humanity. This thirst is highlighted as humanity's great desire 'leading to dystopia and civil unrest'. Kiu is a profound and moving dance experience: raw, sensitive, intense, hostile, sensuous, meditative and soul-searching. Performed to hauntingly beautiful, live Afrocentric music.

Cast: Nommanagaliso Tebeka, Eutychia Rakaki, Nhlanhla Nzuza, Bongani Mthombeni, Invention Ramaise, Mdu Nhlapo, Tebogo Diphethlo, Lungi Mahlangu Band: Nhlanhla Dube, Samkelisiwe Madlala, Lehlogonolo, Cromwell Mudungwa, Thabo Rapoo

Choreographer/Director: Mdu Nhlapo **Music Director:** Thapelo Skhosana **Technical Director & Stage Manager:** Wilf Mahne **Set Design:** Shilongoane Nkoane **Dramaturge:** Thabo Rapoo

1hr I ENGLISH I R80 (FULL) R75 (CONCESSION) I ALL AGES

CURATED

1 July 14:00 & 20:00 **2 July** 11:00

Rhodes Theatre





an agency of the Department of Arts and Culture



Cape Town City Ballet

Romeo And Juliet

CHOREOGRAPHER'S NOTE

Romeo and Juliet is the most famous love story – the one where they die for love! We have probably all experienced this powerful feeling once or maybe twice in our lives – Romeo's love for Juliet is so overpowering that in the course of this experience, nothing can stop him, nothing can contain his emotions. Juliet's first encounter, at the tender age of thirteen, with this force called love also cannot be bottled up, explained or switched off, even in the face of family adversity.

With the help of Sergei Prokofiev's incredible score and the very talented dancers of the Cape Town City Ballet, I bring this powerful love story to the Guy Butler Theatre stage. Here, two star crossed lovers meet, fall head over heels and die for love!

A huge thank you to the incredible people who helped with this production of *Romeo and Juliet* – Elizabeth Triegaardt for this opportunity, Charles Petersen for the simple but workable set, Annette Frans and Mervyn Williams for the costuming, the talent and experience of Janet Lindup and Craig Hedderwick, the dancers of Cape Town City Ballet and Johnny Bovang for his role as *Lord Capulet* and his constant support.

— *Artistic Director, Robin van Wyk*

Artistic Director & Choreographer: Robin van Wyk Music: Sergei Prokofiev Set Co-ordination: Charles Petersen Lighting Designer: Shamiel Abrahams

Romeo: Daniel Szybkowski / Conrad Nusser / Craig Pedro | Juliet: Laura Bosenberg / Rosamund Ford / Mariette Opperman | Mercutio: Craig Pedro / Martin Milner / Tusile Tenza Tybalt: Xola Putye / Daniel Szybkowski / Conrad Nusser | Benvolio: Tusile Tenza / Stephen Underwood | Paris: Conrad Nusser / Bradley van Heerden | Lord Capulet: Johnny Bovang Lady Capulet: Janet Lindup ** Friar Lawrence: Craig Hedderwick** Duke of Verona: Marc Goldberg | Nurse: Natalie King** / Portia Kietzman | Rosalynd: Leanè Theunissen / Kirstel Paterson / Cleo Ames | Death: Emmerich Schmollgruber** | Friends, Harlots, Troubedours, Members of the Capulet and Montague households, Monks and Mourners: Dancers of the Cape Town City Ballet Graduate and Post-Graduate Programmes

** indicates Guest Artist

2hrs 15mins (including interval) I NON-VERBAL I R130 / R110 (UPPER) R120 / R100 (MIDDLE) R110 / R90 (LOWER) I ALL AGES

29 June 14:00 & 19:00 **30 June** 11:00 Guy Butler Theatre





Moving Into Dance Mophatong

Ukubonga Inhlonipho

As part of our 40th Anniversary Year, MIDM proudly presents *Ukubonga Inhlonipho* paying respect to the work and artistry of MIDM Founder, Sylvia Glasser, and some of our celebrated award winning choreographers over the years, and saying 'thank you' to the pride they have brought to MIDM.

Stone Cast Ritual by Sylvia Glasser opens the triple bill. Created in 1994, she was awarded FNB VITA Choreographer of the Year for the work in 2015. It is an iconic work rooted in ritual and humanity, with an unique African aesthetic, and has veen performed widely throughout South Africa, Africa, Australia and Europe.

Created in 2009, *Dark City*, choreographed by Standard Bank Young Artist Award winner (2016) Themba Mbuli, was inspired by the history of Constitution Hill (previously known as Old Fort Prison, No 4). It was created in honour of all the ex-political prisoners (Nelson Mandela, Govan Mbeki, etc.) who devoted their lives in prison for freedom, during the times of apartheid in South Africa. The work explores the living conditions and experiences that the political prisoners had to undergo. Despite all the hardship and struggles, they worked together for change; the piece also rejoices and celebrates the freedom that was liberated in 1994.

I am NoT (commissioned by Dance Umbrella 2017) is a creation by Sunnyboy Motau, multi-award winning MIDM choreographer, exploring, celebrating and embracing the quality of individualism, and not conforming to the status quo of the world. While everyone is unique, they are all driven by the need to meet societal expectations, which in turn inhibits their individual growth and progress.

Choreographers: Sylvia Glasser, Themba Mbuli and Sunnyboy Motau Dancers: Muzi Shili, Sunnyboy Motau, Teboho Gilbert Letele, Oscar Buthelezi, Thenjiwe Soxokoshe, Asanda Ruda, Eugene Mashiane, Thabang Mdlalose, Sussera Olyn, Otsile Masemola & Lesego Dihemo

MIDM Founder: Sylvia Glasser
Artistic Director: Mark Hawkins
Lighting Designer: Wilhelm Disbergen

1HR 15MINS I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I ALL AGES

CURATED

6 July 20:00

7 July 14:00 & 20:00

8 July 11:00 & 14:00

Great Hall









Rerouted Dance Theatre

Clothes Maketh (Wo)Man

In contemporary society the 'rules' around clothes are often not about fashion, taste or even necessity. They demarcate difference, enforcing and reiterating societal ideas about what it is to be a man or a woman.

The implications of our clothing choices can be a liberating outlet for personal expression and self confidence but can also be a prison, constricting our physical bodies and ultimately our true selves into certain parameters of acceptability with very few finding the courage to challenge this.

Is fashion truly a means of self expression or is it just a shield?

Cast: Tegan Peacock, Ashleigh Joubert, JC Zondi Co-production: Floating Outfit Project

Supported by: The National Arts Council of South Africa

40mins I NON-VERBAL I R70 (FULL) R65 (CONCESSION) I ALL AGES

4 July 11:00 & 20:00 **5 July** 11:00

ARENA

9 64

Great Hall



3 July 22:00





2018 Standard Bank Young **Artist for Performance Art,** Chuma Sopotela's

Indlulamthi

(The ones who are taller than the trees)

Artistic Statement:

'Indlulamthi' is the isiXhosa word for a giraffe but, in direct translation, it also means 'the ones who are taller than the trees'. I would like to use this image to celebrate the children of Grahamstown. The ones whom we see the streets every time we go to buy our tickets for shows; the ones we pass by on our way to our warm res beds, who stand in the biting cold to get a bit of our attention for a one rand coin. The work will speak to the relationship with our economy and the lives of these children. I would like to look at what human beings choose to pay attention to: what we choose to look at and pay forward. There is a lot of shift of blame in our country at the moment at the expense of others' suffering. I would like with this piece to challenge our thinking of currency; and the connection between people.

I will be working with the children of Grahamstown together with a few of my friends, both local and international artists. Together, we will create a performance art piece on the streets of Grahamstown. The piece will use video, sound and performance elements. At height, Indlulamthi, will be almost a statue element, which will then dissolve into nothingness again. - Chuma Sopotela

Supported by the Ministry for Culture, Slovenia, and the City of Ljubljana Co-production: The National Arts Festival & Exodos Ljubljana

Director and performer: Chuma Sopotela (SA)

Co-Producers: Natasa Zavolovšek (Slovenia) & Phola Motsumi (SA) Technical Director & Lighting Design: Borut Bučinel (Slovenia)

Video and Sound: Davor Sanvicenti (Croatia) Costume Designer: Shiba Sopotela (SA)

Stage Manager: Owen Manamela-Mogane (SA) Dramaturge: Kabi Thulo (SA)

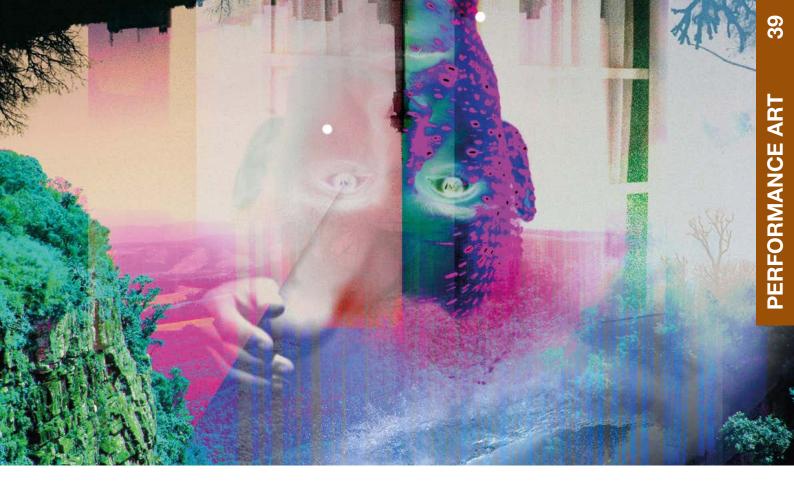
Performers: Ahmed Tobasi (Palestine) & Bongo Nikani (SA)

NON-VERBAL I R80 (FULL) R75 (CONCESSION) I ALL AGES |

4, 5 & 6 July 17:00 to 19:00

Outdoor performance. Please refer festival website or Box Office for venue details and assembly point





AfriArtik

Between Horizons

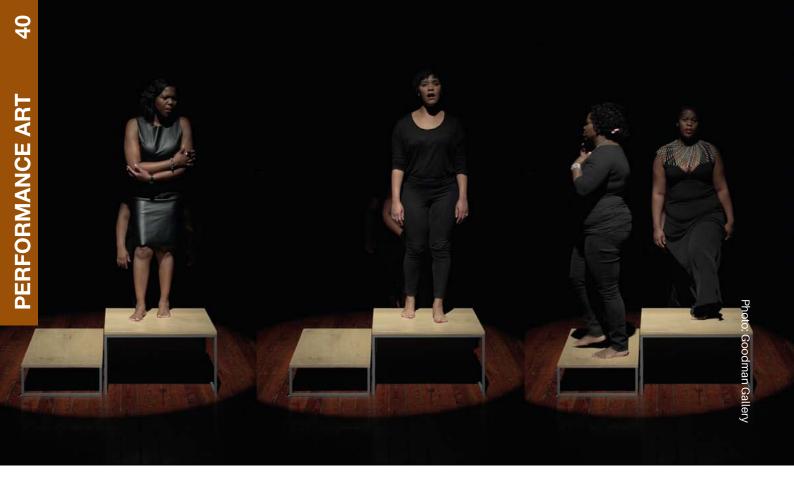
Between Horizons is a new collaborative piece from an international team of artists working in our current epoch. Creating a space of visual and physical navigation, this performance invites the audience to filter through visions of how our lives are shaped by circumstance, privilege, and transformation. Pondering the Anthropocene – our current geological time frame identified by the impact and rupture of humankind – we take apart seemingly unbreakable structures, patterns, and loops posing the paradigm: to kill the thing that gave birth to you or to find hope in the dark? Using tools of performance art, stage, music, light, and text, a space inside of a place will be unfolded putting thoughts into motion as well the thought of why, at times, there is rarely any movement at all.

Choreography & Performance: Kieron Jina (SA) & Marc Philipp Gabriel (Germany) Live Music & Sound Design: Yogin Sullaphen (SA) Scenography: Marie Fricout (France/SA) Light & Visual Design: Gretchen Blegen (USA/Germany)

Performers: Kieron Jina, Marc Philipp Gabriel, Yogin Sullaphen

1hr I ENGLISH / NON-VERBAL I R80 (FULL) R75 (CONCESSION) I PG (N)

CURATED



By Gabrielle Goliath

Elegy

Elegy is a long-term commemorative performance project. Staged in various locations and contexts, each performance calls together a group of female vocal performers who collectively enact a ritual of mourning. Durational and physically taxing, the performance sustains a kind of sung cry – evoking the presence of an absent individual.

Responding to the physical, ontological and structural out-workings of rape-culture in South Africa, *Elegy* performances recall the identity of individuals whose subjectivities have been fundamentally violated – and who are, as such, all too easily consigned to a generic, all-encompassing victimhood. With each performance commemorating a specific woman or LGBTQI+ individual raped and killed in South Africa, significant to the work is how loss becomes a site for community, and for empathic, cross-cultural and cross-national encounters. Seeking to work around the kinds of symbolic violence through which traumatised black bodies are routinely objectified, *Elegy* performances open a distinctly de-colonial and intersectional space, wherein mourning is presented as a social and productive work – not in the sense of healing or 'closure', but as a necessary and sustained irresolution.

Goliath has presented *Elegy* performances in various parts of the world, and will be presenting the Eastern Cape premiere of the work at the National Arts Festival.

1hr I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I PG

CURATED

97



Steven Cohen

put your heart under your feet... and walk / To Elu

An intense meditation on loss, grief and absence, following the death of Cohen's partner and artistic collaborator, the choreographer Elu.

The work takes the form of a performance, projections and an installation of sculptural objects. A myriad pointe shoes – among them Elu's, literally invoking his absence – are collaged together with found objects. The work first came into being as a performance piece, which debuted at the Montpellier Danse Festival in June 2017. Cohen wrote: 'When I told my 96-year-old surrogate mother Nomsa that my life partner Elu had died, and I asked her how I could continue life alone, she said: "put your heart under your feet ... and walk."

The objects are embedded with histories, ideologies, beliefs – a flagpole finial, Hitler paper puppets, vintage photographs of atrocities, icons and crucifixes, purses, sex toys, medical instruments, porcelain ornaments, feathers and hair; many of them, like the arms of chandeliers, taxidermied animal parts and model trees, recurrent images in Cohen's artistic lexicon.

1hr I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I PG18 (MV)



The Mothertongue Project

Walk

Walk is a performance piece created in response to Indian artist Maya Krishna Rao's *The Walk*. Rao crafted *The Walk* after the rape and murder of Jyoti Singh Pandey, a 23-year-old student who was tortured, raped and killed by six men on a Delhi bus in December 2012. A few months later, we decided, with Rao's permission, to create our own version of *Walk* as a response to the gang-rape and murder of Anene Booysen, a South African teenager, in 2013. The unimaginably horrific assault and deaths of these two womxn was a catalyst to create *Walk* as a way to honour their memories and to talk honestly about rape culture.

The process of making Walk allowed for the emergence of a series of performed installations, which involve the audience and the performers walking through the pieces together. Although in both South Africa and India there were similarities in public reaction to Jyoti and Anene's cases, India's civil response seemed of much greater magnitude compared to South Africa's. Despite South Africa celebrating 20 plus years of democracy, coupled with a constitution that is a shining example to other countries, violence against people who identify as womxn and gender non-conforming is still prevalent. One ponders whether, as a nation, South Africans have become numb to the violence imposed on womxn and trans people on a daily basis. Have we gone so far as to normalise it?

These questions urge us as performance-makers to create work that stirs, that questions, that galvanizes people into action. Our vision for *Walk* is centred around a sparse aesthetic that foregrounds the figure of the womxn. Its focus is very much on the seven performers and considering the unavoidable, physical fact of their bodies – a fact which we understand rape culture to seek to obfuscate or erase.

Produced by: The Mothertongue Project **Curated by:** Sara Matchett **Cast:** Koleka Putuma, Rehane Abrahams, Sara Matchett, Siphumeze Khundayi, Nolufefe Ntshuntshe, Genna Gardini, Lukhanyiso Skosana

Grateful thanks to the UCT Centre for Theatre, Dance and Performance Studies for rehearsal space and research support and to Maya Krishna Rao for inspiring the creation of this work.

50mins | ENGLISH | R80 (FULL) R75 (CONSESSION) | 14+ (M)

29 June 20:00

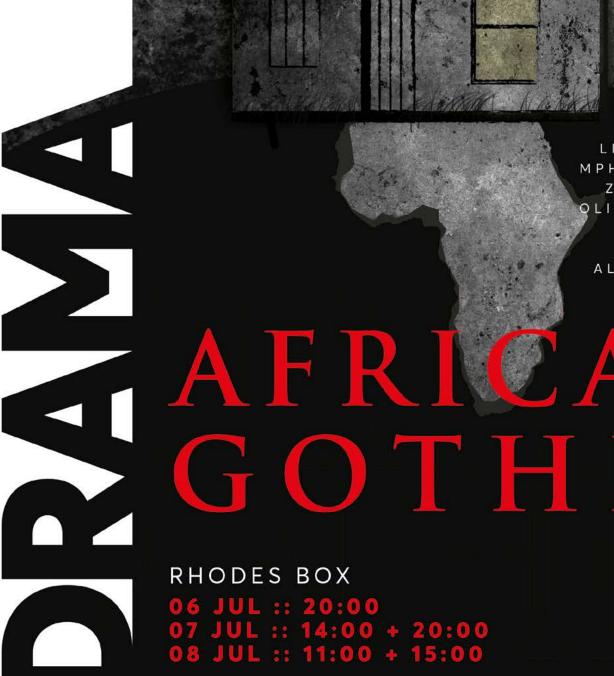
30 June 21:30

28 June 11:00 & 14:00

CURATED



Atherstone Room



FACULTY OF ART, DESIGN & ARCHITECTURE **UJ ARTS & CULTURE**

> WRITTEN BY REZA DE WET

STARRING LIEZL DE KOCK MPHO OSEI-TUTU ZAK HENDRIKZ OLIVE STRACHAN

DIRECTED BY ALBY MICHAELS

THIC







2018 Standard Bank Young Artist for Visual Art Igshaan Adams'

When Dust Settles

Drawing upon the material and formal iconographies of Islam and coloured culture, Adams's cross-disciplinary practice is an ongoing investigation into hybrid identity and liminality, particularly in relation to race, religion, and sexuality.

For this inaugural exhibition of *When Dust Settles*, Adams presents an eclectic and multi-sensory large-scale installation, bringing together aspects of sculpture, textiles, found objects, furniture and performance to create an immersive environment in the Monument's Gallery in the Round.

Revisiting earlier bodies of work, the presentation will draw inspiration from conceptual themes, artistic processes and materialities dating back several years to investigate the evolution of ideas within the artist's practice. For Adams, the intrigue lies in the questions underpinning it: how have his personal views and objectives shifted? How has the artist's language evolved? What was overlooked the first time?

In a sense, When Dust Settles serves to insert chapters into existing bodies of work, re-examining those concerns that have informed Adams's practice for almost a decade.

Igshann Adams acknowledges the support of the Blank Projects Gallery and assistants, Phumeza Mgwinteni, Busisa Mahlahla, Lindokuhle Mzile, and Zandile Ntleko

ART WALKABOUTS: 1 JULY 14:00 2 JULY 14:00 3 JULY 12:00 I 1HR I 14+ I R40 (FULL) R30 (CONCESSION)

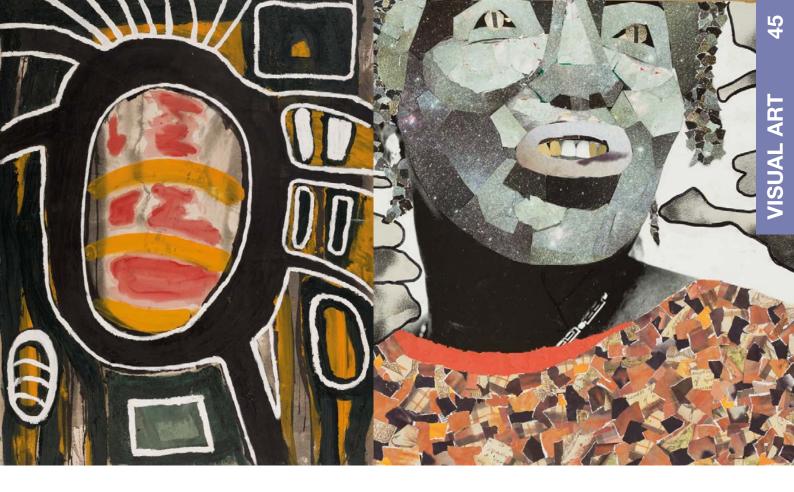
Open daily from 10:00 to 18:00

Gallery in the Round, Monument









Lionel Davis

Gathering Strands

"My journey through life – starting in District Six, my work as an art teacher, public speaker – has also been about bringing people together. My travels had the same objective and then again the Thupelo, Thapong and Patchipamwe workshops. It is about learning to work together and learning from each other. The strands are about binding us together – socially, culturally and artistically".

Lionel Davis is best known for his complex linocut prints that narrate experiences of his youth in District Six and his incarceration on Robben Island. The first colour linocut prints he developed at Rorke's Drift are included in the Gathering Strands exhibition. Apart from his individual works, Davis has collaboratively worked with the annual Thupelo Workshops, where he produced several of his major abstract paintings on exhibit. In addition, Gathering Strands features a number of posters produced at the iconic Community Arts Project (CAP), where Davis helped to establish the Media Project in the early 1980s.

Throughout his artistic life, Davis relied on art making as a means to record and reflect on many of South Africa's political transformations. Unable to afford a camera, he took to drawing the last sorrowful days of District Six. A former resident, he helped to establish the District Six Museum, and was involved in several of its seminal creative projects, and later became a board member.

A collaboration between Iziko Museums of South Africa and the District Six Museum resulted in this retrospective exhibition of works by Lionel Davies, artist, educator, anti-apartheid activist, political prisoner and former District Six resident. The exhibition opened at the District Six Museum on Davis' 81st birthday.

ART WALKABOUTS: 29 JUNE 16:00 1 JULY 10:00 5 JULY 12:00 | 1 1HR | 14+ | R40 (FULL) R30 (CONCESSION)

CURATED

Open daily from 09:00 to 17:00 PG

Standard Bank Gallery, Albany History Museum















Dance Forum

DU30: 3 Decades of Dance Umbrella

In 1988 Vita Promotions launched the Vita Dance Umbrella in Johannesburg. The focus of the Dance Umbrella was to offer a free and open platform to any form of dance as long as it was a new contemporary work. The first edition of the festival opened in February 1989 with 14 choreographers presenting work. This exhibition features a selection of 30 photographs by John Hogg and Suzy Bernstein that capture the story of the Dance Umbrella from its 1988 inception to the final edition in 2018.

Photograhy by: John Hogg and Suzy Bernstein

Open daily from 10:00 to 18:00 ALL AGES

Red Foyer, Rhodes University Theatre







Makropol

Doghouse

A dining room table with chairs is placed in the middle of a room. The table is set for five and on each plate awaits a VR headset and headphones. You sit down, put on the headset and headphones, and instantly a film opens and you are a part of it.

You are one of five at a family dinner. Mum and dad have made roast beef. Older brother has taken his new girlfriend home for the first time. And little brother is trying to avoid the inevitable disaster.

Director: Johan Knattrup Jensen **Producer:** Mads Damsbo **Cast:** Sophie Stougaard, Benjamin Engell, Sebastian Teschemacher, Katrine Bruun & Ole Boise

This production forms part of the Creativate Digital Arts Festival - see the full programme from page 117

Presented courtesy of The Danish Film Institute Supported by Dark Matters

20mins I DANISH, WITH ENGLISH SUBTITLES R40 (FULL) R30 (CONCESSION) I 14+

Performances daily every half hour from 10:00 to 16:30

Eden Grove











Eastern Cape Department of Sports, Recreation, Arts & Culture

Through The Window

Apart from life, a strong constitution and abiding connection to the Thembu royal house, the only thing that my father bestowed upon me at birth was my name, Rolihlahla. In Xhosa, 'Rolihlahla' literally means 'pulling branch of a tree', but its colloquial meaning more accurately would be 'troublemaker'. I do not believe that names are destiny or that my father somehow divined my future, but in later years, friends and relatives would ascribe to my birth name the many storms I have both caused and weathered." – Nelson Mandela: Long Walk to Freedom

100 years ago, inside a small smoky hut made of excavated earth above an ant colony combined with cow-dung, at the banks of Mbhashe River in the tiny rural village of Mvezo, a leader who was destined to be a world icon is born. That was a man called 'Nelson Mandela' who changed the history of a South Africa that had been favouring a certain race from 1652.

The Department of Sport, Recreation, Arts and Culture will be showcasing an Eastern Cape Visual Arts Exhibition honouring and celebrating 100 years of our struggle veterans, Nelson Rolihlahla Mandela and Albertina Sisulu. The artworks will portray their lives from their childhood in the Eastern Cape, the birth of their political lives, and the strong friendship they had that made Nelson Mandela to be honoured as the best-man at the wedding of Walter and Albertina Sisulu.

Inspired by Nelson Mandela's famous picture looking through the window of his cell in Robben Island, the artists will use creative ways in depicting the thoughts that Madiba had, politically, socially and also about his country that he didn't see for almost three decades.

The exhibition will feature and profile tapestries from Nieu Bethesda in the Sarah Baartman District, whose works depict the /Xam or the Indigenous people's mythology.

ART WALKABOUTS: 2 JULY 12:00 3 JULY 14:00 6 JULY 10:00 I 1HR I 14+ I R40 (FULL) R30 (CONCESSION)

Open daily from 09:00 to 17:00 ALL AGES

Foyer, Albany History Museum









Eastern Cape Department of Sport, Recreation Arts & Culture

Eastern Cape Handmade Collection

The Province of the Eastern Cape remains a front runner in the South African Craft Sector. The discerning collector is given a wide variety of craft to choose from. These range from craft for personal adornment to functional craft art that are unrivalled anywhere else in the world. Whatever the motive to possess Eastern Cape Craft, a visit to the Craft Fair Stalls will offer the public the finest products from the most rural regions of the province and an interactive experience of connecting to the artists at work.

The finest craft have been sourced from urban areas and the most rural villages in the province to create an all-inclusive array of diverse products. Visitors to the Craft Exhibition are guaranteed to have access to craft art that have already made their mark on the global market. The story behind every craft product is often fascinating but also saddening when one considers the economic benefit each product has on family members reliant on the crafter's skills.

The exhibition will also feature the Doek Stall that gives honour to Our Mother of the Nation, Mama Winnie Nomzamo Zanyiwe Mandela, who recently passed away, for her contribution to the upliftment and liberation of women.

The craft exhibition is supported by a collaboration of the Department of Sport, Recreation Arts and Culture, the Department of Rural Development and Land Reform, the Eastern Cape Provincial Arts and Culture Council (ECPACC), Eastern Cape Development Corporation (ECDC), Small Enterprise Development Agency (SEDA), OR Tambo District Municipality and the Amathole District Municipality.

Open daily from 09:00 to 17:00 ALL AGES

Village Green Provincial Craft Stall















UJ ARTS & CULTURE

FACULTY OF ART DESIGN & ARCHITECTURE



GRAHAMSTOWN GALLERY ALBANY MUSEUM

DAILY :: 09:00-17:00

UJ.AC.ZA/ARTS :: f+♥ @UJARTS&CULTURE

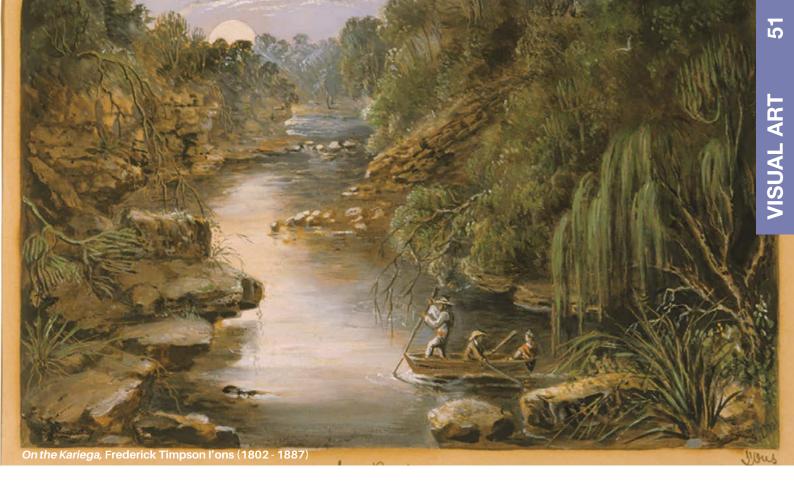
IMAGE :: UNKNOWN
ARTIST, BAULE BUSH
SPIRIT MASK (EARLY TO
MID-20TH CENTURY)
CARYED WOOD AND
RAFFIA FIBRE
MTN ART COLLECTION





MTN Foundation





UJ Art Gallery/ MTN SA Foundation

Shifting Conversations

Shifting Conversations includes paintings, sculptures, drawings, photographs and installations by predominantly South African artists, that thematically explore conversations in response to binaries such as 'colonised' and 'coloniser' prevalent within the collections of the two institutions. The aim is to present an open-ended discourse that might invite new or different ways of experiencing art.

"The MTN SA Executive Committee Board has given MTN SA Foundation the mandate to unlock greater value from MTN SA Foundation Art Collection relationships with non-profit art institutes such as university galleries or public museums. The purpose of the partnership is, amongst others, to increase visibility of the MTN art collection." – Niel Nortje, curator of the MTN Collection.

