

ART MUCH?

UNIVERSITY OF JOHANNESBURG

UJ ARTS & CULTURE MAGAZINE

05 :: THE FREEDOM ISSUE

p. **40**

**ACT CELEBRATES
20 YEARS**