According to Annali Dempsey, UJ Art Gallery curator, this exhibition is an extension of successful collaborations with MTN in the past. "We are privileged to partner with MTN once again. The use of works from both our collections offers opportunities to embed visual art in the post-colonial debate in a meaningful way."

A full colour catalogue relating to the exhibition will include essays by prominent academics as well as an interview with the curators, explaining their curatorial narrative and choices of artworks.

ART WALKABOUTS: 29 JUNE 14:00 2 JULY 10:00 5 JULY 14:00 | 1 HR | 14+ | R40 (FULL) | R30 (CONCESSION)

Open daily from 09:00 to 17:00

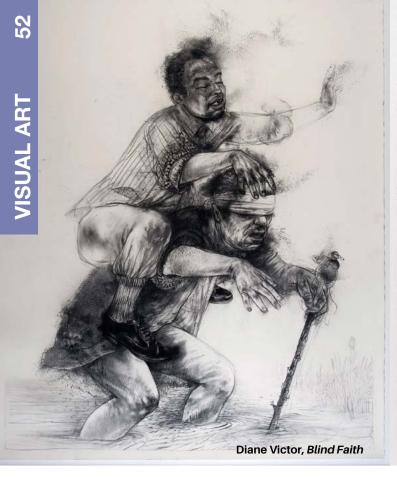
ALL AGES

Grahamstown Gallery, Albany History Museum











Standard Bank Gallery

I am because you are: A search for Ubuntu with permission to dream

The Standard Bank Gallery has joined hands with renowned artist and curator, Usha Seejarim to present a thought provoking and boldly curated exhibition. The exhibition comprises works of art from the bank's corporate art collection by leading contemporary and modern South African artists. These include historic drawings by Dumile Feni, the striking work of Diane Victor, and a number of iconic works by William Kentridge. There are also the poignant pictures of the late great, Thami Mnyele, young creatives like Hasan and Husain Essop, along with the works of Alan Crump, and other great artists.

The work on exhibition is presented against the backdrop of South Africa's current socio-political context which includes the twenty-four years of democracy as a nation, and what would have been Nelson Mandela's centenary – hence the inclusion of Johannes Segogela's 'Mandela's Birthday Party'. The palpable greed in our political arena for instance, is illustrated in images such as 'The Minister of Enterprise' by Kudzanai Chiurai.

The exhibition aims to encourage its viewers to contemplate the African values of Ubuntu in the context of South Africa's contemporary conditions. This exhibition is part of Standard Bank's continued partnership with leading South African curators to present thought-provoking exhibitions and is also a unique opportunity to study the depth of the Standard Bank Corporate Art Collection, which comprises more than 1200 works by over 250 artists.

ART WALKABOUTS: 29 JUNE 10:00 1 JULY 12:00 4 JULY 14:00 I 1HR I 14+ I R40 (FULL) R30 (CONCESSION)

Open daily from 10:00 to 18:00 ALL AGES

Monument Gallery









TJ Lemon

Comrades, Warriors and Volkstaat Kommandos

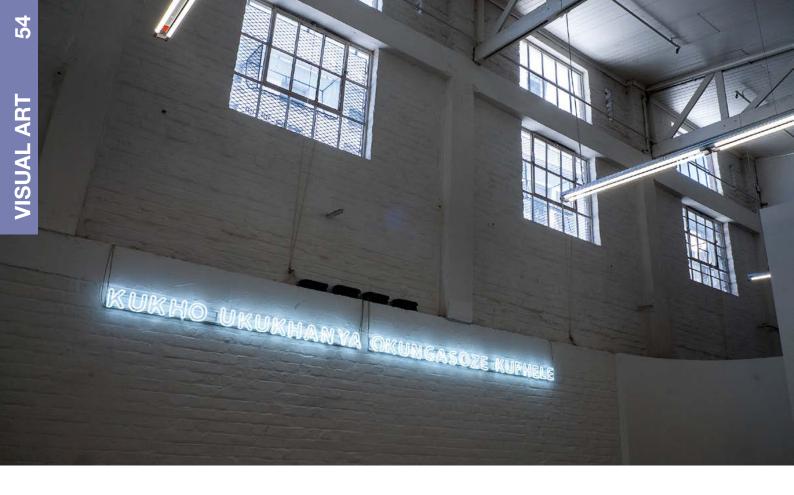
Comrades, Warriors and Volkstaat Kommandos is a photographic exhibition that provides an insight into the often bizarre military styles of political groups in the years before the '94 elections.

The 'Comrades' were ANC youth in uniform. They wore khaki and berets in the style of the revolutionary Che Guevarra. Most were deployed for crowd control, linking arms and pressing back the massive crowds. Some carried fanciful wood and scrap 'guns', others wore medals, some chose sunglasses. For these comrades it was a free for all experiment in political expression. They captured the imagination of the crowd with their big fanciful 'guns', seeming to say, "we are in charge now".

The 'Warriors' were Zulu Inkatha supporters. Be it a daylight march down a city street or a late night sortie into the neighbourhood, the warriors carried their traditional weapons. Spears, knob-kerries and shields. These were the deadly sons of Shaka. Migrant workers living in massive men's hostels around Johannesburg. The de-facto barracks of an Inkatha war machine.

The 'Volkstaat Kommandos' were the AWB supporters, a group of ultra rightwing Afrikaaners. Despite parading in Nazi style uniforms, the group claimed to be virtuous Christians in the mould of their Voortrekker ancestors. Their marches were whole family affairs. Ouma in her lace Voortrekker kappie might ride on the ox-wagon with the children. The wagon would be pulled by men who pressed their old SADF army fatigues into action for the AWB, by tacking on the group's swastika shoulder patch. The 'elite' Ystergarde, wearing black uniforms and balaclavas marched under Nazi style banners. They were popular with the foreign media but when challenged by a homeland defence force, the 'dangerous right wing' vaporised.

ART WALKABOUTS: 30 JUNE 12:00 3 JULY 12:00 7 JULY 12:00 | 1 HR | 14+ | R40 (FULL) R30 (CONCESSION)



James Webb

There Is a Light That Never Goes Out

James Webb's *There Is a Light That Never Goes Out* is part of his ongoing series of neon text works in which he has appropriated the title of the 1986 song by iconic British band The Smiths and translated it into carefully selected languages including Arabic, Chinese, Tupi Guarani, and isiZulu. Cast in neon, the anthemic lyrics are transformed from their musical origins into a visual event that conjures open-ended cultural and site-specific associations. All of these works begin with the same text, but the process of translation, in addition to the effect of the installation space, produces various meanings according to their linguistic, cultural, semiotic and psychological associations.

Alternating between local and national forms of community and identity, the isiXhosa version brings to bear the history and geography of the site its festival, and also offers a sense of hope and wonder to those who know its meaning. This work furthermore plays out a dual sense of romance and longing, as well as political and spiritual overtones.

This artwork is typical of Webb's practice in that it explores themes of belief and communication, as well as referencing the techniques of ellipsis and détournement that he employs.

The original version was in Arabic and first exhibited at the Darat al Funun in 2010 curated by Abdellah Karroum.

This production forms part of the Creativate Digital Arts Festival - see the full programme from page 117

Courtesy of the artist, blank projects, and Galerie Imane Farès.

Best viewed between 17:00 and 22:00

Monument Façade









Strauss & Co. Fine Art Auctioneers

Exhibition of South African Contemporary Art

Strauss & Co, South Africa's premier art auction house and the global leader for South African art, will be hosting a preview of important highlights from their upcoming auctions. In this curated show, special emphasis will be placed on South African Contemporary art.

In February this year, Strauss & Co held South Africa's first ever stand-alone contemporary art auction, which was a huge success and will be repeated in February 2019. The exhibition will provide a foretaste of some of the work to be auctioned.

A valuation day, where the public can bring their paintings (historic, modern and contemporary) for an obligation-free and confidential assessment by Strauss & Co specialists, will take place on Saturday 7 July. In addition to the valuation day, Strauss & Co will offer an informative lecture pertaining to Contemporary South African art and Strauss & Co's important role in fostering a robust secondary market. For details, see Festival of Film & Ideas.

ART WALKABOUTS: 1hr I 14+ I R40 (FULL) R30 (CONCESSION)

Art Walkabouts: 29 June 12:00 **30 July** 10:00 **6 July** 16:00

Valuation Day: 7 July 09:00 – 17:00

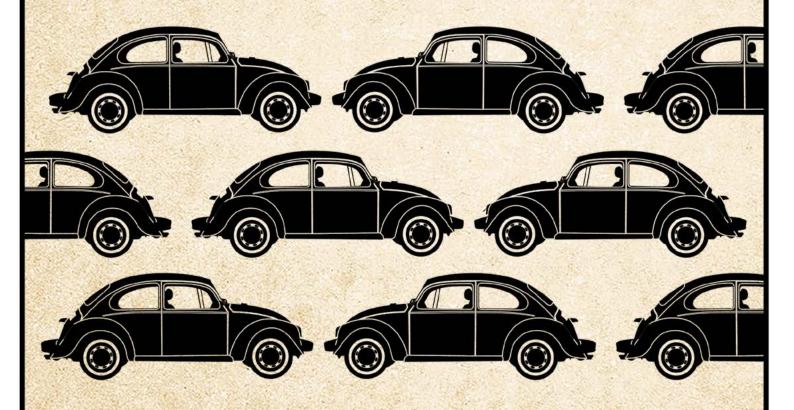
Alumni Gallery, Albany History Museum



Meet Meet Sellet-

at the Cor Pork *

Off Lucas Avenue Cnr of Lucas Avenue & Drosty Rd



* Because its cars *in a park* and we're in the *Eastern Cape*

103 Algoa Road, Uitenhage (follow the signs)

041 994 5941 www.autopavilion.co.za







Featured Exhibitions (L-R): Afrofuturism Fantasies and other Stories (Carinus Art Centre); Requiem (Virginia Reed); 'n Stukkie Mens (Solly Smook); Fees Must Fall (Wandile Fine Arts); Justine Weeks' Little Pop-up Gallery; Port Elizabeth Artist Showcase

The Arena Exhibition

Open daily from 09:00 to 17:00

Festival Gallery

Q 47

The Festival Gallery plays host to a kaleidoscopic collection of art this Festival as it showcases a selection of work from Fringe visual artists. Sculpture, ceramics, drawings, paintings, fabric art, and photographs in all fashions and forms are on display in the gallery – with details of where one can view the artists' full exhibitions. This is the perfect springboard for art-lovers to see what is on offer at the 40-odd art galleries that spring up over Festival. Make the Festival Gallery your first port of call on an amazing art adventure.























Photos:Jaco B Van Schalkwyk

2018 Standard Bank Young **Artist for Theatre,** Jemma Kahn's

The Borrow Pit

The Borrow Pit is play about 20th Century Men told by a 21st Century Woman. Through the lens of kamishibai, an ancient Japanese storytelling medium, award winning theatre maker Jemma Kahn (The Epicene Butcher, In bocca al lupo) tells the story of Francis Bacon and Lucian Freud. Bacon and Freud were two of Britain's most influential artists - rock stars of 20th century painting. These men each had a muse who helped them on their way to prodigious fame. As you

Are the paintings by Freud and Bacon more valuable than the people they painted? The Borrow Pit asks with harrowing humour 'Is art more important than people?' - a question that can be frightening to those of us who create and consume works of art.

Cast: Jemma Kahn, Tony Miyambo, Wilhelm van der Walt, David Viviers Writer, Director and Illustrator: Jemma Kahn Co-Writer: Marco Dutra Dramaturge: Jaco B Van Schalkwyk Illustrator: Rebecca Haysom Box Design: Wessel Snyman Creative Production Manager: Trevi Le Pere Stage Manager: Dimakatso Motholo.

might suspect, it did not end so well for the muses.

1hr 15mins | ENGLISH | R80 (FULL) | R75 (CONSESSION) | 16+ (MNS)

28 June 18:00 **29 June** 14:00 & 20:00 **30 June** 14:00 & 20:00 **Rhodes Box**













Presented by UJ Arts & Culture Division of the Faculty of Art, Design and Architecture (FADA)

African Gothic

After a year-long interdisciplinary process, UJ Arts & Culture Faculty of Art, Design and Architecture (FADA) presents Reza de Wet's iconic African Gothic (translation of Diepe Grond).

Set against the backdrop of a farm in desolate ruin, the play tells the story of the complicated, passionate, and troubled relationship between two siblings. While they live in the past with no discernible future, struggling with their own demons, they face eviction in the present by an officious lawyer. Directed by Alby Michaels, with a stellar cast that includes Liezl de Kok, Zak Hendricks, Mpho Osei-Tutu and Olive Strachan, African Gothic is set to satisfy both the discerning theatre lover and novice alike.

The staging of the play is the culmination of a process that has seen more than 300 students and lecturers from different departments in FADA becoming involved in various design and development aspects of the work. Student groups were challenged to design the set, costumes and develop a marketing campaign, together with collateral for the play. In addition to developing unique skills, a valuable outcome of the process was learning how to work collaboratively, which is becoming increasingly important in an environment where more than specialised knowledge is demanded from professionals.

in association with Joburg City Theatres

Cast: Liezl de Kock, Zak Hendrickz, Mpho Osei-Tutu, Olive Strachan

Set Design: by 2017 2nd year FADA Students, mentored by Sarah Roberts Costume and props: by 2017 2nd year FADA Students, mentored by Jo Glanville Set Construction: Nadine Minnaar Costume Construction: Madeleine Lotter-Viljoen Sound Design: Franco Prinsloo Props Construction: by Caitlin de Villiers Stage Manager: Ayanda Bulose Makeup: Christelle van Graan

1hr 35mins (Including interval) I

ENGLISH I R80 (FULL)

R75 (CONCESSION) I 16+ (MLNSR)

6 July 20:00 **7 July** 14:00 & 20:00 **8 July** 11:00 & 15:00

Rhodes Box









Theaturtle - presented with the support of the Canada Council for the Arts

Alphonse

With the impeccable delivery of Mouawad's writing, Nashman practices story telling at its finest
– Edinburgh Spotlight

"When we're little no one tells us very much, so we imagine."

Alphonse is lost, walking along a country road, weaving an intricate web of stories, while everyone is searching for him: parents, friends, teachers, the police. What they find is the thing we often give up in order to grow up. A weave of stories within stories, with characters ranging from a regal vacuum cleaner to a melancholy cave, this epic solo show has enchanted audiences of all ages across Canada and at the Edinburgh Fringe. One man, 27 characters, and loads of popcorn!

Directed & performed by: Alon Nashman

Written by: Wajdi Mouawad Translated by: Shelley Tepperman
Sound by: Verne Good Set and Costume by: Lindsay Ann Black
Produced by: Theaturtle and Richard Jordan Originally Produced by: Theatre Direct

1HR 10MINS I ENGLISH I R80 (FULL) R75 (CONCESSION) I ALL AGES (NFC)

2 July 12:00 **3** July 14:00 & 21:00 **4** July 16:30

The Hangar









Joburg City Theatres

Gone Native -The Life and Times of Regina Brooks

The play focuses on how, in the 1950s, two young South Africans, fell in love against incredible odds and how they stood up against society, and government laws, which were against their union. It shows the power of love, the strength and resilience of youth, and the complex nature of life in South Africa at that time. It gives encouragement to young South Africans today, to follow their hearts beyond political boundaries, and to persevere against all odds. It is truly a story of inspiration, love, and truth.

The production highlights the tenaciousness of South African people against an absurd political system that sort to curtail their humanity. The work itself is performance driven and strives for excellence through simplicity and through the affirmation of the human spirit.

Cast: Nhlanhla Mahlangu, Ayanda Nhlangothi, Maritjie Bothma, Noxolo Dlamini, Soyiso Ndaba, Isana Maseko, Nomtha Zikalala and Micaela Peterson **Musicians:** Lebogang Mokhela, Sebetsa Ezbie Moiloa, Fana Abednigo Sibongiseni Zulu, Ntokozo Zungu

Writer & director: Makhaola Ndebele Composer: Hugh Masekela Choreographer: Douglas Sekete Producer: Lindiwe Lekasapa Stage Manager: Emelda Khola Lighting Designer: Mandla Mtshali

Sound Designer: Mthobisi Cele Set and Costume Designer: Noluthando Lobese

1hr 25m I ENGLISH I R80 (FULL) R75 (CONCESSION) I PG M

CURATED

28 June 12:00 & 20:00 **29** June 11:00 & 18:00 **30** June 11:00

Graeme College







A new piece by Boris Nikitin based on motives by William Shakespeare with Julia*n Meding

Hamlet

In Hamlet, author and director Boris Nikitin rewrites the most famous of all theatre pieces and transforms it into a contemporary performance. In a mix of experimental documentary play and music theatre the enigmatic performer and electronic musician Julia*n Meding takes over the part of a contemporary Hamlet who revolts against reality. Supported by a baroque-quartet, Meding takes himself to a tour de force on stage by introducing and exposing himself to the public. Meding, giving details from his life story, revolts against the audience, like Hamlet against his royal court, he attacks the public, agitates, flirts with them, mocks them and tries to seduce them.

Time and again he seizes the microphone, he starts to sing: raw electropunk, sketchy cover songs, a ballad. Words, sung as fragments of emotions. Meding's/ Hamlet's performance dazzles between offensive dilettantism and vain jokes, exaggerated gestures and confrontational pose. Is this Meding? Or Hamlet? Is he serious? Or is it all a game? "Is he or isn't he"? Is he not both at the same time, eventually?

The performance crossfades documentary and fiction into a contemporary version of Hamlet in which the conflict zones illusion and reality, individual and society, interplay.

This production forms part of the Creativate Digital Arts Festival - Refer page 117

Concept, Text, Director: Boris Nikitin Performance, Text: Julia*n Meding Baroque ensemble: Led by Sarah Evans Stage Design, Costumes: Nadia Fistarol Video: Georg Lendorff, Elvira Isenring, Boris Nikitin Songs: Uzrukki Schmidt Music: Der musikalische Garten, Boris Nikitin, Julia*n Meding, Matthias Meppelink Sound: Matthias Meppelink Technical Supervision, Light: Benjamin Hauser Production Superviser: Annett Hardegen

Supported by: Fachausschuss Theater und Tanz BS/BL, Pro Helvetia the Swiss Arts Council, Ernst Göhner, Migros Kulturprozent, Kunststiftung NRW Co-comissioned by: Kaserne Basel, Gessnerallee, Theatre Vidy, Ringlokschuppen Ruhr With the support of: La Villette Paris, Münchner Kammerspiele, HAU Hebbel am Ufer, Onassis Centre Athen

1hr 30mins I GERMAN WITH ENGLISH SUBTITLES I R80 (FULL) R75 (CONCESSION) I 16+ (ML)

28 June 20:00 **29 June** 18:00 **30 June** 11:00

Rhodes Theatre

Q 12



swiss arts council





Jade Bowers Design & Management in partnership with Festival Theaterformen (Germany)

Jungfrau

Based on the Caine prize-winning short story from Mary Watson's collection called *Moss*, this is a performance work about families and the secrets that they hide. Set in Redhill, Cape Town, before the forced removals, we take a look behind 'closed doors' and uncover one family's secrets. All of the characters strive to live by their own unique versions of morality but their reliance and desperate need for each other complicates matters. Evelyn, a young girl desperate for her mother's attention and time, finds herself idolising her aunt Jessica and desperate to please her father, Stephen. Stephen and Jessica try to comfort Evelyn but the lines get crossed and the sins start to boil over...

Cast: Tracey-lee Oliver, Carla Classen, Ameera Patel, Jaques De Silva, Yogin Sullaphen

Written by: Mary Watson Directed and Designed by: Jade Bowers Adapted for stage by: Ameera Patel Music by: Yogin Sullaphen

1hr I ENGLISH, AFRIKAANS I R80 (FULL) R75 (CONCESSION) I 12+ M

1 July 20:00 **2 July** 14:00 & 20:00 **3 July** 11:00 & 15:00

Graeme College

₩ 62









Klara van Wyk

La Chair De Ma Chair

La Chair de ma Chair (Flesh of my Flesh) is a two-hander clowning performance by Buhle Ngaba and Klara van Wyk, directed and designed by Penelope Youngleson.

Between them they have been nominated for six Fleur du Cap Theatre Awards and won one; Ngaba has won two Kanna awards (and been nominated for one Naledi); and they, collectively, have three Standard Bank Ovation Awards, two Standard Bank Silver Ovation Awards and a Standard Bank Gold Ovation Award to their names.

Fashioned after the male-centric double acts of South Africa's protest theatre trope, the production consciously self-references the palimpsests of these canons – including prominent productions like *The Island* and *Woza Albert* – to interrogate our local performance heritage and, in particular, its relationship to womxn as theatre activists and change-agents. There is also a tongue-in-cheek nod to the classic French work, *Waiting for Godot*, as we observe two South African clowns ... in limbo. One black, one white. They are living in a future South Africa. One beyond time – as we are currently living it. In a dystopia of Women's Day pink ribbons, fuchsia-glitter quicksand and the bloodied afterbirth of a new, New South Africa our clowns wait; while the outside world is in chaos – squabbling over fool's gold at the end of a nation's rainbow.

Written and directed by: Penny Youngleson

Performed by: Klara van Wyk and Buhle Ngaba

1 hr | ENGLISH / MULTILINGUAL | R80 (FULL) R75 (CONCESSION) | 12+ ML

CURATED



'n NATi & Feesteforum-produksie

Monsieur Ibrahim en die Blomme van die Koran

Monsieur Ibrahim en die Blomme van die Koran speel af in 'n Joodse kwartier in Parys in die 1960's, waar 'n gekwelde Joodse seun, Moses (Momo), 'n onwaarskynlike vriend in 'n eensame Moslem-winkeleienaar, Monsieur Ibrahim, vind. Ibrahim is 'n toevlug vir Momo, gee hom raad en leer die vroegryp seun geleidelik dat daar meer in die lewe is as prostitusie en kruideniersware te steel. Wanneer Momo se pa – 'n aggressiewe man wat sy seun verwaarloos – verdwyn en dood gevind word, neem Ibrahim hom aan. Die twee gaan op reis deur Europa na Ibrahim se geboorteplek, wat hulle by 'n belangrikste kruispad uitbring. 'n Snaakse en ontroerende verhaal ontvou, wat wys hoe die belangrikste lesse oor lewe en dood geleer word wanneer ons dit die minste verwag.

Met: Dawid Minnaar Regie: Phillip Rademeyer
Teks: Eric-Emmanuel Schmitt Vertaling en Verwerking: Naomi Morgan
Oorspronklike Titel: Monsieur Ibrahim et les fleurs du Coran

1hr 35min I AFRIKAANS I R80 (FULL) R75 (CONCESSION) I ALLE OUDERDOMME

1 July 18:00 **2 July** 16:00 **3 July** 15:00

Victoria Theatre









Theatre in the Backyard

Theatre in the Backyard aims to bring community and commercial audience together in an intimate experience of arts and culture in the backyard of a local dwelling and close the gap between mainstream theatre and community theatre. The Theatre in the Backyard project explores township backyards and produces stories relevant to each backyard. It aims to develop the 'characters' contained in these backyards so that the stories can be exposed. The productions are grounded in reality, in everyday real and 'normal' township life and experiences. South African township backyards provide a crucial secondary layer of housing to those who can't afford, with residents renting a temporary wooden or zinc structure from the backyard owner. These structures could maybe accommodate two people, but in reality they usually contain larger families. Stories emanating from township backyards resonate with the majority of poor black township residents

Is He Mad?

Is He Mad? is the story of a man who doesn't want to accept the death of his wife and has not been himself since her death. The story was developed from a monologue in the well-known play by Dario Fo, Accidental Death of an Anarchist, and more ideas came from newspapers such as The Daily Sun.

Written & Directed by: Mhlanguli George Performed by: Lamla Ntsaluba

Wait... Linda

Wait... Linda is a ritual dance theatre piece that shows the thin line between how things were done in the olden days and how they are done now in the present era. Wait... Linda is the performance of an explosive dynamic between physical metaphors and traditional spiritual practices, set in a black township backyard that forms part of the dynamic journey of narrative. It is not just a dance but also a transformation ritual performance of seeking in healing identity.

Created & Directed by: Mhlanguli George Choroegraphy by: Maxwell Xolani Rani, Mzo Gasa & Mhlanguli George Performed by: Thabisa Dinga

50mins I ENGLISH & ISIXHOSA I R50 (FULL) R40 (CONCESSION) I 10+ M

CURATED

4, 5 & 6 July at 14:00 C Street, Fingo Village 71 4, 5 & 6 July at 17:00 C Street, Fingo Village 71

STAGED SHOWCASE

Presented by UJ Arts & Culture Division of Art, Design & Architecture (FADA) and the National Arts Festival

UJ Arts & Culture's all-new play development platform, STAGED, is a public-facing extension of the hugely successful *UJ Can You?* programme which actively identifies and develops hidden talent from amongst UJ's 50 000 students. STAGED similarly seeks to nurture new plays and professional talent for the stage by creating a national platform to showcase selected works to local and international producers and presenters.

Curated by: Alby Michaels Produced by: Nobesuthu Rayi



UJ Arts & Culture Division of Art, Design & Architecture (FADA)

A City

Presented as a gallery installation or tableaux vivant, *A City* is an intimate, personal study of four artists/friends, who tell the story of a famous friend who died under mysterious circumstances, and how he transformed them. The story is revealed through direct address in a disarmingly casual atmosphere, as if the audience were eavesdropping on a personal conversation. Based on the members of a real indie theatre company in Montreal (Sidemart Theatrical Grocery), *A City* is inspired by documented stories, recorded text, confessional monologues and fictional writing. An intimate, painfully funny testament to a time and place, it is about the end of a friendship and a shifting world.

Supported by the High Commission of Canada and the Canada Coucil for the Arts.

Cast: Mpho Osei-Tutu, Liezl De Kock, Zak Hendrikz and Alby Michaels
Directed and Designed by: Gopala Davies Written by: Greg MacArthur
Sound Design by: Coenraad Rall Stage Management by: Musa Sibisi

Post performance discussion: After the 15:00 performance on 4 July

1hr 5mins | ENGLISH | R70 (FULL) R65 (CONCESSION) | 14+

3 July 10:00 & 21:00

4 July 15:00

Rehearsal Room

9 1



Government of Canada







The Incident Project

The Incident

"Why do I have to represent a whole race when I just want to represent me?" *The Incident* is an award winning theatrical performance written by Swedish playwright Joakim Daun, which asks whether love can keep two people together when the stakes are raised. Through an intimate love story between a Swedish man and a Zimbabwean woman, the play takes a closer look at what it means to be an ambitious, non-white woman in a mostly white male dominated society. It examines what it means to 'belong', looking at themes of migration and otherness through the eyes of a strong Zimbabwean woman. The play explores the experience of many Africans who have moved to the global north in search for new opportunities. It looks at the realities of living in a different culture, far from family, support, and tradition.

Presented with support from the Swedish Embassy, Pretoria; the Swedish Author Fund; and Bilimankhwe Arts.
Grateful thanks to Michaela Waldram-Jones; Goldsmiths
Theatre dept, University of London; and Poplar Union.

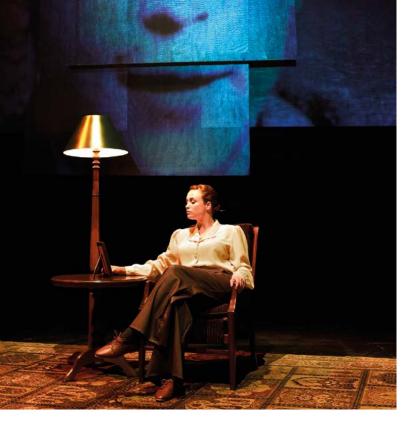
Writer & Producer: Joakim Daun Director: Elizabeth Zaza Muchemwa Performers: Mimi Ndiweni & Nikola Ruzicic Dramaturgy: Zoë-Guzy Sprague Stage Managers: Lavinia Serban & Thabiso Tshbalala Technical Stage Manager/Sound Design: James Ball Lighting design: Nic Farman Set and Costume Design: Cecilia Trono Music: Lovedale Makalanga & Brezhnev Guveya Workshop facilitators: Thoriso Moseneke Courage Chinokewtu Film: Anton Califano Graphic Design: Thyme Deisgn

Post performance discussion: After the 20:00 performance on 2 July

1hr 20mins | ENGLISH | R70 (FULL) R65 (CONC) | 14+ (M)

2 July 12:00 & 20:00 **3 July** 16:00 Re

Rehearsal Room





An Original Wits Theatre So Solo **Production**

Tracks

Tracks excavates the layers of myth and memory of Maude Sandham's grandfather, Alan. She follows the trail of unanswered questions and unexplained silences about her grandfather's past, through the personal narratives retold by her family painting a poignant picture of a man who wielded an existence on 'both sides of the track.' Alan, who grew up in pre-apartheid Fordsburg, moved to Crosby in his twenties (a suburb of predominantly White railway families). A father and bricklayer at the South African Railway, Alan was a man of poise and obligation. It was only years after his passing that the Sandham family learnt about a secret he was keeping for most of his life. In this one-woman show, Maude tracks the fragments of her family's history, retelling stories of her grandfather and thus bringing to light the paralleled personal and national effects of the Regime. Tracks uncovers the familiar stories we tell to fill the gaps in the documentation printed in the South African history books.

Commissioned and produced by the Wits Theatre

Performed by: Maude Sandham Director: Nicola Pilkington Written by: Maude Sandham and Nicola Pilkington Lighting Design by: Julian August

Post performance discussion: After the 18:00 performance on 3 July

I ENGLISH I R70 (FULL) R65 (CONC) I 14+ (M)

2 July 18:00 **3 July** 12:00 & 18:00

Rehearsal Room

Wynne Bredenkamp

At The Edge of the Light

Hurtling through the drenched night, Girl finds herself at the threshold of the last safe place she knows, hoping to find solace in the grandmother she remembers of her childhood. Instead, Gran has shut herself away, scared of the noises in the dark, suspicious of the knocks on the door and terrified of the things that lie just at the edge of the light. As Girl teases out the strange and fantastical tale of her family's history out of its agitated matriarch, the women begin to realise that to get to the truth, they must face the monster's inside themselves, and as well as those pacing outside. Described as 'multi-layered and mesmerising', the acting 'nuanced and powerful' and the whole production 'a salutary experience; (Brommert, Cape Times, October 2017), At The Edge of the Light is the latest production by writer-director Wynne Bredenkamp, creator of multi-award winning Salt.

The production was first created under the Theatre Arts Admin Collective Emerging Director's Bursary.

Cast: Sarah Grace Potter, Margot Wood, Emma Kotze, Andrew Laubscher Writer & Director: Wynne Bredenkamp Vocals: Carla Navarrah Set, Sound and Lighting Design: Wynne Bredenkamp

Post performance discussion: After the 17:00 performance on 6 July

 $\textbf{55mins} \quad \textbf{I} \quad \textbf{ENGLISH} \quad \textbf{I} \quad \textbf{R70} \; (\text{FULL}) \; \textbf{R65} \; (\text{CONC}) \quad \textbf{I} \quad \textbf{16+} \; (\text{LV})$

5 July 12:00 & 20:00 **6 July** 17:00

Rehearsal Room













Sam Pennington

Flotsam

Often it's easier to throw something away, to watch it float off until it becomes a speck on the horizon.

The stormy waters of the Western Cape are full of precious things jettisoned by those desperate to stay afloat. Discarded, left to drift away, carried off by the tides, until they either wash ashore or sink under the weight of the water.

Flotsam follows a man fighting to calm the maelstrom in his own mind. Risking everything, he jumps overboard and drifts – unmoored – on strange currents which drag him away from reality.

Directed by 2016 Standard Bank Ovation Award winner Sam Pennington (Falling Off The Horn) and featuring Ryan Napier (Death of a Clown).

Writer & Director: Sam Pennington Designer: Natasha Warren-Stone Sound: Richard Baker Visual Technicians: Frank Harris & James Francis

Performer: Ryan Napier

Jo Kinda - The Persevering People

Pieces of An African Drum

Two Zimbabweans have made it across the border. What of themselves are they willing to part with to merge with South African society? Their clan names and totems 'mutupo' are not known in this new land.

To survive they join a gang of illegal miners on the hills of Johannesburg's mine dumps. One of the men, Mhofu, is a prophet – he is struck by a fit as his ancestral spirit takes him over: there's a secret that the ancestors are communicating. He must decide which is worth digging for: gold or his ancestral truth?

They dig closer and closer towards the bones of ancient men. Men who first boarded the train that took them from their native Zimbabwe to work on the mines of a city founded on exploitation. Prophet is immediately connected to the bones; his companion couldn't care less about the graves, he wants gold. The two must decide which is more important: the bones of an ancestor or gold?

Writer: Xolisa Ngubelanga Director: Simpiwe Kaya

Cast: Xolani Ngesi & Fiks Mahola

45 mins I NON-VERBAL I R70 (FULL) R65 (CONC) I 14+ M (NFC)

55mins I ENGLISH I R70 (FULL) R65 (CONC) I 10+ M

4 July 12:00 **5 July** 14:00 **6 July** 12:30 & 19:00 **7 July** 19:00

The Hangar

Q 45





Kiri Pink Nob

J.Bobs Live Location Lekeyshini Lokasie

A Game, Meets Talk, Meets Sketch

It is a game show. A quiz show, should one insist. For the screen and for the stage. Team Captains. Points. Drama. Suspense. The works.

It is a talk show. A chat show, if one wishes. Audience participation. Opinion polls. Special guests. Interviews. The whole shebang.

It is a sketch show. A skit show, if one is so inclined. Variety vignettes. Comedy scenes. Parody. Satire. Zonke Bonke.

It is finally here, a show that examines, celebrates, critiques and reflects poignantly on the vast lived experiences of the many South African Townships. A show that looks like, sounds like and operates like the lokishi.

For every Location. For each Lekeyshini. For any Lokasie.

Thanks to these generous partners who allowed our work to teethe in their spaces: POP ART Theatre, A4 Arts Foundation, Theatre Arts Admin Collective, Hillbrow Theatre

Cast: Jefferson Tshababalala, Phillip Dikotla, Rethabile Mothobi, Nontobeko Mkhatswha

Cinematography: Gomotso Morobe Technical Advisor: Emil Lars Dramaturge: Nicholas "Pule" Welsch

Isikhumbuzo Applied History Unit

The Xhosa Chronicles

This work re-imagines a time of independence and pride, breaks the hold of negative colonial attitudes and stereotypes about African incapacity, and contributes new narratives about the roles played by women and children in times of war. At the same time, the work explores history and performance as a tool to interrogate the past of the amaXhosa as a nation and how they are perceived today, and to trace their painful past in order to find ways of healing and reconciliation.

 $\textbf{Cast:} \ \textbf{Sisonke} \ \textbf{Yafele}, \ \textbf{Ntomboxolo} \ \textbf{Donyeli}, \ \textbf{Nombasa} \ \textbf{Ngoqo}, \ \textbf{Anele} \ \textbf{Heshu} \ \textbf{and} \ \textbf{Phemello} \ \textbf{Hellemann}$

 $\textbf{55mins} \quad \textbf{I} \quad \textbf{ENGLISH} \quad \textbf{I} \quad \textbf{R70} \; (\textbf{FULL}) \quad \textbf{R65} \; (\textbf{CONC}) \quad \textbf{I} \quad \textbf{PG} \; (\textbf{M})$

2 July 12:00 & 20:00 **3 July** 15:00 **4 July** 20:00 **6 July** 12:00

Victoria Theatre

Q 48

1hr 15mins | MULTILINGUAL | R70 (FULL) R65 (CONC) | 12+ (NFC)



A Raisin in the Sun

A Raisin in the Sun is the first play written by a black woman to be produced on Broadway - it debuted in 1959. The play is a critical cultural document that examines race matters in the United States. How racially oppressive circumstances can, and do, thwart dreams. It explores the invisible internal struggles that exist within family structures and in homes, in reaction to these oppressive external factors. This production is a South African adaptation of A Raisin in the Sun by Lorraine Hansberry. Set in Durban, it transforms the script's nine dramatic personae into South African characters and applies the South African social-political and cultural context in creating an appropriate cosmological context and interpretation. The plot, themes and subthemes in the play remain unchanged, which highlights the relevance and universality of its message.

1 July 21:30

R40 (CONCESSION) I All ages 1hr I ENGLISH I R50 (FULL)

30 June 16:30









Complicit

29 June 12:00

This performance reflects on how women are often perceived as complicit in their own oppression and cycle of abuse. It questions the notion of complicity and directs the focus on the perpetrator. This is deemed an important contribution to the unravelling of rape cultures on the various campuses in South Africa. The performance is provocative and challenges institutional cultures

Director: Nangamso Bomvana Stage manager: Limpho Makapela Featuring: Not yet available

50 min | ENGLISH | R50 (FULL) R40 (CONCESSION) | All ages

1 July 10:00 **2 July** 21:00 **3 July** 12:00 Library Hall





Rehearsal Room

Moving Assembly Project & Nelson Mandela University Department of Arts Culture and Heritage

Love in the Time of Revolution

Love in the Time of Revolution looks at the themes of love and revolution across nations, communities, families and lovers. Inspired by the love story between Nelson and Winnie Mandela, exploring the enduring and transformational power of love in times of struggle. The work is a cross-cultural collaboration between SA, UK artists, and students of the Nelson Mandela University.

1hr I ENGLISH, ISIXHOSA I R 80 (Full) R 50 (CONC) I All ages

4 July 18:30 5 July 22:00

Centenary Hall

9 15

6 July 16:00





AFDA Johannesburg

Lebitso ('Name')

Even in our dreams, our shadows mirror our lies.

"It is my truth, my truth is not your truth, your truth is not my truth, truth is one and we cannot disclaimer truth with relativity" - (Billy Langa, 'Ngwedi')

Names are given to establish authority over another to indicate a new beginning or new direction in somebody's life. Names give us identity, presence – affirmation of who we are, and where and when we are. But what if there's a realm where names carry the same weight as empty promises? A young man, suffocated by his societal norms and expectations, breaks against the system and sets off on a journey to discover the meaning of his name. But is this dream one of freedom, or a further enslavement?

Lebitso is an extraordinary tale of discovery and rebirth. Told in a captivating blend of visual and physical theatre, it features the unique collaboration between AFDA Johannesburg and Østfold University College / Norwegian Theater Academy.

Directors: Tshepang Moticoe, Ragni Halle Choreography: Matthew Dalton Production Design: Senani Mamorare Stage Manager: Bulumko Ngubo Costume, Makeup, and Styling: Nobuhle Zulu Marketing: Reem Koussa, Palmira Obadias Producers: Nolwazi Zondo, Lindiwe Taft Featuring: Reem Koussa, Matthew Dalton, Bulumko Ngubo, Palmira Obadias, Senani Mamorare

1hr 5minIENGLISH, SESOTHO, NON-VERBALR50 (FULL)R40 (CONCESSION)IPG16 (LV)

28 June 14:00 **29 June** 20:00

30 June 16:00

Library Hall

Q 44

Rhodes University Drama Department

Seeing Red

In the fictional village of Boswa, Kgosigadi, a woman of character, takes it upon herself to protest against a law that exiles women during the time of their moonblood. She is met with great anger and violence and for this act of protest, is stoned to death. It is Matla, her daughter, who will embark on a journey to seek justice for her mother's brutal murder. Her journey becomes a spiritual one that causes her to understand that there is power in the blood that women shed every month, not shame. Seeing Red is a celebration of this power.

Director: Mmatumisang Motsisi Choreographer: Rafé Green

Musical Direction: Ashwin May Stage Manager: Manoko Tlhako

Featuring: Noluthando Sibisi, Noluvuyo Magagula, Nompumelelo Kubheka,

Pamela Dyantyi, Upile Bongco, Yolanda Soji, Siyabulela Javu

40 min | ENGLISH | R 50 (FULL) R 40 (CONCESSION) | 12+

28 June 12:00 **29 June** 21:30 **30 June** 19:00

St. Andrew's Hall

Q 15









Tshwane University of Technology

The Dead Chant in Death

Something shrouds beneath the land. The beginning of mourning. Devastation. Disruption. Demand. The weight of memory. The burden of guilt and regret. The years pass. Bleak obliteration of hope. A tragic history doesn't wear thin. Black. White. Quagmires of revenge. It is many years now. They had passed, soundlessly. But forever and ever they still chant... silently ... in death.

Director: Calvin Ratladi Supervising Lecturer: Kabi Thulo Featuring: Larissa Jordaan, Onele Qina, Siziphiwe Magubela, Portia Madedumane

I ENGLISH I R 50 (Full) R 40 (CONCESSION) I 16+

29 June 10:00 2 July 19:00







University of the Witwatersrand

Devil at a Dead **End**

"We are more than curves and dark holes to stuff your secrets. More than our clothes that supposedly heighten your inhibitions. More than confirmation of your power and manhood."

The Devil at the Dead End is a devised production adapted from the short story by Miriam Tlali with the same title. It tells the story of a woman from Lesotho, who takes a journey by train to Johannesburg. Her journey is disrupted by a man, an intruder into her personal space. She has been violated. For the sake of her family, she is challenged to live as though her cabin in the train kept her safe. Her enforced inferior status as a black woman in South Africa keeps her a victim responsible for an assault against her. The Devil at the Dead End tells her story through the eyes of South African women who face the injustice of unheard sexual assault.

Writer: Thandolwethu Mulambo & Khumo Baduza Director: Kashifa Sithole Devising Team: Megan Martell & Annabel Khol Featuring: Khumo Baduza, Hira Lodhi, Nambitha Tyleboi, Thandolwethu Mulambo, Nokhuthula Mabuza, Vuyolwethu Majeke

55 min I ENGLISH I R50 (FULL) R40 (CONCESSION) I 18+

28 June 16:00 **29 June** 12:00

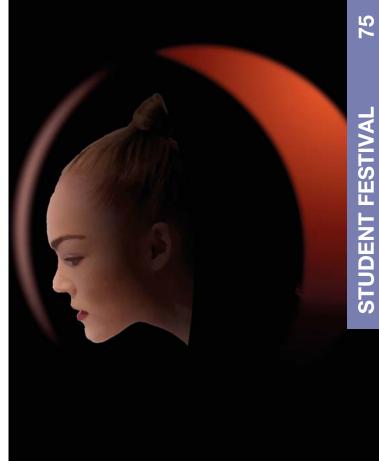
30 June 22:00

Library Hall









Market Theatre Laboratory

Marosee

What is a man? Can it feel? What shape does it hold? Marosee, devised and performed by an ensemble of talented students from the Market Theatre Laboratory, explores the journey of becoming a man in your own skin. This compelling play brings into sharp focus the ever-present realities of being a black man in the 21st century. It is said that Adam was created first, Eve, woven from his being. Of a man who doesn't practice his culture, it is said that he is still a 'boy'. What is all the fuss about? This devised play explores the identities and expectations of black men, 'strong' and 'muscular' and those 'feminine' and 'gentle', and how they are all affected by the patriarchy. If we strip the term 'man' to classify them, what would be left of them? Will they survive or become extinct?

Directors: Aalliyah Zama Matintela and Thabang Gabogope Stage manager: Sibahle Mangena Featuring: Koketso Mokoena, Poloko Mmusiemang, Chantel Thomas, Puseletso Lekgau, Sibusiso Mbokazi, Simphiwe Qhaba, Siyambonga Mdubeki, Thulisile Nduvane

50 min I ENGLISH I R50 (FULL) R40 (CONCESSION) I 12+

Masonic Front

University of the Free State

Mars One

They say, 'Women are from Venus and Men are from Mars'. Mars One is an independent space travel programme that aims to establish the first human settlement on Mars. If so, what will the ramifications be when the first human being to colonise Mars is a woman?

Buckle up as two intrepid explorers of the theatre multiverse use Mars One as a vehicle to explore the gravity of colonialism, gender roles and discrimination. This constellation of ideas will challenge a willing audience to navigate a fragmented narrative as they boldly go... Prepare for lift off.

Writers: Ané van den Berg & Charl Henning Director: Charl Henning Scenography: Charl Henning & Ané van den Berg Lighting Design: Charl Henning Featuring: Ané van den Berg

1hr I ENGLISH I R50 (FULL) R40 (CONCESSION) I PG

1 July 12:30 & 22:30 **2 July** 14:30

5 July 10:00 **6 July** 20:00 **7 July** 12:00

Library Hall









Rob van Vuuren Productions

The Very Big Comedy Show # 6

This ever-popular comedy show with a kick returns to the Festival for the 6th consecutive year. Featuring a riot of comedians from break-through artists to household names, the show is held together by the inimitable **Rob van Vuuren** as hilarious host, meticulous MC and (weirdly) moustachioed Twakkie (the short half of The Most Amazing Show).

Performers this year are **Robby Collins**, who endears audiences with his gawky giraffe frame and razor sharp wit; **Khanyisa Bunu**, star in the sitcom *Ses'Top La* and in high demand on the comedy circuit; **Schalk Bezuidenhout**, who exchanged his early 'brannie en coke' Afrikaans upbringing for an afro, a moustache and stand-up comedy; **Lazola Gola**, not only the brother of Loyiso Gola, but a rising comedic star in his own right with hilarious insights and a unique view on life; **Loyiso Madinga**, who is quickly becoming one of the hottest young acts to come out of South Africa;

Gilli Apter, writer and comedian whose eavesdropping endeavours evolve into hilarious banter; and the cult comedy duo Corne & Twakkie (**Louw Venter** and **Rob van Vuuren**) of *The Most Amazing Show*.

1hr 30mins | ENGLISH | R100 (FULL) | R95 (CONCESSION | 16+ L

5 July 21:00 Guy Butler Theatre, Monument





T*M*A*S

The Most Amazing Show

with Corne & Twakkie

Corne and Twakkie are back!

The Godfathers of zef have returned in a lumo polyester haze of glory to bring the 'Style of Love' to Grahamsberg one last time!

The cult comedy duo, who forever changed the cultural landscape of South Africa. will bring their unique blend of surreal satire and clowning to an unsuspecting Festival audience. They're like a bad seventies flashback: mullets, insane facial hair, tight shiny shorts last worn on a high school hockey pitch in 1974, and wonderfully mangled SA English.

According to their website, Corne - the Love Captain - is 6ft 4in and is the "the fabulous host of The Most Amazing Show and part-time healer at the Dai Maharaj Centre for Healing through Eastern Eroticism."

His co-host Twakkie is 4ft 6in, and has 84 broken bones and eight metal plates. "He made a name for himself as a stuntman in the golden decade of the 1980s and still struggles to cope with the unbearable stress of stardom."

You'd better believe it, 'cause it's true.

Cast: Rob van Vuuren & Louw Venter

1hr I ENGLISH I R80 (FULL) R75 (CONCESSION) I 16+ (MLNS)



9 38



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AGES 4 - 13 ADULT SUPERVISION

CRAFT, DRAMA & MUSIC WORKSHOPS

FESTIVAL PRODUCTIONS





Kwasha! Theatre Company

The Little Prince

Originally written in French, *The Little Prince* is the world's most translated book, outside of religious works. This African theatrical adaption of the timeless and magical storytelling masterpiece is presented by the Market Theatre Foundation's new drama company, Kwasha! with choreography and circus skills by Art of Synergy Circus School.

Described as the story of a grown-up meeting his inner child, it is a philosophical contemplation of loneliness, friendship, adulthood and authority. It tells the story of a little boy who leaves the safety of his own tiny planet to travel the universe, learning the vagaries of adult behaviour through a series of extraordinary encounters. The fantastical elements of the story are captured through elements of circus and music, creating a wonderful world for adults and children alike.

In collaboration with the French Institute of South Africa, and with the support of Mazars, *The Little Prince* is the first work to be presented at the National Arts Festival by Kwasha! The word 'kwasha' means 'on fire' in isiZulu and perfectly captures the energy of this dynamic, provocative new theatre company, comprised of six of South Africa's most exciting emerging theatre-makers.

Directors: Mwenya Kabwe and Clara Vaughan

Cast: Lesego Chabedi, Sinenhlanhla Mgeyi, Balindile ka Ngcobo, Khanyisile Ngwabe, Mathews Rantsoma, Millicent Tintswalo

1hr I ENGLISH I R70 (FULL) R60 (CONCESSION) I ALL AGES

28 June 12:00 **29** June 12:00 **30** June 12:00 **1** July 12:00

Victoria Theatre













AMAZING BUSKERS

For centuries buskers and performing artists have taken to streets, squares, malls, plazas and thoroughfares around the world to showcase their skills, entertain passers-by and earn a living from their talent. In 2018 we're delighted to introduce this - the ultimate in crowdsourced entertainment - at the all-new Standard Bank Village Green.

We've invited four of the world's top street artists to join us in Grahamstown. They'll be performing daily throughout the

Festival, joined by some emerging and exciting new South African talents.

The Amazing Stages at the Village Green are open all day, every day of the Festival, with new shows starting every hour, so make sure you've built in plenty of time to linger and take in the sights and sounds.

The performances are all free - but you're encouraged to tip the artists relative to how much you enjoyed the show!





Jackie Chan Chan Dynamike

A circus comedy show with high level stunts and lots of jokes, music and dancing! PLUS the big tricks will be there... and they're BIG!

Brimming with positivity and fun, Dynamike juggles chainsaws, rides a 3-meter unicycle, and delivers more human joy in 40 minutes than most people experience in a year. Lovingly awkward and totally hysterical, Dynamike present some of the biggest stunts you've ever seen - and he loves you. He really actually does.

Daily Daily The Village Green The Village Green





Alakazam - the Human Knot

Alakazam is 'The Human Knot', presenting a high-energy comedy show that will have you reeling with laughter and twisting in your seat. Audiences the world over have been left breathless by Al's incredibly freaky body contortions, cheeky comedy and ridiculous, sky-high feats of danger. A mix of traditional vaudeville, circus sideshow and twisted comedy, *The Human Knot* is a self-contained freak-show suitable for the whole family. Alakazam was a grand finalist on *Australia's Got Talent* Season 1. He has performed in 35 countries since 1996, including private events for Bruce Springsteen, Sting, The Police, Flea and Woody Harrelson.

Sven from Sweden

Sven presents a Swedish style street theatre show that includes juggling, acrobatics and lots of audience participation. A comedy show for the whole family – get ready to be amazed and laugh together. Sweden is famous for the Vikings, ABBA and Swedish meatballs ... this show has all these things and more in a unique performance.

 Daily
 The Village Green
 ♥ 12
 Daily
 The Village Green
 ♥ 12



The 9th Annual Street Parade

Remixing the Parade

On the final weekend of the Festival, the 9th annual street parade will bid farewell to the 44th National Arts Festival. Grahamstown's streets will be filled with vibrant colours, entrancing sounds, captivating sights and moving textures to create a broad-based community-driven street parade with giant puppets, stilt-walkers, marching bands and street dancers. Take up your place along the route and witness how the various skills-development initiatives offered by the National Arts Festival and Creative City Project to community-based artists enables them to become a central part of the creative economies.

The 2018 Remix Lab will drive this long-standing initiative. Participants in the Remix Lab will spend the first half of the Festival honing their performance and crafting skills, co-ordinating the participants, rehearsing, learning, designing, teching and tweaking. And at the end of the Festival it will be their work that winds its way through the streets of Grahamstown in a riot of colour.

The Remix Lab is a development initiative run by the National Arts Festival that provides artists with workshops and hands-on experience to assist them in creating sustainable projects and to provide them with practical guidance in their fields within the arts industry.

Saturday 7 July 11:00 Sunday 8 July 12:00

Routes will be advertised on the Festival website.



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WE CALL IT ME CALL IT

For three magical decades, M-Net has brought not only a wonderful way of seeing the world, but also seeing ourselves. First. Exclusive. Best of the Best. Ground breaking. Compelling. Much-talked about. Top-notch. Acclaimed. These are the words and phrases that usually pop up when M-Net is mentioned. Content is king, whether its the best Series and Hollywood Blockbusters - or authentic local shows that capture the imagination.





2018 Standard Bank Young Artist for Music, Guy Buttery

The Mending

As the first Standard Bank Young Artist to receive this prestigious award as a nonclassical artist, Guy Buttery continues to break the mould with his new work. His new collaboration sets up the perfect platform to take his intricate guitar-based compositions out of their solo guitar environment and re-contextualize them in a contemporary ambient and African symphonic setting.

Working closely with arranger and composer extraordinare Chris Letcher, together with an unusual ensemble, the project aims to bring a rich and uniquely South African score set amidst both African, Western and Eastern instrumentation. Each of the members of the ensemble are treated as independent musical voices, creating unique textures, polyphonic melodic lines and polyrhythms, rooted in a genre-defying musical style. Combining this varied instrumentation to create a rich tapestry of pioneering musical terrain will surely be a career defining moment for Guy and surely something the National Arts Festival and its audience will remember for years to come.

1hr 10mins I ENGLISH I R80 (FULL) R75 (CONCESSION) I ALL AGES

4 July 19:00 **5 July** 19:00

Thomas Pringle Hall, Monument Guy Butler Theatre, Monument





The Wits Trio Plays Schubert

Franz Schubert lived a short life of 31 years from 1797 to 1828 during which he composed a vast amount of music. The Wits Trio will perform the two piano trios that he composed during the last two years of his life. They are marked as opus 99 (in B-flat major) and opus 100 (in E-flat major). By the time he composed these works he was at the end of a very difficult life of poverty, suffering from illness as well as living in a city affected by the Napoleonic wars. The trios are characterised by their exquisitely beautiful melodies filled with joy and sorrow. These compositions portray the three instruments – violin, cello and piano – in their intricate and diverse facets of sound, colour and dynamic range, which requires the utmost control, and musical maturity of the performers. It is unusual to have both works performed in one programme and therefore a special opportunity for music lovers to experience. The Wits Trio is delighted to feature this programme at the National Arts Festival.

Violin: Zanta Hofmeyr Cello: Susan Mouton Piano: Malcolm Nay

PROGRAMME

Trio in B - flat major, Opus 99 Franz Schubert (1797 - 1828)
Allegro moderato
Andante un poco mosso

Scherzo (allegro) Rondo (Allegro vivace)

Trio in E - flat major, Opus 100 Franz Schubert (1797 - 1828)
Allegro

Andante con moto

Scherzando (Allegro moderato)

Allegro moderato

1hr 30mins (INCLUDING INTERVAL) I ENGLISH I R80 (FULL) R75 (CONCESSION) I ALL AGES



Christopher Duigan Music Revival & UJ Arts & Culture Division of the Faculty of Art, Design & Architecture (FADA) present

If I Loved You

If I Loved You brings together beautiful melodies from the world of popular song, classic musicals and the world's concert stages. Included are selections from Noel Coward, Cole Porter, Camelot and Carousel, songs in Spanish including the show-stopper, Granada, inspirational moments and celebrated classical art-song by Faure, Tchaikovsky and others.

Federico Freschi and Christopher Duigan are joined by visiting saxophonist from Barcelona David Salleras who adds a haunting touch with improvised interludes and countermelodies to these well-known selections. Feel a touch of nostalgia in this sensitively crafted programme.

Baritone: Federico Freschi **Saxophone:** David Salleras **Piano:** Christopher Duigan

Indigo

Since his first visit to South Africa in October 2012, David Salleras has been collaborating on a project of concerts and recorded albums with Christopher Duigan. The Barcelona-based musician has attracted international attention through his fluency in a variety of musical styles. His innovative compositions, which incorporate traditional flamenco idioms with contemporary and avant-garde performing techniques, are performed by saxophonists worldwide. Duigan, meanwhile, is widely regarded as one of South Africa's leading concert pianists. He has performed extensively in South Africa and has a popular following through his innovative Music Revival concerts.

For this concert, the two musicians will perform selections from Salleras' own solo works and Caprices together with Duigan's compositions for saxophone and piano from the albums *Indigo* and *Midnight Blue*. In addition they complement this with virtuoso music from their traditional saxophone repertoire by Spanish composer/saxophonist by Pedro Itturalde.

Saxophone: David Salleras Piano: Christopher Duigan

1hr 10mins I ENGLISH I R80 (FULLY) R75 (CONCESSION) I ALL AGES (NFC)

4 July 19:00 **5 July** 15:00 Beethoven Room

♀ 52

5 July 15:00

Beethoven Room









Liesl Stoltz

African Explorations: Chamber Music by SA Composers

'Explorations' is a project initiated in 2012 by flutist Liesl Stoltz when she embarked on post-doctoral studies at the College of Music, University of Cape Town. The project was generously funded by the AW Mellon foundation and involved the collection, performance and recording of South African works for flute and piano. Several workshops were conducted and concerts given in South Africa and in Europe together with pianists José Dias and Francois du Toit. In 2017 the National Institute for the Humanities and Social Sciences proclaimed her recording *Explorations* the winner in the category Best Musical Composition in its annual Humanities and Social Sciences Awards.

African Explorations takes this project further and now focuses on chamber music works for flute, cello and piano. In this production Liesl Stoltz teams up with well known Cape Town based musician Edward McClean and accompanist to present works by Adrian More, Jan-Hendrik Harley, Paul Hamner, Andile Khumalo, Bongani Ndodana Breen, Alexander Johnson and Hendrik Hofmeyr.

1hr 30mins I NON-VERBAL I R80 (FULL) R75 (CONCESSION) I ALL AGES

CURATED



The Choir of Jesus College, Cambridge

Choral Connections

The Choir of Jesus College Cambridge, directed by Richard Pinel, has gained an international reputation for its music-making, based on performances around the globe, broadcasts, highly praised recordings and regular services in the College's beautiful and ancient chapel. They regularly perform with world-renowned orchestras and soloists, and are proud of their ongoing educational projects both in the UK and in Sri Lanka and India.

Richard Pinel has been director of Jesus College Choir since January 2017. Prior to that he was organist at Windsor Castle and enjoys an international reputation as an organ recitalist.

Choral Connections celebrates the ways in which singing and choral music brings together people from all backgrounds, cultures, religions and societies. The rich tradition of British choral music will be showcased and complemented by music from around the world, particularly South Africa, in an interesting and varied programme.

The Choir of Jesus College will also sing in the Festival Eucharist at the Cathedral on 8 July at 09:30 – see Spiritfest Programme.

Choristers: The Choir of Jesus College, Cambridge

Director: Richard Pinel

Piano: Jordan Wong and Dewi Rees

1hr 20mins I ENGLISH I R80 (FULL) R75 (CONCESSION) I ALL AGES

6 July 15:00 7 July 15:00 Rhodes Chapel



9 52



The Eastern Cape
Philharmonic Orchestra

The Festival Gala Concert

Conducted by Richard Cock

Soloists: Guy Buttery (guitar) & Charl du Plessis (piano)

The Gala Concert presents a wide range of music to appeal to all music lovers. The programme will include this year's Standard Bank Young Artist for Music, Guy Buttery, who will present several of his own compositions arranged for orchestra, as well as popular South African pianist Charl du Plessis performing re-invented arrangements of many classical favourites: Gershwin's Rhapsody in Blue, Bach's Toccata and Piazzolla's Libertango. The programme will also include tributes to Hugh Masekela, Leonard Bernstein and it will end with a rousing performance of the 1812 Overture by Tchaikovsky, with a participatory surprise!

RICHARD COCK

Richard has been Musical Director of the National Symphony Orchestra, and was organist and director of music at St Mary's Cathedral for 12 years. He is founder of the Symphony Choir of Johannesburg and the Chanticleer Singers. He has received numerous accolades, including an Honorary Doctorate from Rhodes University, a Parnasus Award from Stellenbosch University, a Lifetime Achievement Award from the Arts & Culture Trust and a special award from the ATKV for his 30 years' dedication to music in South Africa. He is chairman of the Apollo Music Trust, and, with Florian Uhlig, he directs the Johannesburg International Mozart Festival which is held every January.

2hr 20mins (INCLUDING INTERVAL) I ENGLISH I UPPER: R130 / R110 MIDDLE: R120 / R110 LOWER: R110 / R90 I ALL AGE

1 July 15:00 Guy Butler Theatre, Monument







The Eastern Cape
Philharmonic Orchestra's

Children's Concert

Join Richard Cock and the ECPO in a fun and interactive performance in which the orchestral families are introduced using a wide range of music from Africa and further afield. Come prepared to join in and have a jol!

The Eastern Cape Philharmonic Orchestra

The ECPO was formed in 1998 as a Section 21 Company. Relying initially on volunteers and music lecturers, teachers, students and scholars, together with a core of talented players from other professions; the ECPO has grown from strength to strength, embracing the changes in the Arts in South Africa and especially in the Eastern Cape, which have significantly changed the profile of the Orchestra's players, audience and management. The ECPO's artistic programme has included numerous firsts and ground-breaking performances – working with noted South African and international conductors; and performing works by composers including Todd Matshikiza, Vevek Ram, Péter Louis van Dijk, Allan Stephensen, Isak Roux and Stanley Glasser

Conductor & presenter: Richard Cock

Musicians: Eastern Cape Philharmonic Orchestra

Orchestra Manager: Gill Barnett

1hr | ENGLISH | FREE ADMISSION | ALL AGES

1 July 12:00 Monument Fountain Foyer







Photo: HIFA - Kudzai Chakaingesu

Mahube

From the crisscross rhythms of Malawi and Zimbabwe

down to the choral splendour of the south, and bass lines so thick you can taste the syrup, and so much more in between ... truly we have more riches than gold. Mahube is one of the most exciting music celebrations to emerge from Southern Africa in the past 20 years. Directed by Steve Dyer and Bokani Dyer, an ensemble of ten award winning musicians forms a new Mahube, two decades after the original lineup brought together some of Southern Africa's most creative and respected musicians to create a collaboration unlike any before.

Mahube draws on the richly diverse landscape of sound, energy and creativity that stretches across the southern part of the African continent, with unique adaptations of traditional music from Southern Africa as well as inspired originals. 'Mahube' means 'New Dawn' in Tswana and it is apt that the multigenerational collaboration includes world-renowned musicians with decades of experience alongside fresh young artists who are infusing the contemporary landscape with their ideas, fusions and explorations. The music reaches out and touches listeners from all cultures and socio-economic groups, who respond to the authenticity rooted in Africa, and the incredible quality of musicianship.

Featured artists: Siya Makuzeni (Eastern Cape, South Africa) Mbuso Khoza (KZN, South Africa), Xixel Langa (Mocambique), Hope Masike (Zimbabwe) and top instrumentalists

Directed by Steve Dyer (KZN - South Africa & Bokani Dyer (Botswana, South Africa)

1hr 15mins I AFRICAN LANGUAGES & ENGLISH I R110 (FULL) R100 (CONCESSION) I ALL AGES

4 July 20:30 Guy Butler Theatre, Monument





Odeion String Ensemble

Reflections On A Legend: 46664

"The greatest glory in living is not in falling, but in rising every time we fall." Mandela

2018 marks the centenary celebration of Nelson Mandela, and the Odeion String Quartet honour the late statesman with a musical juxtaposition on the combination of the prison number 46664. This retrospective amalgamation will comprise of a musical juxtaposition of chamber works in an ensemble pairing that attributes to each number, namely a quartet, triple sextet and a quartet. A narrator will share anecdotes, and a reflective interpretation on what the music may mean and represent from Mandela's life.

- 4 a string quartet by Michael Stimpson titled Robben Island
- a string sextet by Antonin Dvorak in A major op.48 I Allegro-moderato
- 6 a string sextet by Johannes Brahms in B flat major Op.18 II Andante, ma moderato
- 6 a string sextet by Peter Ilich Tchaikovsky in D minor Op.70 II Adagio cantabile e con moto
- 4 a string quartet by Matthis van Dijk titled Reflections of a Moment

1hr 10mins | ENGLISH | ALL AGES

30 June 19:00 Guy Butler Theatre

Department of Sport, Recreation, Arts & Culture

The Department of Sport, Recreation Arts and Culture gives due regard to provincial priorities by ensuring that its mission caters sufficiently for youth, women, the disadvantaged and disabled. The guiding principles for programme development are based on the 10 year Provincial Growth and Development Plan.

VISION

"A united, Active and Winning Province through Sport, Recreation Arts and Culture"

MISSION

"Developing and Promoting Sport, Recreation, Arts and Culture for Spiritual, Intellectual and Material Upliftment of the People of the Eastern Cape"

Our Values

*Unity of Purpose

*Respect for self and others

*Commitment to service Delivery

*Loyalty to the organisation and the people we serve

* Work ethics

*Honesty

*Communication

*Equity

Our Programmes

The programmes of the department are designed to render services in the following areas:

*Sport and Recreation

*Arts and Culture

*Libraries and Information Services

*Museums and Heritage

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Department of Sport, Recreation, Arts and Culture

Wilton Mkwayi Complex | No. 5 Eales Street | King Williams Town | 5600

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Customer Care

Tel: 043 604 4514/ 4106 | Fax: 043 604 4144









By Eastern Cape Department of Sport, Recreation, Arts & Culture

Eastern Cape Indigenous Music and Dance Ensemble

In 2017 the Eastern Cape Indigenous Music and Dance Ensemble presented a piece celebrating the OR Tambo centenary.

It explored the fusion of AbaThembu and AmaMpondo dances while articulating the life of OR Tambo (from the AmaMpondo nation), his meeting with Nelson Mandela (from AbaThembu nation), and the establishment of their law firm. Although it was the OR Tambo centenary, it was befitting to fuse the lives of these two great leaders who emerged from the Eastern Cape, the home of legends. Both were shaped in a rural upbringing but became a motivation to the people from all spheres of life.

This year, the ensemble is commemorating the centenaries of Nelson Mandela and Albertina Sisulu. Through music and dance the Eastern Cape Ensemble pays respect to, and acknowledges, the selfless and massive contribution of these two giants. Mama Sisulu played a major role in the liberation struggle of our country. She is the first woman to ever attend the ANC's conference, as a lone woman, long before women were given membership of the ANC.

The cast of men and women will tell the story of these legends, exploring different dance forms from the province, and demonstrating how they influenced their lives. Their journey as political activists is the centre of this piece of work. This is not just the celebration of their lives but also of the legacy they left behind and the liberation of all South Africans from the shackles of apartheid and its injustices. This production will showcase the indigenous dances of the Eastern Cape Province while telling the world about the lives and times of these two icons.

1hr I ENGLISH & ISIXHOSA I R80 (Full) R75 (Concession) ALL AGES

28 June 20:00 **29 June** 10:00 Thomas Pringle Hall, Monument



9



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Standard Bank Jazz Festival & the National Arts Festival present

Afropoets

with Madala Kunene, The Brother Moves On, Urban Village & Bongeziwe Mabandla The National Arts Festival and Standard Bank Jazz Festival present - for one unique night- an extraordinary collection of musical and artistic talent on one stage.

The performance will feature the fresh sounds of Urban Village – folk music layered with electric, funky acoustic melodies and a blend of traditional influences – collaborating with the legendary 'King of the Zulu Guitar, Madala Kunene. Also on stage we welcome The Brother Moves On, a South African performance art ensemble who critics have hailed as "the most important band in this country", and the new face of Afro-Folk, Bongeziwe Mabandla, who is effortlessly able to entwine Xhosa lyrics with traditional music and folk stylings to create something uniquely captivating.

This will be one of those nights that will be spoken of for years to come – a chance to get a glimpse of the future of South African music in the hands of the pioneers, anchored by one of our country's living legends.

Featuring: Urban Village, Madala Kunene, The Brother Moves On and Bongeziwe Mabandla

2hrs (INCLUDING INTERVAL) | MULTILINGUAL | R130 (FULL) | R120 (CONCESSION) | ALL AGES

6 July: 22:00 Guy Butler Theatre



Suzanne Vega

"Widely regarded as one of the most brilliant songwriters of her generation" – Biography Magazine Suzanne Vega emerged as a leading figure of the folk music revival of the early 1980s when, accompanying herself on acoustic guitar, she sang what has been labeled contemporary folk or neo-folk songs of her own creation in Greenwich Village clubs. Her debut record, *Marlene on the Wall*, was included in Rolling Stone's "100 Greatest Recordings of the 1980s." While her follow up, *Solitude Standing*, was nominated for three Grammys including Record of the Year and went platinum.

She has given sold-out concerts in many of the world's best-known halls and festivals. In performances devoid of outward drama that nevertheless convey deep emotion, she sings in a distinctive, clear vibrato-less voice that has been described as "a cool, dry sandpaper-brushed near-whisper" and as "plaintive but disarmingly powerful."

Bearing the stamp of a masterful storyteller who "observed the world with a clinically poetic eye," Suzanne's songs have always tended to focus on city life, ordinary people and real world subjects. Her work is immediately recognisable, as utterly distinct and thoughtful, and as creative and musical now, as it was when her voice was first heard on the radio over 20 years ago.

Suzanne Vega is an artist that continues to surprise. In 2006, she became the first major recording artist to perform live in avatar form within the virtual world Second Life. She has dedicated much of her time and energy to charitable causes, notably Amnesty International, Casa Alianza, and the Save Darfur Coalition.

This is not her first visit to South Africa - but these performances in Grahamstown promise to be as surprising, honest, memorable and intimate as the world has come to expect of her.

1hr 20mins I ENGLISH I R150 (FULL) R140 (CONCESSION) I ALL AGES



Standard Bank Jazz Festival & the National Arts Festival present

Amanda Black

Amanda Black is a platinum-selling, proudly amaXhosa artist who shot to fame after her debut hit single *Amazulu* won the hearts of South Africa in 2016, gaining nationwide radio airplay. She cleaned up at the 2017 SAMAs where she won Album of the Year for *Amazulu*, Best Newcomer of the Year, Best Female Artist of the Year and Best R&B Soul Reggae Album, and at the 2017 Metro FM Music Awards she scooped Best R&B Single and the Listener's Choice Award, quickly cementing a place for herself on the national stage.

A truly Eastern Cape product, she was born in Mthatha and raised in Butterworth and Port Elizabeth before moving to Johannesburg at the beginning of 2016 to pursue her music career. The afro-soul singer/songwriter blends hiphop, soul and R&B with a tasteful mix of English and Xhosa lyrics.

1hr 10mins I ENGLISH & ISIXHOSA I R130 (FULL) R120 (CONCESSION) I ALL AGES

7 July 19:00 Guy Butler Theatre, Monument





The Forest Weaver

A Feather on the Breath of God

This concert is called 'A Feather on the Breath of God' after a comment written by the 11th century theologian Bernard of Clairvaux upon hearing Hildegard of Bingen's lyrical anthems for the first time. The recital features work from nine women classical composers who are little known and little performed, including the 11th century mystic and poet Hildegard of Bingen; Kassia, first woman-of-colour composer; Amy Beach; and British composer Rebecca Clarke. The songs will be sung by SAMRO scholarship and Standard Bank Encore Ovation Award recipient, Emma Farquharson. Accompanying her are pianist Nina van Schoor and cellist Caleb Vaughn-Jones. During interval, Hildegarde biscuits will be offered by Maya of Jacques' Artisan Bakery.

It is hoped that this recital will lead audiences to question why the works of female composers, whose skills equal and exceed that of their male counterparts, are performed so little? And why do they rarely make the standard repertoire lists for competitions, performances and music institutions?

Light Coloratura soprano: Emma Farquharson **Piano:** Nina van Schoor **Cello:** Caleb Vaughn-Jones

Stage manager & Musical Director: Jo-Nette Le Kay
Impressario: Douglas Bullis Stage hands: Perry Mason Adams &
Asakhe Cuntsulana Poster and media photographers: James Fowler &
Evaan Jason Ferreira

1hr 10mins I ENGLISH I R70 (FULL) R60 (CONC) I ALL AGES

28 June 17:00 **29 June** 11:00 **1 July** 18:00 **2 July** 12:00

Nuns' Chapel

Lovechild Music

Songs of Hope

Songs of Hope by vocalist and instrumentalist, LoveChild is a music performance inspired by everyday incidents, struggles and people. LoveChild recently launched a music video for her song Khaw'buye at the Athenaeum, Port Elizabeth, in front of a capacity audience. She is currently on tour in South Africa introducing people to the brand LoveChild and screening the music video.

LoveChild comprises Vuyiseka Maguga, Bongani Tulwana, Samuel Whitebooi and Tafadzwa Isaac.

Writer, producer and co-director: Vuyiseka Maguga Co-director: Bongani Tulwana

50mins I ISIXHOSA I R70 (FULL) R65 (CONC) I ALL AGES

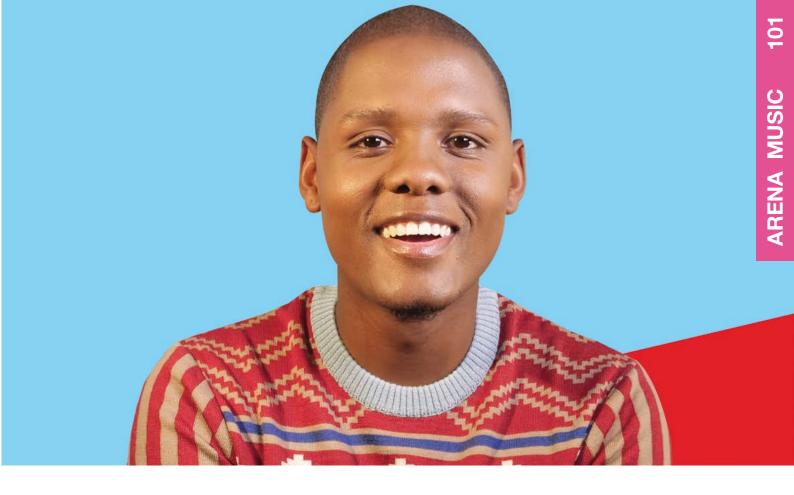
28 June 18:00 **29** June 18:00 & 21:30

30 June 13:00 & 20:00

The Lowlander

Q 59





Samthing Soweto #StreamTour

Samthing Soweto

Samkelo 'Samthing Soweto' Mdolomba is a multi award winning South African musician. Named after his hometown, Soweto, a township on the outskirts of the multicultural city of Johannesburg, Samthing Soweto's unique Rnb and jazz vocals make him a force to be reckoned with in the South African music space.

The singer, song-writer is thrilled to present his much anticipated #StreamTour at the National Arts Festival. Boasting tributes as well as long time fan requests, the *Akanamali* hit maker is set to give us a show unlike any we have seen before. Continuing on from long time inspiration drawn from the legendary Miriam Makeba in his old time classic *Peace and Lovely Things*, Samkelo will pay homage to legends in the tributes section of this year's show. Anyone who has had the pleasure of seeing Samthing Soweto perform more than once will confirm that each show is different every time.

With old *a capella* work done with the band for the first time to original band work done anew, Samthing Soweto is set to bring warmth to the cold streets of Grahamstown this year. Having received the Standard Bank Standing Ovation Award as well as the Cape Town Fringe FRESH Audience Award, Samthing Soweto hopes to dazzle his audience once again.

Musicians: Samkelo Lelethu Mdolomba on vocals, Mduduzi Mathebula on bass, Bafana Mlangeni on keys, Ntsikelelo Matshatshe on guitar

Writer & director: Samthing Soweto

1hr 10mins I ENGLISH I R80 (FULL) R75 (CONCESSION) I ALL AGES



Presented by the Eastern Cape Department of Sport, Recreation, Arts & Culture

Dakawa Music Show

2018 promises to be the most vibrant show ever as the Dakawa Music Show continues to provide a platform for Eastern Cape artists at the National Arts Festival. This partnership between the Department of Sport, Recreation, Arts and Culture, the Eastern Cape Provincial Arts and Culture Council and the Eastern Cape Audio Visual Centre continues to feature budding artists with Eastern Cape music legends that have already made a name for themselves.

2018 features the likes of Lulama Gawulana, Blaq Tye, and the evergreen Bongeziwe Mabandla and Titi Luzipho plus many other artists who are flying the name of the Province high.

Line up:

- 2 July: Ntsiki Sishuba / Blaq Tye
- 3 July: Malibongwe Fololo / Leon Tuta
- 4 July: Gompo Ensemble / Lulama Gaulana Quartet
- 5 July: Couga Ensemble / Bongeziwe Mabandla
- 6 July: Bongani Tulwana & Friends / Titi Luzipho

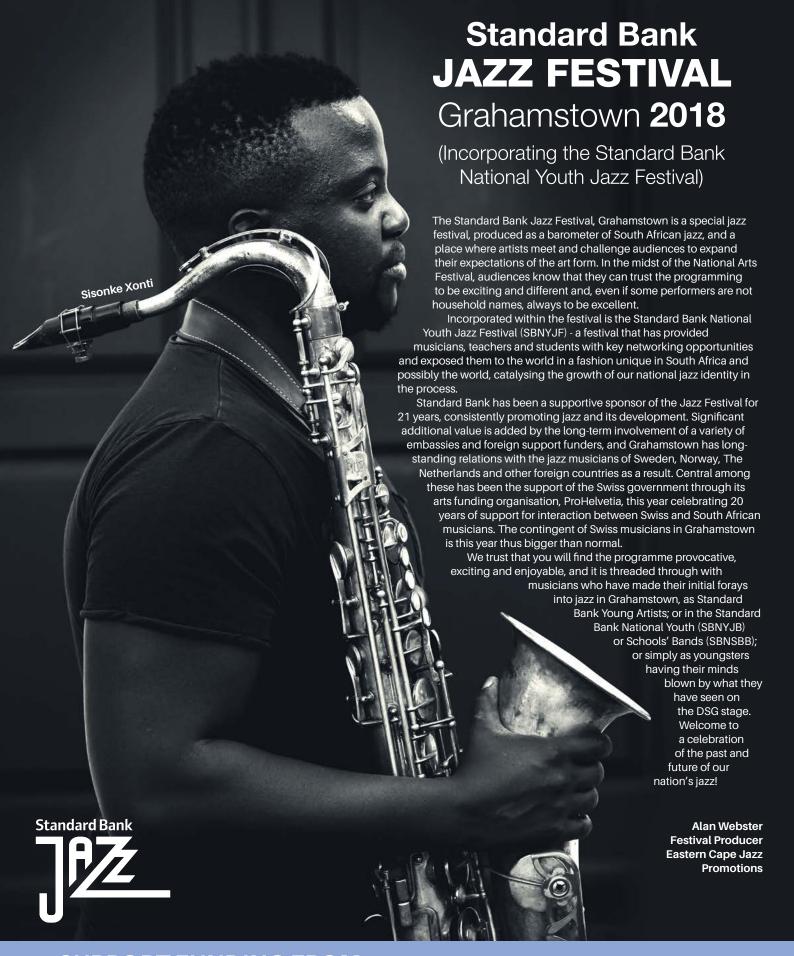
1hr 30mins | MULTILINGUAL | R50 (FULL) R40 (CONCESSION) | ALL AGES

2 July 19:00 **3** July 19:00 **4** July 19:00 **5** July 19:00 **6** July 19:00

Dakawa Community Arts Centre







SUPPORT FUNDING FROM:

Concerts South Africa
The Embassy of Argentina in South Africa
Music Norway
Paul Bothner Music

ProHelvetia Johannesburg
The Royal Netherlands Embassy
SAMRO
Swiss Arts Council

THURSDAY 28 JUNE

VICTOR DEY JNR - WELCOME TO SOUTH AFRICA

Fiery Ghanaian pianist Victor Dey Jr. started his piano career at a young age and, being the son of a diplomat, he spent time in the UK and Algeria, widening his cultural and musical palette. After a Bachelors in Psychology and English he chose a professional musical career and has pursued jazz studies from a variety of sources and teachers including a stint at Berklee, US. Typical in his style is an exciting mixture of traditional Ghanaian rhythms and modern jazz, which has seen him called on by musicians such as Stevie Wonder and Hugh Masekela. He received the title "Musician of the Year 2014" at the Ghana Vodafone Music Awards and, recognising his unique style, CNN featured him in the programme African Voices in 2016, with his debut album "Makola" - with solely original music - launched in 2017 to critical acclaim.



STANDARD BANK JAZZ & BLUES CAFÉ

Sit back and relax to collaborations between musicians performing at this year's Standard Bank Jazz Festival. The Café has a chilled vibe to go along with the great food and drink, and is the place where musicians go to meet and possibly jam. Jazz in the Café tonight features

MATTHIAS WENGER (SAX - CH)
ANDREAS TSCHOPP (TROMBONE - CH)
AFRIKA MKHIZE (PIANO)
SHANE COOPER (BASS)
SPHELELO MAZIBUKO (DRUMS).

SB JAZZ & BLUES CAFÉ THURSDAY 28 JUNE 22:30 R95

UCT BIG BAND

Prof Mike Campbell has become an institution in South African jazz and jazz education. He is completing 30 years as founding head of the UCT Jazz School, which has produced the lion's share of young professional jazz musicians all the way from its first intake that included Marcus Wyatt and Buddy Wells. Campbell is an excellent bass player and one of the country's leading jazz composers and arrangers, especially of big band music. He retires at the end of this year after leading the UCT Big Band for the duration of his tenure, and this performance acknowledges his impact on South African jazz.

DSG AUDITORIUM
THURSDAY 28 JUNE 19:00
R50

BLOOM QUARTET BY TINEKE POSTMA FEAT. MARC VAN ROON, CLEMENS VAN DER FEEN, TRISTAN RENFROW (NL)



Tineke Postma was just a kid when she decided that she wanted to play jazz and, since honing her craft on the saxophone in Amsterdam and New York she has developed into one of the most applauded and successful jazz players in The Netherlands. Her time at the Manhattan School of Music resulted in performances and recordings with stars like Terri Lyne Carrington, Wayne Shorter and Esperanza Spalding, and the albums of Dianne Reeves and Teri Lyne Carrington featuring Tineke received Grammy Awards. In 2015 she was honoured with the Boy Edgar Prize, the most prestigious Dutch jazz award.

TINEKE POSTMA (SAX)
MARC VAN ROON (PIANO)
CLEMENS VAN DER FEEN (BASS)
TRISTAN RENFREW (DRUMS)

DSG HALL THURSDAY 28 JUNE 20:30 R95

FRIDAY 29 JUNE



SYDNEY MAVUNDLA -LUHAMBO

Trumpeter Sydney Mavundla exemplifies the diversity of South African musical heritage, drawing from his roots in Emjindini (outside Barberton) and layering it with experiences as diverse as stints with the KZN and Joburg Philharmonics, numerous big bands and small jazz ensembles, and years touring with Mango Groove. After decades as a professional musician it was only recently that he released his first album, and it's been worth the wait! His recording - Luhambo (Journey in Siswati) - charts some of the complexity of his typically South African identity and, while in places the music is haunting and evocative, it leaves the listener in no doubt that Sydney seriously swings!! Luhambo is an expression of Sydney's musical, spiritual and personal voyage...and it's a real pleasure to listen to!

SYDNEY MAVUNDLA (TRUMPET)
SISONKE XONTI (SAX)
ANDREAS TSCHOPP (TROMBONE - CH)
AFRIKA MKHIZE (PIANO)
ARIEL ZAMONSKY (BASS - SA/AR)
PETER AURET (DRUMS)

DSG HALL FRIDAY 29 JUNE 12:00 R95

SCHOOLS/ YOUTH I

Catch a glimpse of the jazz being nurtured in our schools around South Africa with music from Bergvliet High School in Cape Town and St. Mary's School, Waverly, in Johannesburg.

DSG AUDITORIUM FRIDAY 29 JUNE 14:00 R50

PETTER WETTRE (NO/SE)

Petter Wettre has, since the early 90s, made his mark as one of the most important musicians on the Norwegian jazz scene, and is arguably one of the most virtuoso saxophonists in the world today. Wettre is known for playing contemporary jazz and has 2 Norwegian Grammys (and 4 nominations) spread over his illustriously-decorated career. A graduate of Berklee College of Music in Boston, where he studied with Dave Liebman and George Garzone, he has 18 recordings as a band leader and has featured as a sideman or guest soloist on over 50 albums in all styles, ranging through jazz, gospel, pop and world music and has performed the world over with the likes of Shirley Bassey, Jason Rebello, Kenny Wheeler and Manu Katche.

PETTER WETTRE (SAX - NO)
HANS MATHISEN (GUITAR - NO)
JØRN ØIEN (PIANO - NO)
DANIEL FRANCK (BASS- SE)
HERMUND NYGAARD (DRUMS - NO)



STANDARD BANK JAZZ & BLUES CAFÉ

Sit back and relax to collaborations between musicians performing at this year's Standard Bank Jazz Festival. The Café has a chilled vibe to go along with the great food and drink, and is the place where musicians go to meet and possibly jam. Jazz in the Café tonight features Benedikt Reising (sax - CH), Gordon Vernick (trumpet - US), Bokani Dyer (piano), Marco Müller (bass - CH), Marlon Witbooi (drums).

SB JAZZ & BLUES CAFÉ FRIDAY 29 JUNE 22:30 R95

AARON GOLDBERG TRIO (US)

Hailed by DownBeat magazine for his "quick-witted harmonic reflexes, fluid command of line and cut-to-the-chase sense of narrative logic," Aaron Goldberg has made his name as one of jazz's most compelling pianists, both as a bandleader and frequent collaborator with Joshua Redman, Wynton Marsalis, Kurt Rosenwinkel, Guillermo Klein and many more. Described by The New York Times as a "post-bop pianist of exemplary taste and range," Goldberg displays a central truth about the art of playing jazz: that no two performances will be the same because the music is created, in Goldberg's words, "in the dynamic plane of the present." Goldberg is based in New York and has performed with, among many others, Betty Carter, Nicholas Payton, Al Foster, Freddie Hubbard, and Stefon Harris, performing worldwide as a member of the Lincoln Centre Jazz Orchestra.

AARON GOLDBERG (PIANO - US) MATT PENMAN (BASS - NZ)

LEON PARKER (DRUMS/PERCUSSION - US)

DSG HALL FRIDAY 29 JUNE 20:30 R135



Standard Bank Young Artist for Jazz

THANDI NTULI

Thandi Ntuli is this year's Standard Bank Young Artist for Jazz. Born in Soshanguve, with an education in Johannesburg and at UCT Jazz School, Ntuli is an increasingly powerful young voice threading together multiple musical heritages and genres. Since the release of her debut album, *The Offering*, she has been recognised as one of the pioneering voices of modern South African Jazz and the release of her latest album, *Exiled*, this year once again solidified her standing as an artist of significant cultural and musical importance. True to her eclectic musical influences, her music goes beyond the confines of genre with references from Mali and Ethiopia, as well as an inclusion of spoken word, jazz and soul. "Her lyrics on the subject of love, fellowship and postcolonial reckoning – spring from a similar insistence on inquiry," said the New York Times. Even cooler was Spike Lee handpicking her to compose for his TV series remake of "She's Gotta Have It".

THANDI NTULI (PIANO)
MTHUNZI MVUBU (SAX)
LINDA SIKHAKHANE (SAX)
MARCUS WYATT (TRUMPET)
JUSTIN SASMAN (TROMBONE)

KEENAN AHRENDS (GUITAR) BENJAMIN JEPHTA (BASS) SPHELELO MAZIBUKO (DRUMS) TLALE MAKENE (PERC)

DSG HALL FRIDAY 29 JUNE 17:00

BLOOM QUARTET BY TINEKE POSTMA FEAT. MARC VAN ROON, CLEMENS VAN DER FEEN, TRISTAN RENFROW (NL)

See Thursday 28 July 20:30

DSG AUDITORIUM FRIDAY 29 JUNE 22:00 R95



SATURDAY 30 JUNE

ZENZI MAKEBA LEE & AMANDA TIFFIN

These two magnificent singers have spoken for years about working together, and Grahamstown is the natural environment for their first collaboration. Zenzi Makeba Lee was born in New York, the granddaughter of South Africa's most iconic singer, Miriam Makeba, and she learnt the trade as backing vocalist for the likes of her grandmother, Hugh Masekela and Dizzy Gillespie. After studies at the Manhattan School of Music she has gone on to receive multiple awards, including a KORA Award for "Most Promising Female Artist", and contributed as a composer towards several international projects, such as her co-written songs for Miriam Makeba's Grammy-

of Jazz Studies at UCT, with a Master's Degree in Jazz Composition and Vocal Performance. Her performance credits include the Royal Philharmonic Orchestra, and she tours regularly as a vocalist-pianist in Japan, Taiwan and Europe. She is also a respected musical director/arranger, orchestrator and composer.

Award-nominated album "Homeland". Amanda Tiffin is Head of Jazz Singing, and Acting Head

ZENZI MAKEBA LEE (VOICE) AMANDA TIFFIN (VOICE) AFRIKA MKHIZE (PIANO) ROMY BRAUTESETH (BASS) MARLON WITBOOI (DRUMS)

DSG HALL SATURDAY 30 JUNE 12:00 R95



ANDREAS SCHAERER & HILDEGARD LERNT FLIEGEN (CH)

Hildegard Lernt Fliegen is an ambitious and daring sextet that features some of Europe's top jazz musicians. The group formed in 2005 under the leadership of Andreas Schaerer, the Swiss vocalist and musical magician who can deploy a range of sounds from steam punk lyrics to mimics of other instruments to a repertoire of unusual sound effects. Hildegard's sound is often superficially anarchic but the arrangements, sliding from interlocking rhythms to free jazz and back again, call for total control and discipline. The band is committed to responding to Schaerer's demands with full immersion, whether performing straight-ahead swing or traversing into a Stravinsky-visits-vaudeville passage of fearsome complexity. Hildegard Lernt Fliegen is on a quest for musical ingenuity and walks a continuous tightrope between jazzy exuberance and quirky humour.

MATTHIAS WENGER (SAX)
BENEDIKT REISING (SAX)
ANDREAS TSCHOPP (TROMBONE)
MARCO MÜLLER (BASS)
CHRISTOPH STEINER (DRUMS)
CHRISTOPH KING-UTZINGER (BASS, SOUND)

DSG AUDITORIUM SATURDAY 30 JUNE 19:00 R95

ANDREAS SCHAERER (VOICE)

SISONKE XONTI

Sisonke Xonti, one of our most prolific young talents on the tenor sax, straddles multiple South African worlds. He received a full formal musical education at SACS and UCT, being selected thrice for the Standard Bank National Schools' Big Band and twice for the Youth Band. But, while growing up in Khayelitsha, Xonti spent weekends in the culturally-rich communities of kwaLanga and Gugulethu, where bands would be rehearsing, gumboot dancers would be stomping away, and church choirs would sing. These are the pictures and sounds that have influenced his playing, presented with the wide range, dexterity, and technical prowess accrued over a decade of performance with the country's leading jazz musicians. He presents the new face of South African jazz – urban, erudite, international and skilled, but rooted no less in his culture.

SISONKE XONTI (SAX) KEENAN AHRENDS (GUITAR) SPHA MDLADLOSE (VOICE) BOKANI DYER (PIANO)
SHANE COOPER (BASS)
MARLON WITBOOI (DRUMS)

DSG AUDITORIUM SATURDAY 30 JUNE 22:00 R95

AARON GOLDBERG (US)

See Friday 29 June 20:30.

DSG HALLSATURDAY 30 JUNE 20:30
R135

SATURDAY 30 JUNE

Standard bank Yound Artist for Jazz

THANDI NTULI -REBIRTH OF COOL

When you open Apple Music and are greeted by "Our Favourite Artist This Month: Thandi Ntuli", with a cool, comtemplative pic of this year's Standard Bank Young Artist, you know the world is starting to take notice! Ntuli has an impressively eclectic taste in music, moving seamlessly though a wide range of influences to display an internationalism increasingly visible in our best young musicians. In this project she teams up with DJKenzhero on the decks and a powerful young band to create a reinterpretation of Miles Davis' seminal 1957 album, Birth of the Cool. That historic album sought to combine classical music and post-bebop jazz and "Rebirth of Cool" seeks to connect two other significant musical styles - jazz and hip-hop. This, mixed with the sounds and styles of current South Africa, results in a merging of three generations of music - 1960s jazz, 1990s hip-hop and contemporary South African jazz fusion.

THANDI NTULI (PIANO)
LINDA SIKHAKHANE (SAX)
STHEMBISO BHENGU (TRUMPET)
SENZO NGCOBO (TROMBONE)
BENJAMIN JEPHTA (BASS)
SPHELELO MAZIBUKO (DRUMS)
DJKENZHERO (DJ)

DSG HALL SATURDAY 30 JUNE 23:00 R95

STANDARD BANK JAZZ & BLUES CAFÉ

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MTHUNZI MVUBU (SAX)
BENEDIKT REISING (SAX - CH)
SYDNEY MAVUNDLA (TRUMPET)
AFRIKA MKHIZE (PIANO)
ROMY BRAUTESETH (BASS)
PETER AURET (DRUMS).

SB JAZZ & BLUES CAFÉ SATURDAY 30 JUNE 22:30 R95

TRIBUTE TO MANKUNKU'S YAKHAL'INKOMO

Percy Mabandu is an award-winning journalist, writer and artist and his book, *Yakhal'inkomo: Portrait of a Jazz Classic*, explores the significance of jazz in South Africa's history and politics through the years. The title, taken from the 1968 album by saxophonist and composer Winston Mankunku Ngozi, captures the struggle of black people living in apartheid South Africa. To celebrate Mankunku's iconic body of work Mabandu creates a multidisciplinary performance 50 years since *Yakhal'inkomo's* release, bringing together a team of fine musicians who've been touched by Mankunku's life and music. The result is a creative ritual that converges music and literature, spoken word and jazz improvisation, and a project that becomes as deeply commemorative as it is imaginative and searching.

PERCY MABANDU (WORD) SISONKE XONTI (SAX) AYANDA SIKADE (DRUMS) LINDA SIKHAKHANE (SAX) ANDILE YENANA (PIANO) SHANE COOPER (BASS)

DSG AUDITORIUM SATURDAY 30 JUNE 14:00 R95

"DON'T TRY THIS AT HOME" - A TRIBUTE TO MICHAEL BRECKER

It's already over 10 years since the passing of Michael Brecker and a fitting time to celebrate the memory of this iconic musician. Brecker was one of the most influential musicians of his generation, independent of genre and instrument and is considered to be the most important saxophonist since John Coltrane. Despite his early death at 57, Brecker left a huge musical legacy across jazz, rock and fusion in small jazz combos through to guest soloist on over 900 studio recordings. "Michael Brecker is the sole reason why I play saxophone!" says celebrated Norwegian saxophonist Petter Wettre and he presents a tribute concert to this musical giant with a band of musicians who represent the finest of contemporary European jazz.

PETTER WETTRE (SAX - NO)
HANS MATHISEN (GUITAR - NO)
JØRN ØIEN (PIANO - NO)
DANIEL FRANCK (BASS- SE)
HERMUND NYGAARD (DRUMS - NO)

DSG HALL SATURDAY 30 JUNE 17:00 R95

SATURDAY 30 JUNE/SUNDAY 1 JULY



ANDREAS SCHAERER & HILDEGARD ERNT FLIEGEN (CH)

Hildegard Lernt Fliegen is an ambitious and daring sextet that features some of Europe's top jazz musicians. The group formed in 2005 under the leadership of Andreas Schaerer, the Swiss vocalist and musical magician who can deploy a range of sounds from steam punk lyrics to mimics of other instruments to a repertoire of unusual sound effects. Hildegard's sound is often superficially anarchic but the arrangements, sliding from interlocking rhythms

to free jazz and back again, call for total control and discipline. The band is committed to responding to Schaerer's demands with full immersion, whether performing straight-ahead swing or traversing into a Stravinsky-visits-vaudeville passage of fearsome complexity. Hildegard Lernt Fliegen is on a quest for musical ingenuity and walks a continuous tightrope between jazzy exuberance and quirky humour.

ANDREAS SCHAERER (VOICE) MATTHIAS WENGER (SAX) BENEDIKT REISING (SAX)

ANDREAS TSCHOPP (TROMBONE) MARCO MÜLLER (BASS) **CHRISTOPH STEINER (DRUMS)**

CHRISTOPH KING-UTZINGER (BASS, SOUND)

DSG AUDITORIUM

SATURDAY 30 JUNE 19:00

R95

ANDILE YENANA: UMNQGONQGO WABANTU

Originally from King William's Town, pianist Andile Yenana studied at the University of Natal and has performed extensively with a range of the stars of South African jazz, including Zim Ngqawana, Winston "Mankunku" Ngozi and Sibongile Khumalo. Standard Bank Young Artist for Jazz in 2005, his music is notable for its evocative, soulful power and the sensitivity of his touch and ensemble playing. Here he presents his latest compositions, which also mark the celebrations and contemplations of his 50th

birthday. The project features arrangements of traditional Xhosa initiation songs worked into jazz-inspired sensibilities and pulses, all the while celebrating free and boundless improvisation.

ANDILE YENANA (PIANO) LINDA SIKHAKHANE (SAX) **MARCUS WYATT (TRUMPET)** KYLE DU PREEZ (TROMBONE) CHRISTOPH KING-UTZINGER (BASS - CH) MICHI STULZ (DRUMS - CH)

DSG HALL SUNDAY 1 JULY 12:00 R95

SUNDAY 1 JULY

BLUE NOTE TRIBUTE ORKESTRA

The Blue Notes - Chris McGregor, Mongezi Feza, Dudu Pukwana, Nikele Moyake, Johnny Dyani and Louis Moholo-Moholo - went into exile in 1964 and had probably the greatest impact in Europe of any South African jazz band, fusing African styles like kwela with free jazz and other progressive international jazz approaches. Unfortunately, because of the politics of the day, most of these great musicians lived and died outside their own country. The Blue Note Tribute Orkestra, led by Marcus Wyatt, endeavours to bring this music back to South African audiences, and to keep the traditions of the more free approach to South African Jazz alive. Like the Blue Notes, most of the Orkestra are products of the Eastern Cape, sustaining a national cultural identity with music that still sounds fresh and innovative 50 years later.

MARCUS WYATT (TRUMPET)
MTHUNZI MVUBU (SAX)
SISONKE XONTI (SAX)
JANUS VAN DER MERWE (SAX)
TITI LUZIPO (VOICE)
KYLE DU PREEZ (TROMBONE)
ANDILE YENANA (PIANO)
ROMY BRAUTESETH (BASS)
AYANDA SIKADE (DRUMS)

DSG HALL SUNDAY 1 JULY 20:30 R95













Clockwise from top left: Andile Yenana, Ayanda Sikade, Siya Charles, Sisonke Xonti, Mthunzi Mvubu, Markus Wyatt, Romy Brauteseth and Janus van dr Merwe

STANDARD BANK JAZZ & BLUES CAFÉ

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LINDA SIKHAKHANE (SAX) STHEMBISO BHENGU (TRUMPET) SENZO NGCOBO (TROMBONE) VICTOR DEY JNR (PIANO)
BENJAMIN JEPHTA (BASS)
PHELELO MAZIBUKO (DRUMS).

SB JAZZ & BLUES CAFÉ SUNDAY 1 JULY 22:30 R95

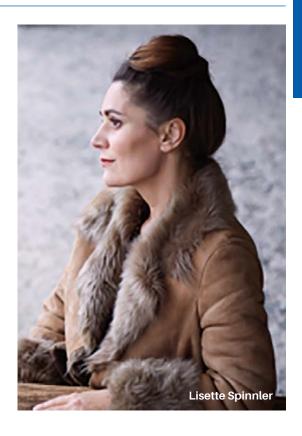
SUNDAY 1 JULY

WAY OF DANCING

Two of Switzerland's most interesting young vocalists are spending time in South Africa on a ProHelvetia residency, sharing their music with South Africans. In the spirit of collaboration that underlies Jazz in Grahamstown, Lisette Spinnler and Julie Fahrer tonight work with an excellent South African rhythm section, blending the sound of jazz from two continents. Spinnler lectures at the Music Academy of Basel and Fahrer completed her Master Of Arts in Music, Jazz Vocal and Musical Education in 2014 and organised and was part of the One Voice Vocal Ensemble for the recording of Nduduzo Makhathini's 'Inner Dimensions' album, which won a SAMA in 2017. Their music collectively draws attention to the modern and progressive approaches to jazz that the new generation of music makers represents, weaving a tapestry of sound ever intriguing and beautiful.

JULIE FAHRER (VOICE - CH)
LISETTE SPINNLER (VOICE - CH)
THANDI NTULI (PIANO)
SHANE COOPER (BASS)
PETER AURET (DRUMS)

DSG AUDITORIUM SUNDAY 1 JULY 22:00 R95





ADRIÁN IAIES: THE COLEGIALES QUARTET (AR)

Adrián laies is an Argentinian pianist with a touch reminiscent of Bill Evans and a career stretching back more than 30 years, with 25 albums as a band leader and more than 300 concerts all over the world. DownBeat named him in a 2017 list of Best Jazz Composers; he has been nominated four times for the Latin Grammy awards; and he has been awarded the Konex de Platino for Best Jazz Musician of the decade 1995-2005 and the Clarín award for Best Jazz Musician. Alongside his prolific musical career, he has since 2008 held the position of Artistic Director of the Buenos Aires Jazz Festival, and is now also the director of La Usina del Arte, one of the top cultural centres in Buenos Aires. This new quartet shows his appreciation for certain forms of Argentinian folkloric music and Tango, but still within the jazz universe of one of Argentina's top pianists.

ADRIÁN IAIES (PIANO – AR)
FEDERICO SIKSNYS (BANDONEON - AR)
DIANA ARIAS (BASS - AR)
FACUNDO GUEVARA (PERCUSSION - AR)

DSG AUDITORIUM SUNDAY 1 JULY 19:00 R95

SCHOOLS/YOUTH II

Sharing the bill are two of the leading school jazz bands in the country - the SACS Big Band (Cape Town) and Stirling Big Band (East London) - showing clearly that Big Band jazz is thriving in high schools around South Africa.

DSG AUDITORIUM SUNDAY 1 JULY 14:00 R50

MONDAY 2 JULY

STANDARD BANK NATIONAL SCHOOLS BIG BAND

The Standard Bank National Schools' Big Band consists of the top young school jazz musicians in the country. This year the band is under the musical direction of Dr Gordon Vernick, Professor of Music and Coordinator of Jazz Studies at Georgia State University. As a jazz educator he is the Director of the Rialto Youth Jazz Orchestra, the past president of the Georgia Association of Jazz Educators, and the past chair of the International Association of Jazz Educators Curriculum Committee. He is also a celebrated jazz trumpeter. The band performs material worked on over the five days of the Standard Bank National Youth Jazz Festival.

DSG HALL MONDAY 2 JULY 17:00 R50



STANDARD BANK NATIONAL YOUTH JAZZ BAND

The Standard Bank National Youth Jazz Band presents a selection of the top young jazz musicians in the country between the ages of 19 and 25 years. This year the band is under the musical direction of renowned South African pianist, vocalist, composer, arranger and educator Amanda Tiffin, who is Head of Jazz Singing and Acting Head of Jazz Studies at the University of Cape Town. She performs regularly at national and international jazz festivals and will have five days in Grahamstown to prepare a programme that showcases the talent of today's youth.

DSG HALL MONDAY 2 JULY 20:30 R50





YOUTH VOCALS

A celebration of school and university jazz choirs and vocal soloists from around the country, who have gathered together in Grahamstown as part of the Standard Bank National Youth Jazz Festival, performing with the support of professional jazz musicians and educators.

DSG HALL MONDAY 2 JULY 12:00 R50

SCHOOLS/YOUTH III

The high school bands of Parel Vallei (Somerset West) and Parklands College (Cape Town) show the standard of playing produced by high schools around the country.

DSG AUDITORIUM MONDAY 2 JULY 14:00 R50

TUESDAY 3 JULY



GORDON VERNICK & DAN SHOUT

Capetonian saxophonist Dan Shout has performed in over 30 countries across five continents with a wide variety of jazz musicians, with a seven-year stint with the Johnny Clegg Band to broaden his musical kaleidoscope. He teams up with Gordon Vernick, Professor of Music and Coordinator of Jazz Studies at Georgia State University who, as a professional trumpet player, has performed in all musical mediums from symphony orchestra to jazz quartet in the company of musicians such as Kenny Werner, Kevin Hays, Randy Brecker and many others, and has freelanced all over the world. They will perform a mix of jazz standards and original compositions.

DAN SHOUT (SAX)
GORDON VERNICK (TRUMPET - US)
ANDREW FORD (PIANO)
BENJAMIN JEPHTA (BASS)
MARLON WITBOOI (DRUMS)

DSG HALL TUESDAY 3 JULY 17:00 R95



WEDNESDAY 4 JULY

LINDIWE MAXOLO QUINTET

Vocalist Lindiwe Maxolo received an Honours degree in Jazz (cum laude) from the University of Cape Town in 2005 and she has worked with a range of South African musicians including Hugh Masekela, Sibongile Ngoma and Themba Mkhize and has performed in Greece, Dubai, Portugal, India and the US as well as the leading South African Jazz festivals. According to Lindiwe, her sound is an acoustic experience that incorporates both African and traditional Jazz and critics have described her sound as "jazzy", "soulful", "lyrical", "affirming" and "layered".

LINDIWE MAXOLO (VOICE)
STHEMBISO BHENGU (TRUMPET)
WANDILE MOLEFE (PIANO)
NHLANHLA RADEBE (BASS)
SPHELELO MAZIBUKO (DRUMS)

SB JAZZ & BLUES CAFÉ WEDNESDAY 4 JULY 22:30 R95



Award-winning pianist Nduduzo Makhathini's love for music has pushed him to look into ways to keep jazz fresh by combining it with his intimate knowledge of African culture and of music's healing power. He recently released his eighth album, titled Ikhambi, which takes its title from the Zulu word used by traditional doctors and herbalists to refer to a mix or concoction of healing herbs. Makhathini is himself a healer who sees himself as a musical activist on behalf of African traditions of healing. With a range of accolades that span from being 2015 Standard Bank Young Artist for Jazz to winner of both a SAMA for Best Jazz Album and an AFRIMA Best Artiste in African Jazz 2017, it's refreshing to hear the young virtuoso articulate his music through spiritual and cultural lenses as well.

NDUDUZO MAKHATHINI (PIANO) LINDA SIKHAKHANE (SAX) NHLANHLA RADEBE (BASS) AYANDA SIKADE (DRUMS)

DSG HALL WEDNESDAY 4 JULY 17:00 R95



ALBERT FROST TRIO FEAT. SCHALK JOUBERT & JONNO SWEETMAN

For the past two decades the energetic performances of SAMA award-winning blues/rock guitarist/singer Albert Frost have captivated audience's attention worldwide. Dubbed the "South African Hendrix", Frost deftly alternates between rhythm and lead, showcasing his extraordinary skills on acoustic and electric guitars. Two years on from the release of Frost's SAMA-award-winning album The Wake Up, this trio has grown the new material seamlessly into a set reflecting Frost's vast background as composer and performer of material ranging from blues and rock to world music and jazz. Expect a set of diverse material based around his blues background, breaking away from the stricter blues form to venture into the wider soundscapes of African and psychedelic feels meshed into a world blues rock flavour.

ALBERT FROST (GUITAR)
SCHALK JOUBERT (BASS)
JONNO SWEETMAN (DRUMS)

DSG HALL WEDNESDAY 4 JULY 20:30 R95

THURSDAY 5 JULY



Pianist Nduduzo Makhathini has spent time in Switzerland, collaborating with Swiss musicians, and he extends his repertoire with the addition of three vocalists, fleshing out the rich harmonies inherent in his music.

NDUDUZO MAKHATHINI (PIANO) LINDA SIKHAKHANE (SAX) NHLANHLA RADEBE (BASS) AYANDA SIKADE (DRUMS) OMAGUGU MAKHATHINI (VOICE) JULIE FAHRER (VOICE - CH) LISETTE SPINNLER (VOICE - CH)

DSG HALL THURSDAY 5 JULY 20:30

LINDIWE MAXOLO QUINTET

See Wednesday 4 July 22:30.

SB JAZZ & BLUES CAFÉ THURSDAY 5 JULY 22:30 R95



ALBERT FROST TRIO FEAT. SCHALK JOUBERT & JONNO SWEETMAN

See Wednesday 4 July 20:30.

DSG HALL THURSDAY 5 JULY 17:00 R95



FEMI KOYA: NIGERIAN AFROBEAT

World Afrobeat composer and performer, versatile saxophonist and dynamic vocalist Femi Koya is the new face of the African Renaissance. Combining West African Highlife and Jazz, South African Sofiatown with a nostalgic Afrobeat roots sound, his music is a rich blend of deep and sultry Afrobeat and contemporary groove. He is urban and urbane. His life's journey - a story of migration from the West to the South - resonates in his music, which creates a conscious dialogue between West African and South African sounds. This musical fusion demonstrates the path to a new and culturally integrated Africa, in which a common heritage is reinforced to meet the needs of today's world. His quest is for African unity at a time when he believes Africa should claim its rightful and proud place in the world.

OLUFEMI OGUNKOYA (SAX, VOCALS)
PETER SHISHE (TRUMPET - NG)
FELIX ARIMORO (FLUGELHORN - NG)
PETER ADESOLA (TROMBONE - NG)
KARO NDOITE (GUITAR - CD)

MAXWELL BALOYI (KEYBOARDS) GABRIEL ATABE (BASS - NG) SEUN ADEBARI (DRUMS - NG) OLUSEGUN OYEDELE (TALKING DRUMS)

DSG HALL FRIDAY 6 JULY 20:30 R95



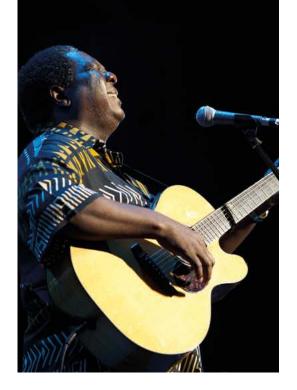
FRIDAY 6 JULY

VUSI MAHLASELA

Affectionately nicknamed The Voice, Vusi Mahlasela is lauded as one of the most unique voices on the continent and his fan base spans the world, with joyful performances and visceral sounds going out to audiences that hang on every single note and lyric. Vusi began writing songs about freedom and justice after he witnessed the Soweto Uprising in 1976 and his toe-tapping and uplifting music makes its way into the hearts of his diverse and loyal audiences. Mahlasela's track-record boasts performances such as at Nelson Mandela's Presidential inauguration, the FIFA World Cup Kick Off concert, and Mandela's 90th Birthday 46664 celebration in Hyde Park, London, to name but a few. In 2012, the South African Music Awards fittingly honoured him with a lifetime achievement award for music, topped the following year by an honorary doctorate from Rhodes University.

VUSI MAHLASELA (VOICE, GUITAR)
TSHOLOFELO PAPO (GUITAR)
ELIWAY MASANGO (BASS)
KHOLOFELO CHIMELOANE (DRUMS)

DSG HALL FRIDAY 6 JULY 17:00 R135



MCCOY MRUBATA & PAUL HANMER CELEBRATE 30 YEARS OF COLLABORATION

'We didn't set out with a particular agenda; we just enjoyed working together and later found ourselves in situations where people who knew us both would say: ".... Ah, but you guys... You are always together...",' says Paul. And so it has remained for the past 30 years, through countless duo and ensemble gigs at jazz clubs, festivals and theatres as well as on numerous album recordings, including a 2011 duo release entitled "The Boswil Concert" and McCoy's ongoing "Brasskap Sessions" series. There is no doubting the impact made on South African music by the individual talents of saxophonist McCoy Mrubata and pianist Paul Hanmer, whether in the albums under their own names or in broader collaborations and we are proud to present a tribute duo concert by a musical couple who have done so much to establish a genuine South African jazz sound.

MCCOY MRUBATA (SAX)
PAUL HANMER (PIANO)

DSG HALL FRIDAY 6 JULY 12:00 R95



AFROPOETS

The National Arts Festival and Standard Bank Jazz Festival present – for one unique night – an extraordinary collection of musical and artistic talent on one stage. The two-hour long performance will feature the fresh sounds of Urban Village - folk music layered with electric, funky acoustic melodies and a blend of traditional influences – collaborating with the legendary "King of the Zulu Guitar", Madala Kunene. Also on stage we welcome The Brother Moves On, a South African performance art ensemble; and the new face of Afro-Folk, Bongeziwe Mabandla, who is effortlessly able to entwine Xhosa lyrics with traditional music and folk stylings to create something uniquely captivating. We guarantee that this will be one of those nights that will be spoken of for years to come – a chance to get a glimpse of the future of South African music in the hands of the pioneers, anchored by one of our country's living legends.

GUY BUTLER THEATRE, MONUMENT FRIDAY 6 JULY 22:00 R130

MADALA KUNENE: KING OF ZULU BLUES

Madala Kunene, commonly referred to as Bafo, the King of the Zulu Guitar, is constantly shifting between musical habitats. He has no interest in genre prescriptions and instead, his brand of blues operates in a space where cool jazz, maskandi, mbaqanga, and a myriad of East Coast blues intersect. Kunene started busking on Durban's beachfront at the age of 7, making his first guitar out of a cooking oil tin and fish gut for the strings, and soon becoming a popular performer in the townships. His music is influenced by his upbringing and the history of the apartheid system that saw him being a victim of forced removal when young. "Music is the best medium to record and tell history. As African people, the way we know and understand our past is very influenced by music," Kunene says. "So if I can add one layer of context that can help in understanding... our history, then that is great."

MADALA KUNENE (GUITAR)
LERATO SHABANG (GUITAR)
NGWAKO MANAMEL (XYLOPHONE)

MATTHIAS ABÄCHERLI (BASS) MABI THOBEJANE (PERC)

DSG HALL SATURDAY 7 JULY 17:00 R95





AMANDA BLACK

Amanda Black is a platinum-selling, proudly amaXhosa artist who shot to fame after her debut hit single Amazulu won the hearts of South Africa in 2016, gaining nationwide radio airplay. She cleaned up at the 2017 SAMAs where she won Album of the Year for Amazulu, Best Newcomer of the Year, Best Female Artist of the Year and Best R&B Soul Reggae Album, and at the 2017 Metro FM Music Awards she scooped Best R&B Single and the Listener's Choice Award, quickly cementing a place for herself on the national stage. A truly Eastern Cape product, she was born in Mthatha and raised in Butterworth and Port Elizabeth before moving to Johannesburg at the beginning of 2016 to pursue her music career. The afro-soul singer/songwriter blends hip-hop, soul and R&B with a tasteful mix of English and Xhosa lyrics.

AMANDA BLACK (VOICE)
CHRISTER KOBEDI (KEYBOARD)
VAUGHAN FOURIE (KEYBOARD),

SHADRACK MBONANI (GUITAR) TIMOTHY JOHN (BASS) KEARABETSWE MOALUSI (DRUMS)

GUY BUTLER THEATRE, MONUMENT SATURDAY 7 JULY 19:00

R130



VUSI MAHLASELA

See Friday 6 July 17:00

DSG HALL SATURDAY 7 JULY 20:30 R135

FEMI KOYA: NIGERIAN AFROBEAT

See Friday 6 July 20:30.

DSG HALL SATURDAY 7 JULY 12:00 R95

SONIK CITIZEN

See Friday 6 July 22:30.

SB JAZZ & BLUES CAFÉ SATURDAY 7 JULY 22:30 R95





Creativate is a new digital playground for adventurous artists and curious audiences. It reveals spaces where technology and the arts converge. It presents a world of opportunity for bold creators, our planet's new explorers, limited only by the power of their imagination. Come and discover this new frontier with us.

Curated by:

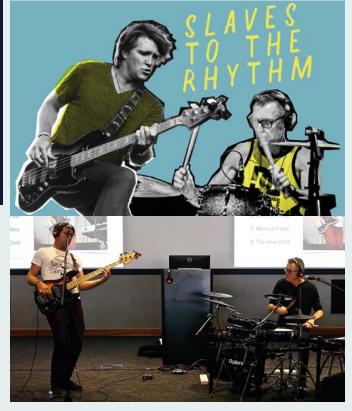
Toby Shapshak
Tony Lankester
Ashraf Johaardien

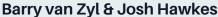
Presented by:



Unless otherwise stated, tickets to lectures, workshops and events are: R30 (FULL) and R25 (CONCESSION).

A number of bursaries to Creativate events are available. If you'd like to take part in any event and would like to request financial assistance to do so, please email creativate@nationalartsfestival.co.za





Slaves to the Rhythm

(Seminar/Workshop)

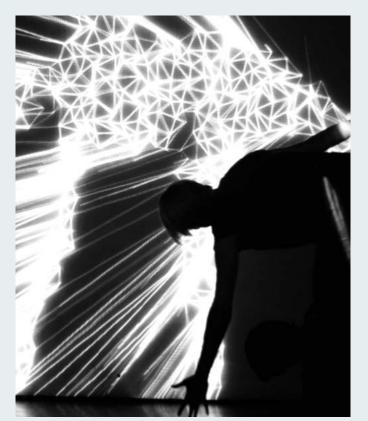
Renowned drummer Barry van Zyl (Johnny Clegg's long-time drummer) and bassist Josh Hawkes (Freshlyground, Streaks, Zap Dragons) present up close and personal workshops, illustrated by live performance.

A performance to showcase creativity and innovation through audience interaction and improvisation, using narrative, music and visuals. This performance will inspire and motivate. Creativity and innovation through the lens of globally experienced South African musicians and ambassadors of Southern African culture. Broken into bite sized themes such as collaboration, listening to the right stuff, fearlessness, breaking boundaries, organized chaos and more. The tools used in musical innovation that parallel any industry will be unpacked. A fresh understanding of creativity & innovation, how to tackle it, the correct tools, and new found confidence. Most important take home is cultural authenticity.

Part 1 (Lecture)
Music, Creativity and the Ideas Industry
Eden Grove Lab
29 June 11:00 (1hr)

Part 2 (Lecture)
Africa and the Modern Music Industry
Eden Grove Lab
30 June 11:00 (1hr)

Part 3 (Workshop)
Songwriting and producing in the digital age **Eden Grove Lab**1 July 11:00 (1hr 30mins)



Urban Projections (UK)

(Seminar/Workshop)

Urban Projections will take the form of a workshop before the start of the Festival, and presentations of the work of the artists in and around Grahamstown in the course of it.

Urban Projections will produce an innovative, unique and inspiring piece of live projection art, creating a 'living mural'. The artwork will be realised by Rebecca Smith, accomplished projection and new media artist in collaboration with a selected group of the local community and South African musicians.

'Drawing with Light' will create a unique projection and live performance experience for audiences. Using the latest touch-screen technologies, the artist will collaborate with the participants to create a live digital mural, intricately encasing the shape, contours and features of the building onto which it is projected.

As the participants work to illustrate a dynamic and absorbing composition using a fresh and vibrant colour palette, others animate the brush marks, giving them movement and life. As brush marks and compositional elements are drawn and grouped, they become part of a live performance that evolves into a passage of shifting energy and motion.

Mixed with passages of live music, the living mural will transpose from a stunning piece of seemingly static urban art into a living, breathing, installation piece which echoes the fluidity, dynamism, and progressiveness of the festival.

Look out for the projections around Grahamstown each evening, or join the artists for a walking tour from 18:00 daily, Thursday 28 to Saturday 30 June. Departure point: Eden Grove (Free)





A new piece by Boris Nikitin

Hamlet

based on motives by William Shakespeare

With Julia*n Meding

In Hamlet, author and director Boris Nikitin rewrites the most famous of all theatre pieces and transforms it into a contemporary performance. In a mix of experimental documentary play and music-theatre the enigmatic performer and electronic musician Julia*n Meding takes over the part of a contemporary Hamlet who revolts against reality. Supported by a baroque-quartet, Meding takes himself to a tour de force on stage by introducing and exposing himself to the public. Meding, giving details from his life story, revolts against the audience, like Hamlet against his royal court he attacks the public, agitates, flirts with them, mocks them and tries to seduce them.

Time and again he seizes the microphone, he starts to sing: raw electropunk, sketchy cover songs, a ballad. Words, sung as fragments of emotions. Meding's/Hamlet's performance dazzles between offensive

dilettantism and vain jokes, exaggerated gestures and confrontational pose. Is this Meding? Or Hamlet? Is he serious? Or is it all a game? "Is he or isn't he"? Is he not both at the same time, eventually?

The performance crossfades documentary and fiction into a contemporary version of *Hamlet* in which the conflict zones illusion and reality, individual and society, interplay.

16+ (ML) 1hr 30mins German (with English subtitles) R80 / R75

Rhodes Theatre

28 June 20:00 **29 June** 18:00 **30 June** 11:00



MSHR presents

Source Fold Compositor (Finland)

(Installation/Exhibition)

Source Fold Compositor is a generative computer music system inside a virtual reality environment, inside of a physical installation. The light and sound in the installation is modulated by the VR user as they traverse the virtual realm, which is mapped onto the physical room. Through this interaction, the VR user takes on the roll of a performer, while the other visitors become an audience. The piece unfolds with the visitors in real time, weaving a warped pathway between dimensions.

The piece models visual and aural structures from the physical world, producing a highly synthetic abstract diagram of sensory space. Tapestries on the walls and floor are formalized flow charts that act as graphic scores for various iterations of the generative musical system playing in the room. While any number of visitors may be present in the installation, only one at a time may enter the virtual scape. Within the virtual scape of the installation, the visitor is alone, navigating through a courtyard of resonant forms. By exploring this plane, they allow the musical architecture of the room to unfold, generating novel, non-repeating patterns.

Eden Grove Creativate Gallery
Open daily 28 June - 1 July 10:00 - 16:00





James Webb

There is a light that never goes out

(Visual Art)

Webb is an interdisciplinary artist whose work is framed as largescale installations in galleries and museums or unannounced interventions in public spaces. Informed by his academic studies in advertising, comparative religion and theatre, he often makes use of ellipsis, displacement and détournement to explore the nature of belief, and the dynamics of communication in our contemporary world. Webb's practice employs a variety of media including audio, installation and text, referencing aspects of the conceptualist and minimalist traditions.

There Is A Light That Never Goes Out is a series of neon text pieces. The artwork takes the title of an anthemic song by The Smiths and, after translating it into a non-English language, reimagines the phrase in sky-white neon letters in a public space. James has proposed an isiXhosa version in Grahamstown for the National Arts Festival which will be beguiling and uplifting in these uncertain times. It's reading is open to many interpretations – spiritual, political and romantic. The isiXhosa translation "Kukho Ukukhanya Okungasoze Kuphele" can then be personalised in different ways by the incidental audiences that come across it.

James Webb is represented by blank projects, Cape Town, and Galerie Imane Farès, Paris

Monument Façade Daily – Best viewed between 17:00 and 22:00



Makropol

Doghouse

Visual Art

A dining room table with chairs is placed in the middle of a room. The table is set for five and on each plate awaits a VR headset and headphones. You sit down, put on the headset and headphones, and instantly a film opens and you are a part of it.

You are one of five at a family dinner. Mum and dad have made roast beef. Older brother has taken his new girlfriend home for the first time. And little brother is trying to avoid the inevitable disaster.

Cast: Sophie Stougaard, Benjamin Engell, Sebastian Teschemacher, Katrine Bruun, Ole Boise

Director: Johan Knattrup Jensen Producer: Mads Damsbo

Presented courtesy of The Danish Film Institute Supported by Dark Matters

Danish (with English subtitles)
14+
20mins
R40 / R30

Eden Grove (28 June - 1 July) Monument 2nd Floor Annex (2 - 7 July) Performances daily every half hour from 10:00 to 16:00







Wits University

Graffiti hyper realism

(Live Grafitti and live streaming)

The parallelism of real and virtual time between public practices of graffiti painting and private rituals of internet live streaming through social media, in particular the platforms of Facebook and Instagram. The way in which both systems of language and site for the constructions of the inter-subjectivities blurs the geographical, cultural and social boundaries.

Director: Terrance Xolani Nzuza

Live Streaming 1hr Eden Grove 30 June 10:00



Paige Rybko

Self-made

(Installation/Exhibition)

Self-made is an interactive social media-based digital artwork. The viewer becomes the user as they are presented with an Instagram feed to scroll through and digitally engage with. The content on this feed is all supplied by the same Instagram profile that viewers can follow throughout the festival for live updates. The profile (@self. made.babe) follows a performed personality based off the archetype of the 'basic bitch'; a meme that has developed online over the past few years. Self.made.babe posts rotoscope animations which depict the type of content we are all accustomed to seeing on Instagram: pouting selfies, adoring pet posts, etc. The animation technique borrows from live footage creating a parallel between the imagined content that is being posted and the 'real life' from which it stems.

Instagram: @self.made.babe

Entrance free Eden Grove Creativate Exhibition Hall Open daily 28 June - 1 July 10:00 – 16:00



Presented by 1989

Laundry man

(Installation/Exhibition)

This short film is a combination of live action and animation using found photographs, documenting the lives of an Indian immigrant family in South Africa. The story follows a man whose identity has been tested by Apartheid and considers the cultural foundations which have quietly endured political conflict.

Featuring: Sunali Narshai Director: Wessel van Huyssteen
Actors: Nkosana Khumalo, Musa Moloi Narration: Ayabulela Masiza
Film & Direction: Phumzi Manana Camera Assistant: Katlego Mawela
Sound: Corinne Cooper Music: http://www.bensound.com/
Script & Animation: Sunali Narshai Special Thanks: Laura Gamse,
Kirani Narshai, Benita Swanepoel, Rhodes University Department of Sound
Technology

Duration: 05:57 PG (L) Entrance free Eden Grove Creativate Exhibition Hall Open daily 28 June - 1 July 10:00 to 16:00

The life you can save

(Installation/Exhibition)

Based on the true story of two boys in Soweto who share a pair of rollerblades. The narration follows their experience of skating through the rural town, motivating each other to continue despite difficult circumstances.

A rotoscope animation to encourage viewers to use their resources effectively.

Made for a non-profit organisation based on altruism, founded by Peter Singer.

Featuring: Sunali Narshai Director: Phumzi Manana

Duration: 01:07 Entrance free Eden Grove Creativate Exhibition Hall Open daily 28 June - 1 July 10:00 to 16:00



Brad Jackson

Die Vlakte

(Installation/Exhibition)

Spaces, places and socio-political anxieties - The emotive quality of objects and spaces within the language of vibrant matter.

Die Vlakte, an area within the heart of Stellenbosch, was home to a community of good schools, family businesses and decades of history. By the end of the 1950s, the Group Areas Act was established, initiating separate areas for different races, and in 1964, Die Vlakte was proclaimed a white group area. This would affect thousands of coloured residents who would be moved out of their homes. The film depicts the ideological function of space and the emotive quality that these spaces hold specifically dealing with the notion of vibrant matter and the aesthetics of decay as well as constituting in showing the present day narratives of a space previously known as Die Vlakte.

Directed by & featuring: Brad Jackson **Music Composed by:** Goldmund(Threnody) & Maribou State(Varkala)

Entrance free Open daily 28 June - 1 July 10:00 to 16:00 Eden Grove Creativate Exhibition Hall



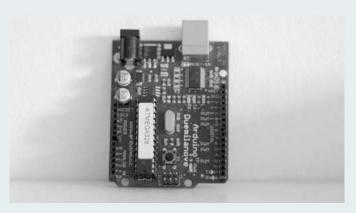
Wesley Swanepoel

The Dandelion

(Installation/Exhibition)

This piece is tied to the artist's own personal journey where his little girl would stop and pause for every dandelion along the way of their regular neighbourhood walk. The breath is considered in many schools of thought as a way to ground oneself in the present. This installation allows the chance to observe and interact with the world like we did when we were children. Stop. Take a breath and let it go.

Entrance free Open daily 28 June - 1 July 10:00 to 16:00 Eden Grove Creativate Exhibition Hall



#landexpropriation

(Installation)

The conversation around land reform in South Africa has taken centre stage after Parliament's constitutional review committee has been charged with reviewing Section 25 of the Constitution.

Although not representative of the country as a whole, Twitter as a platform provides an interesting viewpoint into how communities respond to different topics. #landexpropriation explores this through a simple visualisation. An algorithm scans the use of the hashtag #landexpropriation, in real-time on Twitter, and creates a physical visualisation to illustrate the share of voice on the topic.

Featuring: Donald Swanepoel, Wesley Swanepoel
Director: Donald Swanepoel
Structure Design: Jan Douglas

Entrance free
Open daily 28 June - 1 July 10:00 to 16:00
Eden Grove Creativate Exhibition Hall



Lauren Dixon-Paver

stitch.gif

(Installation/Exhibition)

Combining the traditional and the technological, *stitch.gif* explores digital animation created through the medium of needlework. With each frame of animation individually hand-stitched, this exhibition presents a new perspective on both digital video, and the ways in which supposedly archaic arts and crafts can be modernised for the digital age.

The exhibition seeks not only to slow down our perception of animation to allow for the appreciation it so deserves, but also to offer embroidery a new thread of life in the digital age where so many believe it to be outdated. This unlikely pairing is a marriage which offers perspective on both of these marvelous media.

Entrance free Open daily 28 June - 1 July 10:00 to 16:00 Eden Grove Creativate Exhibition Hall **Presented by All Future Everything**

Monika Bielskyt: Designing for new realities

(Talk/Lecture)

'The fictions we create, if they are compelling at all, always bleed back into reality'.

A futurist with an artist's eye and an inventor's mind, Monika prototypes culturally diverse, socially and environmentally engaged future world designs for technology companies, and cities. Her work consists in connecting bleeding edge technological innovation with some of the world's most original creative visions. She is also a co-founder of ALLFUTUREEVERYTHING, an agency and a platform for prototyping futures.

In this talk, Monika Bielskyte will share her experiences in designing

the Sci-Fi worlds for the entertainment industry and how it affects the real-world scientific research, technological development and the way we build and live in our cities. Specifically, Monika will focus on the lack of positive visions Hollywood produced future worlds, and the urgency for all of us to work in changing that (#DecolonizeFutures), as the immersive and experiential media space - virtual, augmented and mixed reality - becomes the dominant media space in the decade to come.

Eden Grove Engage Hall 1 July 09:30 (1hr)



Presented by Fahrenheit 212

Tom Gray: VR/AR/MR... WTF? Exploring the new realities

(Talk/Lecture)

Virtual reality, Augmented reality, Mixed reality - technology has fundamentally changed the way that we understand and experience our world. From immersive games to the healing power of the mind, collaborative artworks to cutting edge educational tools, this talk explores the way that these technologies are changing our present and creating new possibilities for our future. Aimed at innovators, makers and creators, it features examples of the very latest uses of virtual and augmented reality alongside practical tips on how to think about them, where to go hunting for ideas, and how and why you might use them yourself.

Tom Gray is Innovation Director and Head of Idea Development at Fahrenheit 212, a global innovation, strategy and design consultancy.

Eden Grove Engage Hall 29 June 09:30 (1hr)

Creativate Cinema

(Film)

The popup Creativate Cinema tells the stories of creatives, artists, designers, technologists and futurists from around the world, looking at how they are blurring lines and shattering traditional boundaries. The Cinema will include both screenings of documentaries and feature films as well as a showreel demonstrating some of the exciting work being done by artists in studios, garages, classrooms and galleries across the globe.

Cinema passes give the ticket holder access to the venue for the full day or half day - movie schedules will be posted online and at the venue.

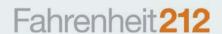
So stock up on popcorn and coffee, and prepare to be inspired.

Eden Grove Red Theatre R30 Full day pass

(28 June, 10:00 to 16:00)

R20 Half day pass

(28 June or 29 June, 13:00 to 16:00)





Glenn van Loggerenberg

DJ Strat3gy

(Party, Workshop, Talk)

Glenn van Loggerenberg, is an award-winning producer and media entrepreneur at the convergence point of entertainment and technology. His primary focus is Don't Look Down, a privately owned but prolific convergence agency bridging prime-time TV production and digital entertainment. He has also co-founded several successful entertainment and media ventures, including House Afrika Records, WildEarth, V3 Strategic, and Africa Rising. He has spoken on behalf of the National Association of Broadcasters (SA), presented strategic insights for large media and telecoms companies and appeared as a guest speaker at Social TV salons in Oslo, New York and Las Vegas. As DJ Strat3gy, Glenn has appeared in London, Miami, Amsterdam, Sao Paulo, Bali and Ibiza. He also provides ongoing support to the music studio he founded with Channel O at the Soweto Kliptown Youth Centre in 2012, and continues to produce his long-running interactive TV DJ residency, Hit Refresh on Vuzu, DStv Ch116. He holds a Bachelor of Journalism, from Rhodes University, and is a fellow of the Africa Leadership Initiative and the Aspen Global Leadership Network.

Workshop:

Converging entertainment at the speed of culture: A moderated interaction, loosely departing from an attendee-selected DLD case study Eden Grove Workshop

30 June 14:00 (1hr 30mins)

Lecture:

Turntable Strat3gy: How to produce 10 000 hours of live TV and serve a billion pages of content – from behind the DJ mixer.

Converging entertainment at the speed of culture: A moderated interaction, loosely departing from an attendee-selected DLD case study

Eden Grove Engage Hall

29 June 15:30 (1hr)

DJ Session:

Rhythm Jam: Barry van Zyl (Johnny Clegg) and Josh Hawkes (Freshly Ground) serve live Drums and Bass on Afro-House platters selected by @ dj_ Strat3gy (House Afrika Records)

Prime Nightclub, New Street (R50) 30 June 21:00 (2hrs)



Daron Chatz / visual story teller

What's your story?

(Talk/Lecture)

We all have our own unique story. These days, we all have tools in our hands that allow us to express these stories. Story is something that is often overlooked but technology has provided data that indicates without a doubt that great story structure is well received by the majority of global audiences. Good story is on the rise. People connect with. It is an age old art, engrained in the very essence of us all, and essential to success in todays complex and ever changing content consumption landscape. With so many tools at our disposal, what are we going to do about it?

Eden Grove Engage Hall

1 July 11:30 (60 mins)

Breaking through barriers

(Workshop)

If you're interested in photography or filmmaking then you don't want to miss this session! Daron Chatz will reveal the secrets the professionals don't want you to know....OK, that was a bit clickbaity, but you'll learn a pretty cool trick that will help you take your craft to the next level and open up a wide world of possibilities.

The digital landscape presents content creators with one massive opportunity: the barrier to calling yourself a photographer or filmmaker is no longer access to high end, expensive equipment. We are limited only by our imaginations and creativity. Come along for a surprising lesson.....

(Workshop participants are required to bring with them a (charged!) smart phone, either iOS or Android, or a digital camera)

Eden Grove Workshop

1 July 13:30 (2hrs)

Will AI usurp artists? Can computers be creative at all? If they can, what does that mean for us?

(Talk/Lecture)

'Artificial Intelligence' is a term that was coined in 1955 by John McCarthy. Intelligent machines are finally starting to have a real impact on our daily lives, but what is machine intelligence really? Which of our human skills and capabilities are truly unique? Computers cannot feel and are not conscious, so will they ever be able to do what humans can when it comes to art and creativity driven by emotion?

Can Artificial Intelligence be creative in a way that resonates with the emotional complexity we all have within us? If the answer to this question is yes, what does the future hold for us?

Eden Grove Engage Hall 29 June 14:00 (1hr)





American Medium (USA)

Andrew Ross in conversation with American Medium

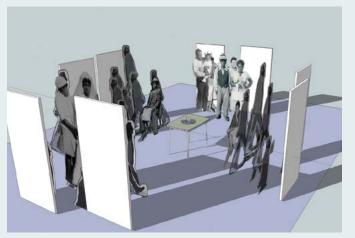
(Talk/Lecture)

Andrew Ross (Artist) and Daniel Wallace (Director of American Medium), present Andrew Ross's current body of work and explore themes running through his practice; including theatricality, figuration, digital culture, and the future of sculpture.

Andrew Ross has exhibited at The Drawing Center, Artists Space Books and Talks, The James Gallery at CUNY Center for the Humanities, Greene Naftali, Signal Gallery, and The Studio Museum in Harlem.

Daniel Wallace is the director of American Medium, NY. Focused on new methods of fabrication and networked culture, American Medium has been presenting exhibitions and performance since 2012. Wallace has curated exhibitions at ICA Philadelphia, 2013 Venice Bienalle, and the New Musuem, NY.





Yoav Dagan

Creating a narrative in an exhibition space from a filmmaker's point of view

(Talk/Lecture)

Yoav Dagan is a Museum UX and exhibition designer with extensive experience in the narration of individual, organisational and issue / narrative / space / location -driven projects across diverse media including museums, Art exhibitions and documentary films, as well as digital platforms such as VR, AR etc'. In this talk he will share his experiences from some of the projects that he has been involved in and his proposals for the Marikana memorial. He will talk about his approach to the constraints of space he was tasked to work with and the connection between his work in the collaborative art of filmmaking to creating spaces.

Eden Grove Engage Hall **30 June** 11:30 (1hr)



Rachel Rayner

Artistry of science poetry

(Talk/Lecture)

Poetry has communicated emotions and stories for millennia. So how does science – stereotyped as purely logical and rational - fit with romantic notions of poetry?

Take a trip through the history of the English language to arrive in our modern times: where poetry is holding on as a relevant art form. By combining the extended vocabulary and way of thinking that science gives us, we can create interesting ways to describe our emotions and experiences of a complex world.

Listen to some early and contemporary poetry from around the world, and consider how poetry may enhance scientific ideas and vice versa.

Eden Grove Engage Hall 1 July 15:30 (1hr)



Bradley Kirshenbaum: Love Jozi

Hashtag in the future

(Talk/Lecture)

Like many graphic designers, Bradley Kirshenbaum has spent a large part of his adult life agonising over font options, deliberating colour breakdowns and losing sleep over line weights. Hours in front of a computer have been dedicated to his vocation, with two decades of physiotherapy bills to show for it. In this talk he reflects on a design career that has been motivated, shaped and informed by technology. Using his brand Love Jozi as a case study, his talk glances backwards and forwards as he questions whether his profession will become obsolete.

Eden Grove Engage Hall
29 June 11:00 (40mins)



Stuff Magazine

Toby Shapshak: How innovation in Africa is better

(Talk/Lecture)

Africa's unique problems have resulted in a unique brand of innovation out of necessity, often using mobile phones. Africa's innovative spirit has produced mobile payment systems like M-Pesa and other ground-breaking inventions. And, while solving these problems for itself, it will benefit the rest of the world.

While the rest of the world is still grappling with how to transition to mobile payments and drone deliveries, Africa is already doing it. This talk explores what a business can learn from this innovative spirit in Africa, or, put another way, what Africa can teach you about innovation that business school can't.

Africa is not just mobile-first, it is a mobile-only continent.

Eden Grove Engage Hall 30 June 15:30 (1hr)



Gavin Dudley: Tech Magazine

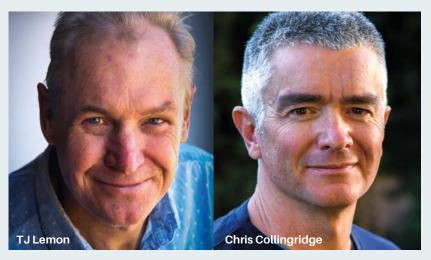
The writing on the wall: Today's tech memes, explained

(Talk/Lecture)

Gavin Dudley is a tech industry insider and button pusher. After writing about technology for more than 20 years he launched *Tech Magazine*, by far the biggest consumer electronics publication in SA today. He knows with certainty that everything new is not better and takes a dim view of anyone buying gadgets without understanding their true needs. He also enjoys playing Devil's Advocate in the ongoing debate around digital privacy, intellectual property and access to information in Africa. Now that the honeymoon is over he is trying to find uses for all his tablets.

Eden Grove Engage Hall 30 June 09:30 (30mins)





TJ Lemon & Chris Collingridge

The road from film to digital and its virtual potholes

(Talk/Lecture)

The photographic industry was upended with the arrival of computers and digital scanners in the early 90's. Taking photographs and post processing pictures changed from a chemical process to a computerised one almost overnight. There were no formulated workflows, there were no ethical rules around digital manipulation. The industry learnt as it went along.

Lemon and Collingridge share their experiences as professional photographers on their journey to digital photography.

Eden Grove Engage Hall 30 June 14:00 (1hr)



Sanjin Muftic

Algorithms in/and/out of performance

(Talk/Lecture)

This talk conceptualises future intersections between digital technology and performance. Using a variety of projects as examples – from live performing our social media interactions to seeking immortal life on our hard drives, it speculates on future realms that would open up this meeting point. At center of this are the algorithms, which have become the myths that we genuflect to in our daily lives. How does the performance of them help us navigate them? Does the live interaction between algorithms and performance reveal more about the soul of the machine or the wants of humanity?



Fak'ugesi African Digital Innovation Festival presents

Laughing out of every hole

(Talk/Lecture)

In this talk Nathan Gates will discuss some of his work and the role of technology in his arts practice. Framed to tie into the playroom space, Gates will explore and give new meaning to static objects by producing ways to engage these objects via the incorporation of electronics.

Speaker: Nathan Gates Eden Grove Engage Hall 28 June 13:00 (1hr)

Gaming and theatre meet

(Talk/Lecture):

As a theatre practitioner and Game Design lecturer, Kieran Reid will speak about his work in teaching at the intersection of game design and theatre studies.

Speaker: Kieran Reid Eden Grove Engage Hall 28 June 15:00 (1hr)











Fak'ugesi African Digital Innovation Festival

Fak'ugesi Play Rooms

Fak'ugesi African Digital Innovation Festival (www.fakugesi.co.za), held annually in Johannesburg, brings two digital Play Rooms to Creativate. Fak'ugesi Play Rooms are spaces for a bit of crazy, wacky digital and electronic interactive fun and the opportunity to learn "how to" with digitally interactive things.

Interactive Playroom: If These Walls Could Talk

Project Leader: Nathan Gates

Playing with and making interactive props & DIY game controllers

A brief introduction to creating your own interactive props and DIY Game Controllers. Using the Malarkey Board, we will build props that respond to touch with sound, and find ways to give inanimate objects personality and the ability to respond to interactions: think laughing tables, chatty walls, sassy cups and belligerent chairs.

These short sessions will introduce participants to the ideas of physical computing and interactive electronics by looking at how these ideas can be utilised in creating props, and what are thought of as generally static objects in theater. The main tool used in this workshop will be the Malarkey Board which is a locally produced electronic device that makes getting started creating interactive experiences really easy.

Participants will use the Malarkey Board and other craft materials to create touch sensitive surfaces on objects such as tables, walls and other props. These surfaces will be used to trigger audio samples participants have recorded with the intention of creating unique and fun interactions when handling these objects.

Eden Grove

Thursday 28 June – Saturday 30 June Daily from: 11:00 to 12:00 & 15:00 to 16:00

Games Play Room by Wits Digital Arts

Project Leaders: Kieran Reid & Andrea Hayes Games Arcade & Meet the Makers

A Games Play Room of local games made by the students of the Wits Digital Arts Division

With undergraduate and post-graduate programs in Animation, Interactive Media and Game design, the Wits digital arts program is creating and supporting the next generation of developers. A relaxed space where anyone from a performance arts student to a hard-core gamer can come and experience the variety and talent of our students. There will be 5 to 8 stations with beanbags, tables, chairs and all the needed computer equipment for attendees to get the full experience of the video game on display. Each station will have a game developed by one of the students and will be available for Creativate attendees to play at any time during the festival.

A small group of MA game design students will be available to assist and talk though how they made the games. The room will also link to the interactive game controllers in the Interactive Play Room.

Eden Grove

Thursday 28 June – Saturday 30 June Daily from: 11:00 to 13:00 & 15:00 to 16:00



Afrofuturist animation

(Seminar/Workshop)

Learn how to create and animate an afrofuturist character with local Grahamstown hip-hop artists Reagan "Nova da Captive" Bruintjies, Azlan Makalima and Akhona "Bhodli Ngqaka" Mafani in conjunction with Alette Schoon, video documentary and multimedia lecturer. Spend a day in the computer lab learning all the skills you need to make your own short animation. Use Photoshop, Illustrator and Character Animator to make your ideas come alive! In this workshop you will learn how to adapt Nova's comics and afrofuturist artwork created by learners at the Carinus Art School for live animation. The workshop lasts the whole day. The morning focuses on character adaptation and the afternoon is structured around staging live animation.

Workshop leaders: Alette Schoon, Reagan "Nova da Captiva" Bruintjies, Azlan Makalima, Akhona Mafani

Age Restriction: 15+ Africa Media Matrix 29 June 10:00 (full day)



Maximillian Kaizen

Fan powered financial independence for creative sustainability

(Workshop)

No! You don't have to sell out to sell your art. There's a new breed of pioneering artists using tech, storycraft and smart (no-MBA-needed) business strategy to earn their creative and financial independence. We're going to explore one of their cornerstone tactics, sustainable fan-power, and break it apart like a recipe for you to DIY. Building profitable worlds with loyal fans that pay-happily – is not easy, but it is worth it. Why wait to be 'anointed' by elite tastemakers? Whatever your discipline, you want to command the terms because you roll with a tribe.

Eden Grove Workshop 30 June 13:30 (2hrs mins)



Steven van Wyk

Everything you always wanted to know about digital marketing (but were afraid to ask)

(Seminar/Workshop)

An essential aspect of being a theatre maker is marketing your work. Traditional forms of marketing (newspapers, magazines, billboards, TV) are typically too expensive for independent artists to utilise effectively. Digital marketing seems to provide a solution, but often seems inaccessible, shrouded in technical terms and concepts.

This workshop-meets-lecture reveals the mechanics behind crafting a digital marketing strategy, and explores how they can be applied to marketing theatre and art.

Eden Grove Workshop

1 July 10:00 (1hr 30mins)



Thuthukani Ndlovu

Giving poetry wings

(Workshop (Hackathon) followed by exhibition)

Giving Poetry Wings is a digital art exhibition which will showcase collaborative work between selected poets and digital artists. This will be a result of a hackathon hosted prior to the exhibition, with the aim of creating a space and opportunity for poets to have their work developed beyond paper/ spoken word, as well as for digital artists to create new themed work inspired by literature.

20 participants - 10 poets and 10 digital artists - will be tasked with collectively creating new work and exploring different ways that poetry can be expressed digitally.

At the exhibition, you will be able to meet and engage with all the participants, not just with the work they have produced.

Wokshop:

Eden Grove Workshop

27 June 10:00 (2 days)

Exhibition:

Eden Grove Creativate Exhibition Hall Open 28 June - 1 July daily 10:00 to 16:00



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Voices and Silences – Curated Film Programme

Artistic Statement - Dylan Valley, 2018 Film Curator

With the abundance of high quality South African films being released at the moment and not many places to see them, my selection for this film programme is unashamedly *Mzansi*-heavy. As the theme for 2018 is Voices and Silences, I chose films that I believe are speaking into the voids left by the fault lines in our society. We live in a nation under constant protest, and the films coming out of South Africa currently reflect that.

We need to be wary of a one-dimensional understanding of ourselves however, and I have chosen a wide variety of genres, from the multi-layered action-drama *Vaya* to the highly lauded glossy South African spaghetti western *Five Fingers of Marseilles*.

Sometimes it is the gatekeepers such as funding bodies and broadcasters who have the power to silence by exclusion, and so I have included the web series *The Foxy Five* and the web documentary *Mixed Space* as emblems of making use of digital tools of empowerment and self distribution, which allow for an unfiltered subaltern voice to amplify itself.

Ultimately all these films are completely different yet exist in a post-rainbow nation world; where whose voice is heard is of critical importance. In this moment, breaking the silence of the past can only fruitful.

- Dylan Valley, Film Curator

The 2018 National Arts Festival Film Programme

Note: at the time going to print the Festival's film selection is being reviewed by the Film and Publication Board (FPB) for classification and exemption (see www.fpb.org.za for details). The guidelines indicated here are either those of the film-makers themselves or the Festival. For the official FPB ratings please refer the Festival's website or enquire at the Box Office when booking tickets.

Viewer Guidelines

M Mature audience

F Suitable for the whole family

NFC Not suitable for young children

Content Indicators

L Strong language

S Sex

N Nudity

V Violence

A selection of the South African film programme will be screened at Noluthando Hall in Joza township - screening times to be advised.

Some filmmakers will be at the screenings and will be introduced to the audience and be available for questions afterwards -







Five Fingers for Marseilles

Director: Michael Matthews

SA 2017

A classic Western translated into the South African context and set in the Eastern Cape. Apartheid South Africa: the community of Railway, attached to the remote town of Marseilles, are the victims of brutal police oppression and only the young 'Five Fingers' are willing to stand up to them. Their battle is heartfelt but innocent, until hot-headed Tau kills two policemen in an act of passion. He flees, leaving his brothers and friends behind, but his action has triggered a conflict that will leave both Marseilles and the Five Fingers changed.

* Q&A session with Sean Drummond

120mins | R40 (FULL) R35 (CONCESSION) | M (LV)

29 June 18:30

Olive Schreiner Hall



Vaya

Director: Akin Omotoso

SA 2016

Vaya has been described as a South African take on Alejandro González Iñárritu's multilinear masterpiece Amores Perros. The film weaves together three separate stories to create a gripping yet compassionate portrait of small town characters immersed in the intimidating, alluring, and dangerous world of big city Johannesburg and Soweto. Three small-town travelers arrive in Johannesburg with different hopes and plans, only to discover the hard realities of life when you're not in control of your own destiny. Much of the film is based on people's true stories of life on the streets of South Africa's real life El Dorado, Egoli, the city of gold.

* Q&A session with Akin Omotoso

100mins | R40 (FULL) R35 (CONCESSION) | M (LV)

30 June 18:30

Olive Schreiner Hall



Not In My Neighborhood

Director: Kurt Orderson

SA/USA/BRAZIL 2018

Regeneration or gentrification? What are the driving forces behind giving areas that were once considered 'slums' a facelift, and what are the costs? The film tackles gentrification and spacial violence in three cities: Cape Town, São Paulo and New York. Orderson makes the link between the political forced removals of apartheid and the current evictions taking place in Woodstock in Cape Town. Because of the socio-cultural dynamics of Cape Town, São Paulo, and New York, those most vulnerable to evictions are still people of colour. This film turns a critical eye on the often celebrated forces which systematically gentrify and push people out of places they once called home.

86mins I R40 (FULL) R35 (CONCESSION) I M

28 June 18:30 Olive Schreiner Hall



The Foxy Five

Director: Jabu Nadia Newman SA 2016/17

Inspired by the events and ideologies of #RhodesMustFall and #FeesMustFall, *The Foxy Five* is an 'intersectional' web series that follows a group of young women as they start a radical feminist organisation. Each woman in the group brings their own unique point of view and ideology to the important questions that South African youth are asking themselves, and in this way the series showcases a unique diversity in black femininity. Heavily influenced by Blaxploitation film *Foxy Brown* and the web series *The Misadventures of Awkward Black Girl, The Foxy Five* points to a possibility of what South African television could be like.

Olive Schreiner Hall

* Q&A session with Jabu Newman

3 July 18:30

75mins | R40 (FULL) R35 (CONCESSION) | M



Winnie

Director: Pascale Lamche

Fr/Ned/SA 2017

Supremely controversial, Winnie Mandela has been labelled a woman condemned for her radical role in the liberation of her South African people under apartheid. While her husband, Nelson Mandela, remained securely jailed for 27 years, Winnie brushed the patriarchy aside to fight on the front line and take uncompromising steps to inspire an uprising. While Nelson was remembered as a hero, Winnie was demonized in the global media. Filmmaker Pascale Lamche paints a complex portrait of Winnie Mandela: the woman, the paradox, both exalted and villainized in the eyes of history. Using rich, unseen archival footage and interviews with intimate comrades, Lamche unravels the tale of cause and effect by which Winnie was taken down. Loved by South African people for her grace and unflinching leadership, Winnie Mandela is situated at the centre of her own narrative by Lamche in this ground-breaking film which asks us to question how - and why - history has intimidated and silenced women because of their political power.

124mins | R40 / R35 | NFC (V)

6 July 15:00

Olive Schreiner Hall



Mixed Space

Director: Zara Julius

SA 2017

As an online release from an exciting multi-disciplinary storyteller, *Mixed Space* addresses a gap in the South African conversation about race. The film is a short documentary that explores the ways experiences of mixed-race (as opposed to the cultural grouping *coloured*) adults straddle South Africa's post-apartheid paradox. The participants explore what it means for them to be mixed in a hyper-racialised country that ironically disavows the nuances of their racial identities in race-conscious dialogues.

* Q&A session with Zara Julius

This film will be screened together with Promised Land Fallacy

18mins | R40 (FULL) R35 (CONCESSION) | NFC (L)

1 July 20:30 **6 July** 13:00 Olive Schreiner Hall



Promise Land Fallacy

Director: Kyla Philander

Promise Land Fallacy is a documentary that centralises the experiences of young black Trans people in Cape Town, a city that is meant to be a haven for the LGBTI community. The Trans Collective at UCT were instrumental in the Rhodes Must Fall Movement and by extension the massive student uprisings that followed, yet even in this movement they were marginalised. In the director's words: "This is the Trans Collective's story. Any other narrative pertaining to decolonisation in the diaspora excluding the voice of the poor black trans queer bodies is a lie. Let us speak the truth."

* Q&A session with Kyla Philander

This film will be screened together with Mixed Space

20mins I R40 (FULL) R35 (CONCESSION) I M

1 July 20:30 **6 July** 13:00 Olive Schreiner Hall



Strike a Rock

Director: Aliki Saragas SA 2017

Strike a Rock is the story of two South African mothers and best friends, Primrose Sonti and Thumeka Magwangqana. They live in Nkaneng, Marikana, an informal settlement in rural South Africa that sprung up around a mine operated by Lonmin PLC, the third largest platinum-extractor in the world. This community became internationally known after the 2012 Marikana Massacre, when 37 striking mine workers were killed by police. However, instead of improving, the living conditions that motivated the strike in the first place continue to worsen. And this is what Primrose and Thumeka are fighting against. In a deeply personal journey, can these two women take on Goliath – high powered enemies that appear to collude against the people of Marikana – and maintain a friendship that is threatening to break under the weight of this pressure?

* Q&A session with Aliki Saragas

1hr 27mins I R40 (FULL) R35 (CONCESSION) I NFC

4 July 20:30 Olive Schreiner Hall



Skulls of My People

Director: Vincent Moloi

SA 2016

SA 2016

The Skulls of my People is a SAFTA winning documentary that documents the struggle of the Herero and Nama people of Namibia for the return of skulls taken by German scientists in the wake of the 1904 genocide, and the Herero's determination to have Germany formally apologise for the genocide and make financial reparation. This is a story of an ordinary grassroots group taking on the mighty and powerful against all odds.

* Q&A session with Vincent Moloi

67mins I R40 (FULL) R35 (CONCESSION) I M

3 July 20:30 Olive Schreiner Hall





Metalepsis in Black

Director: Aryan Kaganof

SA 2017

Agent provocateur Aryan Kaganof is back, and this time he continues his series of documentaries covering the student protest movements around the country which culminated in the #RhodesMustFall and #FeesMustFall protests which rocked the country and highlighted the tertiary education crisis in South Africa, pointing to the country's major fault lines. Filmed at the University of the Free State during a transformation summit, Metalepsis in Black is an experimental work about 'whiteness', #FeesMustFall and academia. Unflinching in its approach and unconventional in form, the film will challenge both conservative and liberal viewers to rethink their understanding of the current political moment.

1hr 38mins I R40 (FULL) R35 (CONCESSION) I M

1 July 18:30 Olive Schreiner Hall



#EUROFILMFESTSA at #NAF18































Summer 1993

Director: Carla Simón SPAIN 2017

In Carla Simón's touching autobiographical film, six-year-old Frida looks on in silence as the last objects from her recently deceased mother's apartment in Barcelona are placed in boxes. Although her aunt, uncle, and younger cousin Anna welcome her with open arms, it's only very slowly that Frida begins to get used to her new home in the countryside. Punctuated by moments of youthful exuberance and mature ruminations, this coming of age drama, set amongst summery hues, is an extraordinarily moving snapshot of being a child in an adult world, anchored by flawless performances by its two young stars.

Courtesy of the European Union Film Festival

97mins I CATALAN (English sub-titles) I R40 / R35 I M

5 July 13:00 Olive Schreiner Hall



I Am Not A Witch

Director: Rungano Nyoni

(UK 2017)

After a minor incident in her village, nine-year-old Shula is exiled to a travelling witch camp where she is told that if she tries to escape she will be transformed into a goat. As she navigates through her new life with her fellow witches and a government official who espouses her, exploiting her innocence for his own gain, she must decide whether to accept her fate or risk the consequences of seeking freedom.

Courtesy of the European Union Film Festival

93mins | ENGLISH | R40 / R35 | NFC

2 July 18:30



Amateurs

Director: Gabriela Pichler

SWEDEN 2018

How can a stuffy local Swedish council lure a popular major company like Superbilly? How do you make sure that this German budget retail chain sets up shop in the town of Lafors, and not in its competitor, Alingsås? With a sparkling commercial, of course, putting the high points of Lafors on show. But that isn't easy, as soon becomes apparent. Because what can you show about this colourless town? Can you paint a wooden hut red, because it looks nice and authentically Swedish, and keep the multicultural residents off camera? And who decides that, anyway? Two local adolescent girls armed with mobile phones have very different ideas from the director flown in from Stockholm by the council. The whole Superbilly project stokes confrontation within the town. In this tragi-comedy, Gabriela Pichler investigates the power of images in a globalised society.

Courtesy of the European Union Film Festival

102mins | SWEDISH (English sub-titles) | R40 / R35 | NFC

3 July 15:00

Olive Schreiner Hall



Mademoiselle Paradis

Director: Barbara Albert

(AUSTRIA 2017)

18th century Vienna. The true story of Maria Theresia von Paradis, a gifted piano player and close friend of Mozart, who lost her eye-sight as a child. A young woman, facing a heavy dilemma: To decide for an ordinary life in light - or an extraordinary life as a pianist in darkness.

Courtesy of the European Union Film Festival

97mins I GERMAN (English subtitles) I R40 / R35 I NFC

Olive Schreiner Hall 4 July 18:30 Olive Schreiner Hall





National Theatre Live

Director: Benedict Andrews

Tennessee Williams' twentieth century masterpiece *Cat on a Hot Tin Roof* played a strictly limited season in London's West End in 2017. Following his smash hit production of *A Streetcar Named Desire*, Benedict Andrews' 'thrilling revival' (*New York Times*) stars Sienna Miller alongside, Jack O'Connell and Colm Meaney.

On a steamy night in Mississippi, a Southern family gather at their cotton plantation to celebrate Big Daddy's birthday. The scorching heat is almost as oppressive as the lies they tell. Brick and Maggie dance round the secrets and sexual tensions that threaten to destroy their marriage. With the future of the family at stake, which version of the truth is real – and which will win out?

"A bold reimagining...innovative and powerfully acted" $\,$

Sunday Times

"A brilliant, lacerating account of the play... unforgettable"

The Independent

"Miller and O'Connell get to a raw and naked truth"

The Metro



Alice's Adventures in Wonderland

Royal Opera House

Director: Christopher Wheeldon

Tumble down the rabbit hole with The Royal Ballet's madcap adaptation of Lewis Caroll's story. Exuding a girlish charm, Alice, danced by British Principal Lauren Cuthbertson, is joined by a host of familiar characters including the jittery White Rabbit, the eccentric, tap-dancing Mad Hatter, the enigmatic Caterpillar and the ferocious Queen of Hearts. This much-loved story is reimagined with quirky designs by Bob Crowley as we follow Alice into Wonderland across a lake of tears, playing croquet with flamingos and attending a deranged tea party. Drawing upon a wealth of theatrical effects, including projection and puppetry, Crowley creates a mesmerising world of enchantment from the grinning Cheshire Cat to the sinuous Caterpillar with his 16 legs of ballet dancers en pointe.

A feast for the senses, Wheeldon's spectacular ballet brings to life Carroll's famous story with a menagerie of colours, characters and compelling choreography, whilst Joby Talbot's lively score provides the perfect accompaniment to the ballet.

Courtesy of Nebula Productions

210mins (including interval) | ENGLISH | R60 / R50 | F

170mins (including interval) I ENGLISH I R60 / R50 I F

30 June 13:00 Olive Schreiner Hall **7 July** 18:30 Olive Schreiner Hall



Macbeth

National Theatre Live Director: Rufus Norris

Shakespeare's most intense and terrifying tragedy, directed by Rufus Norris (*The Threepenny Opera, London Road*), sees Rory Kinnear (*Young Marx, Othello*) and Anne-Marie Duff (*Oil, Suffragette*) return to the National Theatre to play Macbeth and Lady Macbeth.

The ruined aftermath of a bloody civil war. Ruthlessly fighting to survive, the Macbeths are propelled towards the crown by forces of elemental darkness. Please note this production contains scenes of a violent nature

210mins (including. interval) | ENGLISH | R60 / R50 | M (V)

29 June 13:00 Olive Schreiner Hall



The Curious Incident of the Dog in the Night-time

National Theatre Live
Director: Marianne Elliot

Christopher, fifteen years old, stands beside Mrs Shears' dead dog. It has been speared with a garden fork, it is seven minutes after midnight and Christopher is under suspicion. He records each fact in the book he is writing to solve the mystery of who murdered Wellington. He has an extraordinary brain, exceptional at maths, but is ill-equipped to interpret everyday life. He has never ventured alone beyond the end of his road, he detests being touched and he distrusts strangers. But his detective work, forbidden by his father, takes him on a frightening journey that upturns his world.

Based on the novel by Mark Haddon, adapted by Simon Stephens and captured live from the National Theatre in London, this critically acclaimed production has received seven Olivier and five Tony Awards. Production photography by Manuel Harlan

210mins (including interval) I English I R60 / R50 I F

5 July 18:30 Olive Schreiner Hall



When Babies Don't Come



Director: Molatelo Mainetje

SA/GHANA 2018

When Babies Don't Come documents the filmmaker's 10-year struggle with infertility. When Molatelo finds out she can never fall pregnant naturally, she decides to document her journey. What she discovers however, is more than just motherhood. It is an insider's perspective of dealing with infertility in a twenty-first century South Africa. The film follows Molatelo through the grueling IVF, a no-holds-barred look at the procedure. But before Molatelo goes through the highly specialised treatment, she must first face her conservative family. When Babies Don't Come is much more than just a look at science, it is an examination of the ways in which the 40-year old's traditional life coexists with her modern life while still trying to remain relevant in both worlds.

Courtesy of the Gauteng Film Commission

90mins | ENGLISH | R40 / R35 | M

6 July 18:30 Olive Schreiner Hall



Child of the Revolution



Director: Xoliswa Sithole

ZIMBABWE 2016

Xoliswa Sithole escaped apartheid South Africa as a child and grew up amid the freedom fighters of Zimbabwe, witnessing the euphoria of revolution, leaving before the country descended into its present challenges. Now, in this powerful, moving documentary the two time BAFTA and Peabody winner, returns to Zimbabwe to relive her story and investigate what happened to those dreams of freedom.

Courtesy of the Gauteng Film Commission

75mins | ENGLISH | R40 / R35 | M

30 June 20:30 Olive Schreiner Hall



Loving Vincent

Breakthru Films & TradeMark Films UK 2017
Director: Dorota Kobiela and Hugh Welchman

As remarkable as Vincent's brilliant paintings, is his passionate and ill-fated life, and mysterious death. No other artist has attracted more legends than Vincent van Gogh. Variously labelled a martyr, a lustful satyr, a madman, a genius and a layabout, the real Vincent is at once revealed in his letters, and obscured by myth and time. Vincent himself said in his last letter: 'We cannot speak other than by our paintings'. The film takes him at his word and lets the paintings tell the real story of Vincent van Gogh.

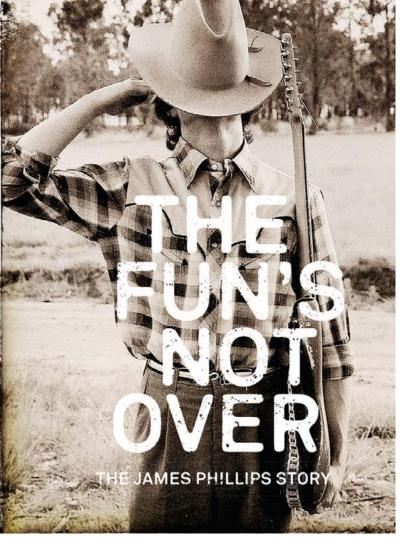
Loving Vincent is the world's first fully painted feature film. The film brings the paintings of Vincent van Gogh to life to tell his remarkable story. Every one of the 65,000 frames of the film is an oil-painting hand-painted by 125 professional oil-painters who travelled from all across the world to the Loving Vincent studios in Poland and Greece to be a part of the production.

Courtesy of AAA Entertainment

95mins | ENGLISH | R40 / R35 | F

2 July 13:30 **5 July** 15:00

Olive Schreiner Hall





Director: Michael Cross

James Phillips, who died aged 36 in July 1995, was a composer, musician, bandleader and the voice and conscience of a generation of white South Africans. His Afrikaans alter ego Bernoldus Niemand's 1983 single, "Hou My Vas Korporaal" ("Hold Me Tightly, Corporal") became an anthem of the End Conscription Campaign and spawned "alternative" Afrikaans rock music and the Voëlvry movement. In 1985, with his beloved Cherry Faced Lurchers, he recorded the gut-wrenching "Shot Down", that addressed both white privilege and the violence of the apartheid state. James Phillips' legacy is that of one of this country's most aware, articulate and passionate artists. He was a genius, a satirist, a poet and probably one of the most accomplished songwriters that South Africa has ever produced.

The Fun's Not Over tells James' story in his own words and through the voices of journalists like Max du Preez, satirists Zapiro and Pieter Dirk Uys, his musical collaborators and label-mates like Koos Kombuis and Vusi Mahlesela, contemporary artists like Jack Parow, and his friends and family.

On Saturday 7 July the screening will be followed by a panel discussion with the director, **Michael Cross**, National Arts Festival Listening Lounge presenter, **Richard Haslop** and **Michael Drewett**, sociology researcher and specialist on South African popular music.

Courtesy of the director, Michael Cross

80mins | ENGLISH | R40 / R35 | M



Black Panther

Ryan Coogler

USA 2018

After the death of his father, T'Challa returns home to the African nation of Wakanda to take his rightful place as king. When a powerful enemy suddenly reappears, T'Challa's mettle as king—and as Black Panther—gets tested when he's drawn into a conflict that puts the fate of Wakanda and the entire world at risk. Faced with treachery and danger, the young king must rally his allies and release the full power of Black Panther to defeat his foes and secure the safety of his people.

Supported by the US Mission to South Africa

135mins | ENGLISH | R60 / R50 | M

6 July 20:30 **8 July** 12:00

Olive Schreiner Hall





The Nelson Mandela Foundation & the **National Arts Festival present**

The Nelson Mandela legacy

(Panel discussion)

100 years after his birth and nearly 5 years after his passing the legacy of former President Nelson Mandela continues to stir debate amongst South Africans. While it is undoubtedly true that the core values integral to the world of the Arts - those of Freedom of Expression and Freedom of Speech - were equally cherished and protected by Madiba, there continue to be guestions around the early years of our democracy and the role he, and other elders, played in shaping our present. South Africa in 2018 continues to be a deeply divided society with the notion of a Madiba-shaped 'Rainbow Nation' increasingly being challenged as a distraction from issues such as land reform, the ongoing impact of poverty, violent crime and unemployment. Inter-generational anger is palpable.

What, then, are artists to make of this world? How are our writers, performers, musicians and visual artists surfacing burning social issues; and where (if anywhere) is Madiba placed in the contemporary South African story? Is his presence a contradiction, a balm or a reminder of what could be? How are audiences responding to these narratives? And do institutions such as theatres and festivals give sufficient space for all voices to be heard? The National Arts Festival and Nelson Mandela Foundation present a panel discussion that grapples with these issues and invites you to be part of the conversation.

Olive Schreiner Hall, Monument [R30/R25] Friday 29 June 09:30 (1hr 30mins)



CENTENARY CELEBRATIONS



Writing the life of Albertina Sisulu

- Elinor Sisulu

(Talk/Lecture)

Born 21 October 1918, Albertina Sisulu was a wife, mother, nurse, mentor and a political activist. One of the most important leaders of anti-Apartheid resistance in South Africa, she is often referred to as the 'Mother of the Nation'. With 2018 marking Albertina's centenary, her daughter-in-law Elinor Sisulu reflects on her life and contribution to the building of our nation by drawing on her 2002 biography of Walter and Albertina Sisulu entitled In Our Lifetime.

South African writer, political analyst and activist Elinor Sisulu was born in Harare, Zimbabwe. She studied history, English literature, development studies and feminist theory. She married Max Sisulu in 1986 and lived in the Netherlands, the UK, and Zambia before moving to South Africa in 1991. She published a children's book in 1996, The Day Gogo Went to Vote, and in 2002 a biography, Walter and Albertina Sisulu: In our lifetime.

Olive Schreiner Hall, Monument [R30/R25] 28 June 12:00 (1hr)

Book launch:

Albertina Sisulu: Abridged Memoir

By Sindiwe Magona

NELM Seminar Room [R30/R25]

1 July 14:00 (1hr)

The importance of being Guy Butler - Laurence Wright

(Talk/Lecture)

Born 100 years ago, Guy Butler is the father of the National Arts Festival. He was also a poet, a Christian, a family man, a historian of the 1820 settlers, an autobiographer, a short story writer, a cultural theorist, a founder of university departments and several cultural institutions, a political commentator, an academic, a Shakespearean scholar, a permanent head of department serving on numerous university committees, a conference organiser, a theatrical director and producer, an amateur artist, painter, sketcher and 'doodler', a prolific correspondent, a woodworker, a convivial host, a conversationalist and raconteur of note, an urban conservationist, an amateur palaeontologist and interpreter of rock paintings, a mentor for countless poets and writers, young and old, and a great teacher. But this lecture is about NONE of these things.

Prof Laurence Wright: Extraordinary Professor, North-West University; Fellow of The English Academy of Southern Africa; Honorary Life President of the Shakespeare Society of Southern Africa, former Chair of the Grahamstown Foundation.



TOPICAL ISSUES





The Legal Resources Centre presents

Rethinking land leform and an evaluation of the Expropriation Act

A discussion on South Africa's land reform project and expropriation without compensation

(Panel discussion)

Advocate Tembeka Ngcukaitobi is a human rights lawyer with extensive experience as an advocate acting for communities and NGOs in land rights matters. Tembeka has been an acting judge in the Land Claims Court and he serves on the South African Land Reform Committee which advises parliament and the executive on the constitutionality of pre and post-apartheid era laws. He is the author of The Land Is Ours: South Africa's Black Lawyers and the Birth of the Constitution.

Ruth Halls is a professor in the Institute for Poverty, Land and Agrarian Studies (PLAAS) at the University of Western Cape. Halls specialises in the politics and the political economy of agrarian reform, land reform and poverty.

Mazibuko Jara is an Executive Director of Ntinga Ntaba kaNdoda, a community-owned rural development facilitator in the Eastern Cape. An activist for social justice and democracy in South Africa, Mazibuko is also a research associate at the University of Cape Town's Centre for Law and Society.

Siyabulela Manona is a partner at Phuhlisani Solutions, an organisation that provides comprehensive services and support for land reform and integrated rural development. He has experience in rural and urban development planning, implementation, and policy development in South Africa.

Olive Schreiner Hall, Monument [R30/R25] 2 July 09:30 (1hr 30mins)



Rhodes University's Public Service Accountability Monitor presents

Vulekamali: Using Open Budget Data to change lives Exploring innovative open data partnerships between government and civil society using open data

(Panel discussion)

What is open data? How can it contribute to the social justice and accountability agenda?

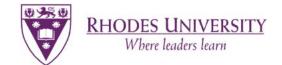
In addition to exploring open data and it's applications; this panel will explore important social justice issues (education, health, sanitation and food security) and the significance of opening public budgets. Panellists will share opportunities for partnerships between government and civil society; and introduce innovative work done by South African CSOs through a novel online budget portal: vulekamali! (open, money!).

Panellists will include senior representatives from the South African National Treasury, open data activists and representatives from the media and the civil society budget coalition Imali Yethu (Our Money).

Olive Schreiner Hall, Monument [R30/R25]

4 July 09:30 (1hr 30mins)

The Public Service Accountability Monitor (PSAM) forms part of the School of Journalism and Media Studies at Rhodes University, Grahamstown, South Africa. It's vision is to ensure that the right to social accountability is universally realised. PSAM's activities include research, monitoring, advocacy and capacity building. Working through Sub-Saharan Africa, PSAM generates and shares knowledge about the right to social accountability and the monitoring tools necessary to give effect to this right.



The National Arts Festival's Film and Ideas and Creativate programmes have benefitted from the generous and ongoing support of the Dutch Embassy - we acknowledge, with thanks, their contribution to

these programmes.





AN INITIATIVE OF THE KINGDOM OF THE NETHERLANDS IN SOUTH AFRICA



Expropriation without Compensation

(Talk/Lecture)

After dealing with the strategies adopted in relation to property in the Interim Constitution of 1993 and the final Constitution of 1996, Justice Albie Sachs will analyse Section 25 of the Bill of Rights and discuss the theme of expropriation without compensation.

Justice Albie Sachs is an activist and a former judge on the Constitutional Court of South Africa (1994 - 2009). He began practising as an advocate at the Cape Bar at the age of 21, defending people charged under the racial statutes and security laws of apartheid. After being arrested and placed in solitary confinement for over five months, Sachs went into exile in England, where he completed a PhD from Sussex University. In 1988, he lost his right arm and his sight in one eye when a bomb was placed in his car in Maputo, Mozambique. After the bombing, he devoted himself to the preparations for a new democratic constitution for South Africa. When he returned home from exile, he served as a member of the Constitutional Committee and the National Executive of the African National Congress. He is the author of several books, including The Jail Diary of Albie Sachs, Soft Vengeance of a Freedom Fighter, The Strange Alchemy of Life and Law and We, the People, and, most recently, Oliver Tambo's Dream. Sachs has travelled to many countries sharing his experiences in order to help heal divided societies.

Olive Schreiner Hall, Monument [R30/R25] 29 June 11:30 (1hr)

TOPICAL ISSUES



Rigorous, Inclusive, Indigenous

(Talk/Lecture)

Education can be rigorous, inclusive and uniquely African. Pythagoras can be introduced through Esther Mahlangu's angles or iambic meter through the rhythmic clicks of Miriam Makeba. This lateral thinking can work within our current curriculums without the red tape of policy changes.

The Arts & Culture Trust wants to turn South African education into a local conversation point. We want education and technology to be partners and multidisciplined and indigenous knowledge-based systems to be commonplace. We want a system engaging with learners to inform our approach to knowledge and instruction, and we want a system that recognises learners are different and learn at different rates through different stimuli. We want our people to own our education and for our education to be about our people. The Arts & Culture Trust host a conversation considering inclusivity, accessibility and creativity in South African education lead by Thobile Chittenden from ReimagiNation and conference director Anastasia Pather. The conversation will reference ACT's previous Creative Conference and this year's conference, to be at the Alhambra Theatre in Johannesburg, in October.

Thobile Chittenden is the Founding Director of a social impact organisation, HDI For Good, with experience in marketing and advertising campaigns, specialising in providing educational and behavioural change programmes from pre-school to tertiary learners. Currently Thobile is involved in an Arts-Education Programme called Room13 and ReimagiNation providing entrepreneurial and arts skills to local learners.

Anastasia Pather is a Johannesburg based visual artist, finger painter and arts manager for the Arts & Culture Trust. She is the conference director and 'lead-loudmouth' for the ACT Creative (un)Conference.

Presented by the Arts & Culture Trust (ACT)

Olive Schreiner Hall, Monument [R30/R25] 5 July 11:30 (1hr)





Hamlet and the Madness of the World

(Talk/Lecture)

Today, as the storm of *King Lear* abates, leaving in its wake, like a tsunami, a dehumanised world, the only play to which we are still able to relate is *Hamlet*. It is *Hamlet*, with all the madness it contains and which remained concealed for four hundred years so that we might have the bitter satisfaction of experiencing it first-hand. Hamlet is our contemporary because he is mad. As we all are. Indeed, Hamlet has long since ceased to be the Renaissance prince contemplating his inner self. Nor is he anymore the rebellious hero struggling to save the world. He is merely the disjointed image of humanity at the insane beginning of a new millennium. It is we who are Hamlet! This presentation will discuss a few of the most recent stage renditions of the play. In these shows, the present is reflected in a dark manner through the eyes of a character who seems to no longer serve a moral cause but only the whims of his own madness.

Octavian Saiu is a scholar and professional theatre critic. He holds a PhD in Theatre Studies and another one in Comparative Literature. He was Visiting Fellow at the University of London and currently teaches at universities in Bucharest, Tokyo, Hong Kong and Lisbon. He has published nine books on theatre.

Olive Schreiner Hall, Monument [R30/R25] 6 July 10:30 (1hr)



Remembering World War 1

(Talk/Lecture)

2018 marks one hundred years since the end of World War I. Nowadays we tend to wonder how the European powers stumbled into a war that afflicted people from all over the world and resulted in the senseless slaughter of millions. But what were people at the time thinking?

This presentation will capture some of these perceptions, partly through the poetry, letters and memoirs of well-known figures like Wilfred Owen, Siegfried Sassoon, Vera Brittain, Robert Graves, Olive Schreiner and SEK Mqhayi, but also through diary entries and letters written by ordinary men and women caught up in what Owen called "the War and the pity of War".

The compilers and principal presenters of the programme are **Rohan Quince** and **Jeremy Fogg** who were responsible for the preparation and production of the two-man show What the Dickens! presented at the NAF Fringe in 2017.

Olive Schreiner Hall, Monument [R30/R25] 3 July 11:30 (1hr)

Perspectives on Guy Butler

A panel discussion chaired by Paul Walters

Guy Butler, born in Cradock in 1918, graduate of Rhodes and Oxford universities, poet, dramatist, autobiographer and scholar, was a founding figure of the National Festival of the Arts, as well as of the Monument itself. For 25 years he was Head of the Department of English at Rhodes, and during that time he was instrumental in founding the departments of English Language and Linguistics, Drama, and Journalism. He also persuaded Rhodes to build the Rhodes Theatre and founded the Institute for the Study of English in Africa, which gave birth to the National English Literary Museum (NELM), the Oxford Dictionary of South African English, the Molteno (literacy) Project, etc. He also founded the Shakespeare Society of Southern Africa. This panel discussion brings together people who studied under or worked with Guy Butler in one or more capacity, and who wish to pay tribute to this remarkable human being to celebrate the centenary of his birth.

Olive Schreiner Hall, Monument [R30/R25] Monday 2 July 11:30 (1hr 30mins)

PANELLISTS

Emeritus Professor, **Paul Walters**, trained under Guy Butler in the 1960's. Became Director of the ISEA, then the Molteno Project, finally Head of Department of English at Rhodes University.

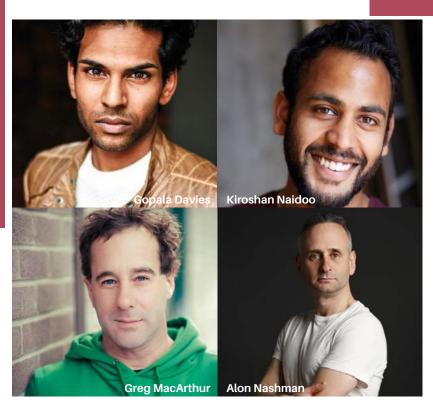
Professor Emeritus, **Malvern van Wyk Smith**, lectured at Rhodes from 1966 until his retirement and was Guy Butler's successor as Head of Department of English at Rhodes University for 17 years.

Professor Emeritus, **Vivian de Klerk**,trained under Guy Butler at Rhodes University. She subsequently was appointed Head of the Department of English Language and Lingustics, then Dean of Students at Rhodes University. Extraordinary Professor, **Laurence Wright**, Fellow of The English Academy of Southern Africa; Honorary Life President of the Shakespeare Society of Southern Africa, former Chair of the Grahamstown Foundation.

Beth Wyrill: Research Curator and Registrar at the National English Literary Museum. Currently using the extensive Guy Butler collection at NELM as part of her doctoral study.

Jeanette Eve studied under Guy Butler in the 1950's and again in the 1980's. A published poet and author of 'A Literary Guide to the Eastern Cape'.

Jeremy Fogg: Retired Deputy Director of NELM, and worked with Guy Butler on Karoo-related collections, including the Schreiner House Museum in Cradock.



SYMPATICO: Canadian and South African Synergies

(Panel discussion)

South Africa is Canada's second largest trading partner in sub-Saharan Africa. And that includes artistic exchange. As recently as 2015, Canadian Stage in Toronto presented six South African local productions, showcasing some of SA's leading performers, writers, directors and choreographers in a special three-week Spotlight South Africa festival. From Wajdi Mouawad's *Scorched* and *Alphonse* to Greg MacArthur's *Horror Story, Toxic Bus* and Snowman, South African producers are also great fans of Canadian theatre work. What is SYMPATICO all about and do we want more of it?

Gopala Davies is an award-winning actor and director. He was named one of the Top 5 Theatre Makers of 2017 by the South African Theatre Magazine. Gopala has received two Standard Bank Ovation Awards, a Naledi nomination for Best Production: Cutting Edge and three SATMag Awards for his intermedial productions.

Greg MacArthur is a playwright, dramaturge, director, and teacher. For over twenty-five years he has been involved in the creation and development of new work for the stage. His plays have been produced extensively across Canada, as well as in South Africa, Germany, the UK, Mexico, Romania, Hungary, and the United States. He recently completed an MFA in Interdisciplinary Theatre Studies at The University of Lethbridge where he currently teaches in the Department of Dramatic Arts.

Kiroshan Naidoo is an award winning actor based in Cape Town. He graduated from the University of Cape Town with a BA in Theatre and Performance. At the end of his final year he was awarded the prestigious Fleur du Cap Award for most promising student (2016). Since then Kiroshan has gone on to perform on stage, film and television, both local and international.

Alon Nashman is a performer, director, creator, and producer of theatre. Since graduating from the National Theatre School of Canada, Alon has worked with theatres across the country and around the world. He will be performing the South African premiere of ALPHONSE by Wajdi Mouawad at NAF from 2 to 4 July. For more information about Alon please visit www.alonnashman.com.

Olive Schreiner Hall, Monument [R30/R25]
1 July 15:30 (1hr 30mins)



Science and Society. Can Art close the gap? Talkers, gabbers, chatterers, orators, raconteurs, actors, comedians and public speakers - SCIENCE needs you!

The responsibility of communicating and sharing science with society is especially relevant in South Africa, but the dialogue is still pretty much a monologue and the audience is not engaged. With the increasing difficulty of communicating complex scientific ideas in today's world, we need smarter strategies - perhaps science needs to turn to the arts to discover how to embrace conversations with society. Creative artists can translate abstract ideas into meaning through visual, kinetic, auditory or tactile methods – and this creative composition can help turn a monologue into a dialogue.

This workshop is for creative communicators who are or would like to be involved in unpacking science, and to contribute as brokers of communication between scientists and society.

Janice Limson is the DST/NRF South African Research Chair in Biotechnology Innovation & Engagement and Professor of Biotechnology at Rhodes University

Penny Haworth is the Manager of Communication and Governance at the South African Institute for Aquatic Biodiversity. She is analysing how her organisation fosters a culture of responsible research and innovation and managing SAIAB's role as a case study for RRI on the EU-funded NUCLEUS project.

Rachel Rayner is a science communicator, currently on assignment as an Australian Volunteer for International Development at the South African Agency for Science and Technology Advancement.

NELM Seminar Room [R30/R25] 2 July 14:00 (1hr)



The Incident Participatory Workshop: Uncovered & Explored

(Workshop)

This innovative workshop invites audience and community members to explore and challenge the social complexities created by constructs of racism, power and privilege. The workshop uses two scenes from The Incident, a new play written by Joakim Daun, to encourage participants to reflect over their own experiences and prejudices. Through theatre games and Theatre of the Oppressed techniques we generate dialogue and explore new narratives based on the participants own experiences.

Participants can be anyone, from audience members who have seen The Incident to community members who have no experience with theatre. There is no required training or experience to participate. We only ask that you come willing to engage creatively and critically in dialogue, and share stories and experiences through theatre and play.

Thoriso Moseneke (Applied Theatre Practitioner) and **Courage Chinokwetu** (Applied Theatre Practitioner)

Rhodes Movement Room, Rhodes Theatre Complex [R80] 3 July 15:30 (6hrs - including breaks)



Pro Helvetia at 20

(Talk/Lecture)

The Swiss Arts Council, Pro Helvetia, has had an active presence in the Southern African artistic field with one of its five international liaison offices now located in Johannesburg, after being initiated in Cape Town in 1998. Established during a period in which a number of Anglo-European cultural agencies and programmes took root in the afterglow of 1994 and the ambition toward a post-apartheid democracy, we now find ourselves at a juncture where many of the ideas and assumptions shaping that moment are under fierce scrutiny. We look to both older and newer interlocutors to critically appraise the relevance and role of such organisations now and in the future. Do they remain relevant? Whom do they serve? What could or should change in how they are positioned and how they function?



The Fun's Not Over

(Panel Discussion)

James Phillips, who died aged 36 in July 1995, was a composer, musician, bandleader and the voice and conscience of a generation of white South Africans. His music was born at the same time as the Soweto Riots and then fused in a strangely comfortable way with the punk musical explosion. His songwriting bloomed through apartheid's darkest years and into the dawning of the new era, before his life was cruelly cut short.

The Fun's Not Over is a touching look at the life and legacy of this extraordinary musician. Following the screening, a panel, featuring the film's director Michael Cross, music historians and musicians, will discuss how James' humour and brutal honesty helped shape his work, and the ways in which his influence will continue to be felt for years to come.

Olive Schreiner Hall, Monument [R40/R35]

7 July 12:00 (2hrs 30mins - including film screening)



Inside the Images: DU30

(Talk/ Art Walkabout)

The DU30 (3 Decades of Dance Umbrella) exhibition features a selection of 30 photographs by John Hogg and Suzy Bernstein that capture the story of the Dance Umbrella from its 1988 inception to the final edition in 2018. In this walkabout, Georgina Thomson, former Artistic Director of the Dance Umbrella, provides insider commentary on the photographs on display.

Georgina Thomson is an influential player in the local and international contemporary dance world. For more than 30 years she has played a significant role in growing the contemporary dance sector in South Africa. The former Artistic Director of SA's iconic Dance Umbrella, she has been the recipient of numerous local and international awards including two Arts & Culture Trust awards, the prestigious Tunkie Award and the French Order of Arts and Letters.



Street Arts in Europe: Creation... beyond buskers playing guitars

(Talk/Lecture)

For many people the concept street arts suggests the busker artist playing music outside a metro station, in a public park or in a very tourist-heavy avenue. In Europe, for decades, street arts is a very strong form of performing arts, of high quality, strong narrative, that reaches all kind of public, transforms public space, creates new audiences and, even, changes lives.

Mike Ribalta is the director of the Department of Professionals and International Relations at FiraTarrega. As such he is the head of the Performing Arts Market 'La Llotja'. He is the coordinator of the trans-national cooperation projects in which FiraTarrega is involved: Meridians, TransAC, CaRRer and CASA. He is a member of the steering committee of Circostrada, European network Circus and Street arts.

http://www.circostrada.org/en https://www.firatarrega.cat/en_index/ http://casa-circuits.eu/

Olive Schreiner Hall, Monument [R30/R25] 1 July 10:30 (1hr)







Destabilising Privilege: Can festivals be allies?

(Talk/Lecture)

Over the last 28 years, Festival Theaterformen has time and again presented the work of artists who make a difference not only on stage, but in their wider communities; courageous work by artists who voice their concerns on political issues; ambitious work often created under less than ideal circumstances. How does the festival as an institution live up to the boldness of the work it presents? Can a European festival destabilise its own privilege? What would it mean to become an ally?

After completing degrees in dramaturgy (Leipzig, Germany) and arts management (London, UK), **Martine Dennewald** worked for theatres and festivals in Luxembourg, Germany, the UK, Hungary, Switzerland and Austria. Since 2015, she has been the Artistic Director of Festival Theaterformen, a performing arts festival taking place alternately in Hanover and Braunschweig (Germany).

Olive Schreiner Hall, Monument [R30/R25] 30 June 11:30 (1hr)





7. – 17. 6. 2018 BRAUNSCHWEIG



The Comédie-Française

(Talk/Lecture)

Marion Claudel, Cultural attaché and Director of Institut Français in South Africa talks about her experience working with the Comédie-Française, one of the few state theatres in France and considered to be the oldest active theatre in the world. The Comédie-Française, founded in 1680, has a permanent company of over 60 actors, a repertoire of 3,000 works and three theatres in Paris: the Salle Richelieu, next to the Palais Royal, the Théâtre du Vieux-Colombier on the Left Bank and le Studio-Théâtre in the Louvre.

Olive Schreiner Hall, Monument [R30/R25] 2 July 15:30 (1hr)

ART TALKS & EVENTS



Arts Lounge Africa

Arts of Africa and Global Souths Research

ARTS LOUNGE AFRICA is a platform for live art, conversations with artists, and exhibitions. It is is hosted by the Arts of Africa and Global Souths research team (www.ru.ac.za/artsofafrica). All activities are free. Coffee and snacks are available.

CONVERGE ART EXHIBITION

Curated by Brunn Kramer and Ruth Simbao Open daily: 09:00 - 17:00 (See Fringe Visual Art for details)

Saturday 30 June

14:00 Performance: BERNARD AKOI JACKSON (meet at RAW SPOT)

15:00 In conversation with **IGSHAAN ADAMS** (Standard Bank Young Artist Award Winner) Chaired by Andrew Mulenga

Sunday 1 July

14:00 Performance: AFRICAN SOCIAL SCULPTURE COOPERATIVE (meet at RAW SPOT)

14:30 In conversation with THE AFRICAN SOCIAL SCULPTURE COOPERATIVE "Performance, social sculpture and activism" Aaron Mulenga, Dylan McGarry, Rachel Baasch and Stary Mwaba

Monday 2 July

14:00 Performance: MASIMBA HWATI

14:30 CONVERGE EXHIBITION ART WALKABOUT
Curators: Brünn Kramer and Ruth Simbao (at RAW SPOT)

15:00 Screening: **JELILI ATIKU** Chaired by Stephen Folárànmí

Tuesday 3 July

14:00 Performance: SAMKELA STAMPER (meet at RAW SPOT)

14:30 In conversation with MASIMBA HWATI, WALLEN MAPONDERA and MOFFAT TAKADIWA Chaired by Lifang Zhang and Barnabas Muvhuti

Wednesday 4 July

14:00 Performance: AKISSI BEUKMAN (meet at RAW SPOT)

14:30 In conversation with **BERNARD AKOI JACKSON**Chaired by Ruth Simbao (Lounge)

Lounge and **Raw Spot Gallery:** 5 Rhodes Avenue (corner of Lucas Avenue) **Raw Spot Gallery: Open** Thursday 28 June to Sunday 8 July 9:00 to 17:00 **Lounge: Open** Saturday 30 June to Wednesday 4 July 14:00 to 16:00









Asko|Schönberg (NL) present

Circus Schönberg

(World Premiere)

Grammy-nominated ensemble Asko|Schönberg invite you to take a plunge into the exciting and diverse world of 20th century musical works. A show, a lecture, a performance, a conversation. Stunning music featuring top musicians from the Netherlands.

Under the guidance of our ringmaster, the musicians of Asko|Schönberg and the audience are in search of notes. Can a note be wrong or right? The revolutionary composers from the Second Viennese School started the emancipation of this 'wrong' note from the claws of the ruling esthetics in Western European classical music. Stravinsky exchanged these 'good' notes for notes that inflamed the gut. Dutch composer Andriessen pulled them from the heavens and shoved them in the briny fat clay. Cage, on the other hand, screamed in silence and set the note free to be what it wanted to be. And, to complete: the circus composer Ligeti created waves of panic with his army of extremist and radical notes. We hope you will join Circus Schönberg for a musical ride.

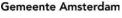
 $\label{lem:scholarse} Asko | Schönberg \ is \ a \ leading \ ensemble \ for \ new \ music \ based \ in \ the \ Netherlands.$

Piano: Pauline Post Saxophone/Clarinet: David Kweksilber Double Bass: James Oesi Percussion: Fedor Teunisse Ringmaster: Justus Vriesen

This production is supported by the Performing Arts Fund NL (FPK), Gemeente Amsterdam and the National Arts Festival

Victoria Theatre Ages: 14+ Tickets: R80 / R75 28 June 15:00 & 19:00; **29 June** 15:00 & 19:00 (1hr)









WORD WARRIORS

The Annotated Old Fourlegs The Updated Story of the Coelacanth

By Mike Bruton

Mike Bruton will discuss his fascinating 'book about a book', 'The Annotated Old Fourlegs'. The Updated Story of the Coelacanth' (Struik Nature, December 2017). In this book he has re-published the entire text of JLB Smith's famous 1956 book, 'Old Fourlegs. The Story of the Coelacanth', which was an international best-seller 60 years ago but is now out-of-print in its five English and nine foreign language editions. Mike has updated the coelacanth saga with new introductory and concluding chapters and extensive annotations in the margins of the original text, and brings the story back-to-life for a new generation of readers. He will also mention his intriguing new biography on the colourful lives of JLB and Margaret Smith, 'The Fishy Smiths' which will be launched at SAIAB in Grahamstown in September 2018.

NELM Seminar Room [R30/R25]

4 July 14:00 (50mins)

Universities and the Occult Rituals of the Corporate World

By Felicity Wood

This book explores the metaphorical parallels between corporatised, market-oriented universities and aspects of the occult. In the process, the book shows that the forms of mystery, magic, myth-making and ritual now common in restructured institutions of higher education stem from their new power structures and procedures and the economic and socio-political factors that have generated them.

Felicity Wood is employed by the University of Fort Hare, South Africa. Her area of research interest is the way contemporary Western and Westernised societies partake of aspects of mystery, ritual and magic, especially in economic and socio-political contexts and the present-day workplace.

NELM Seminar Room [R30/R25]

2 July 12:00 (40mins)

Kwasukela Books and the Emergence of isiZulu Fiction in Mainstream South African Literature

In conversation with Zandile Khumalo and Wade Smit

As a new publisher, Kwasukela Books entered the South African literary scene intending to redefine isiZulu literature. With Izinkanyezi Ezintsha, Kwasukela Books proved that publishing in 'indigenous' languages can be new, creative and innovative. Zandile Khumalo, one of the authors published in Izinkanyezi Ezintsha - soon to have her debut novel uNtsika eZweni leseThembiso published - speaks about her journey of becoming a published isiZulu author and what that has meant to her. Wade Smit, the CEO and founder of Kwasukela Books, delves into the difficulties and benefits of starting a publishing company with the primary focus of publishing in isiZulu.

NELM Seminar Room [R30/R25]

6 July 14:00 (1hr)



Tales from the trail

(Talk/Lecture)

Travel writer **James Bainbridge** shares his stories from two decades of writing for the world's major guidebook publishers and travel magazines. Learn about the highlights and lowlights of this so-called job, which has taken James from Timbuktu to Istanbul via beaches, bazaars and dodgy border towns. Do they pay his expenses, does he take freebies, and how does he persuade editors to send him on assignment? Hear the answers to these questions and many more, covering everything from the media industry to how to navigate a minefield in a Moroccan fish van, from the senior author of Lonely Planet and Rough Guides' South Africa and Cape Town guidebooks. The talk will be followed by a Q&A.

NELM Seminar Room [R30/25]

3 July 12:00 & **5 July** 12:00

Travel Writing Workshop 1: Research and writing

James Bainbridge

Hit the road to adventure and creativity on this workshop run by James Bainbridge. Following his course's success at UCT Summer School, James will unravel the mysteries of researching and writing evocative travel prose that sings from the page. Learn what to pack, where to go, who to meet, and why one travel writer walked through a wood blindfolded, plus how to write an article that begins in media res and ends with narrative closure. Featuring a lively mix of teaching and feedback on your work, this workshop sets out to banish the dreaded travel cliches of hidden gems and countries of contrasts.

NELM Seminar Room

R150 10% discount if both workshops 1 and 2 are booked) **3 July** 14:00 & **4 July** 09:00 (2hrs)

Travel Writing Workshop 2: Pitching and media

James Bainbridge

How can you convince a busy editor to publish your travel article? Find out how the media industry works, how to build a portfolio of published work, and how to turn your travels into commissions, in this interactive workshop. Offering advice from a career writing for the likes of *Lonely Planet*, James will teach participants to craft the perfect pitch and give feedback on their work. The session will cover subjects ranging from the ethics of freebies to what travel editors are looking for.

NELM Seminar Room

R150 (10% discount if both workshops 1 and 2 are booked) **5 July** 14:00 & **6 July** 09:00 (2hrs)

FILM & IDEAS

Creative Writing for 6 to 10 year olds This workshop incorporates both writing and illustrating stories.

NELM Seminar Room [R50] 2 July 10:00 (1hr)

Creative Writing Workshops

Jeannie McKeown

Jeannie Wallace McKeown works at Rhodes University, is mother to two pre-teen boys and has an MA in Creative Writing. She has published widely in literary journals such as New Coin, Aerodrome, New Contrast and Poetry Potion. Her work has appeared in a a number of poetry anthologies, and she has a solo collection coming out in early 2018 through Modjaji Publishing. Jeannie offers workshops that use age-appropriate prompts to to bring out the creativity. 2017 workshops almost sold out... so book early!

Creative Writing for 11 to 16 year olds **Creative Writing for Adults**

Prompts will include fantasy, dystopia, real-life situations, fanfiction.

NELM Seminar Room [R50] 3 July 10:00 & **5 July** 10:00 (1hr)

This course will work with memoir and reflection.

NELM Seminar Room [R50] 4 July 12:00 (1hr 30mins)

THE LISTENING LOUNGE

Richard Haslop is a practising labour lawyer who has been involved with music for most of his life. He is best known for the wildlyeclectic radio shows he presented over 14 years on Radio South Africa and its successor SAfm, and for the thousands of pieces he has written about music for the past 30 years. He has also lectured history of music courses on African-American popular music, the music business, world music, the blues and even country music at UKZN and other institutions. Tickets are R50 per session.



Liberation Music Orkestars and Big Damn Bands

Whether it's George Clinton's P-Funk collective or Chris McGregor's Brotherhood of Breath, Toumani Diabaté's Symmetric Orchestra from Mali, French-Canadians La Bottine Souriante or Sun Ra's Arkestra from Saturn, or the Transatlantic Sessions band from a variety of Celtic locations, bigger often sounds better, if only it could make enough money to sustain itself. Join us as we test that thesis through the music of large ensembles from around the world and across the musical styles.

Monument Restaurant

4 July 17:00 (1hr)

Thousands Are Sailing

Have you heard about the Scottish boomerang? It doesn't come back ... it just lies there and sings about coming back. And how beautifully it sings! From songs of 18th century Australian transportation to the sounds of the Calais Jungle, some of the world's most heartfelt music has come out of immigration, emigration and exile, and this flow seems unlikely to be stemmed any time soon. We choose an hour or so's worth of prime examples from the hundreds of possibilities.

Monument Restaurant

2 July 17:00 (1hr)

15 Fantastic songs from 2017 that you not so much probably but almost certainly didn't hear

This is the music, from a variety of locations and genres, that parted the clouds for Richard Haslop last year. It might just do the same for you.

Monument Restaurant

5 July 17:00 (1hr)

Mondo Mando

Vivaldi, Beethoven and Mahler composed for it, it rode with Rod Stewart to the top of the charts, it haunted the soundtrack of The Godfather, his extraordinary originality and dedication on it got Chris Thile a MacArthur Foundation "Genius" award, it invented bluegrass and it gave Groep Twee the opening line for a big local hit. The mandolin may be small, but it's undoubtedly perfectly formed ... you'll discover just how perfectly, and how eight strings are generally so much better than six, as we explore it, and perhaps its kinfolk too, often through virtuosic playing that will take your breath away.

A Naartjie in our Sosatie

Originally formed to give unsigned rock bands in the general neighbourhood of punk and new wave a relatively cheap place to record, and named after the mobility that its caravan studio provided, Shifty Records soon gave a voice to independent, politically orientated South Africans in an era when such voices were absent. 35 years after its first album release, we pay tribute, through a selection of memorable and obscure tracks, to a label whose output represented an essential slice of South African cultural territory that might otherwise have been ignored.

Monument Restaurant 6 July 17:00 (1hr) **Monument Restaurant** 3 July 17:00 (1hr)

Take a guided tour through the Main art exhibitions in the company of artists, curators and visual arts experts who provide insight into the work on the display - the history, inspiration, political and social era, medium, style and back story.

All walkabouts are an hour long and tickets are R40 or R30 for pensioners, and students. Capacity is limited so book early.

When Dust Settles

Igshaan Adams (2018 Standard Bank Young Artist)

Gallery in the Round, Monument

1 July 14:00 **2 July** 14:00

3 July 12:00



Through the Window



Eastern Cape Fine art Collection Albany History Museum Foyer 2 July 12:00 3 July 14:00 6 July 10:00



I am because you are: A search for Ubuntu with permission to dream

Standard Bank Collection Monument Gallery 29 June 10:00 1 July 12:00 July 14:00



Gathering Strands

Lionel Davis Standard Bank Gallery 29 June 16:00 1 July 10:00 5 July 12:00

Comrades, Warriors and Volkstaat Kommandos

TJ Lemon
Standard Bank Gallery
30 June 12:00
3 July 12:00
7 July 12:00



Strauss & Co – Exhibition of South African Contemporary Art

Alumni Gallery 29 June 12:00 **30 June** 10:00 **6 July** 16:00



Shifting Conversations

UJ Art Gallery / MTN Foundation

Grahamstown Gallery 29 June 14:00 **2 July** 10:00 **5 July** 14:00



Left (Top-Bottom): Igshaan Adams – 'Bent'; Percy Konqobe – 'Waiting Woman'; TJ Lemon – 'Comrades, Warriors & Volkstaat Kommandos'; UJ Gallery/MTN Collection – 'Baule Bush Spirit Mask';

Right: (Top-bottom): Nieu Bethesda District Artists – unknown title; Lionel Davies – 'Economy Pack'; Matthew Hindley – '#Seascape'

Theatre, dance and STAGED post performance discussions will be held with the director and cast of the following shows, immediately after the indicated performances, facilitated by an arts industry professional.

HEATRE

Borrow Pit

Jemma Kahn (2018 Standard bank

Young Artist)

Rhodes Box [R30/25] 29 June 14:00

African Gothic

UJ Arts & Culture - Division of Faculty of Art, Design & Architecture (FADA) Rhodes Box [R30/25] 7 July 14:00

JungFrau

Jade Bowers

Graeme College [R30/25] 2 July 14:00

Alphonse

TheaTurtle

The Hangar [R30/25] 3 July 14:00

Is He Mad

Theatre in the Backyard

C Street, Fingo [R30/25] 5 July 14:00

DANCE

Hatched

Mamela Nyamza

Alec Mullins [R30/25] 29 June 18:00

Ikhaya

Indoni Dance Academy

Great Hall [R30/25] 3 July 11:00

Phuma-Langa

Forgotten Angle Theatre Company Rhodes Box [R30/25] 3 July 13:00

Udodana

Musa Hlatshwayo (2018 Standard Bank Young Artist)

Rhodes Theatre [R30/25] 7 July 12:00

Ukubonga Inhlonipho

Moving into Dance Mophatong (MIDM)

Great Hall [R30/25] 7 July 14:00

Interplay

Cape Dance Company **Great Hall**

30 June 11:00

STAGED

The Incident

The Incident Project

Rehearsal Room [R30/25] 2 July 20:00

At the Edge of the Light

Wynne Bredenkamp

Rehearsal Room [R30/25] 2 July 20:00

A City

UJ Arts & Culture (FADA)

Rehearsal Room [R30/25] 6 July 17:00

Tracks

Maude Sandham

Rehearsal Room [R30/25] 3 July 18:00

The 2018 edition of 8 annual

#Fingo20



Fingo Festival is organised in the unifying spirit of Tat' Nelson Rolihlahla Mandela. We, the organisers of the Festival see Tat' Mandela as a person who most represents the Eastern Cape's contribution to African modernity. So even though we welcome President Ramaphosa's dedication of 2018 as the "Year of Mandela", we are aware that Tata was not alone in the fight against colonial apartheid. Through this year's Fingo Festival we will be celebrating the Eastern Cape's

contribution to African modernity via the figure of its most celebrated son and the province's rich jazz

and literature histories.

FINGO SQUARE

5-7 July 2018









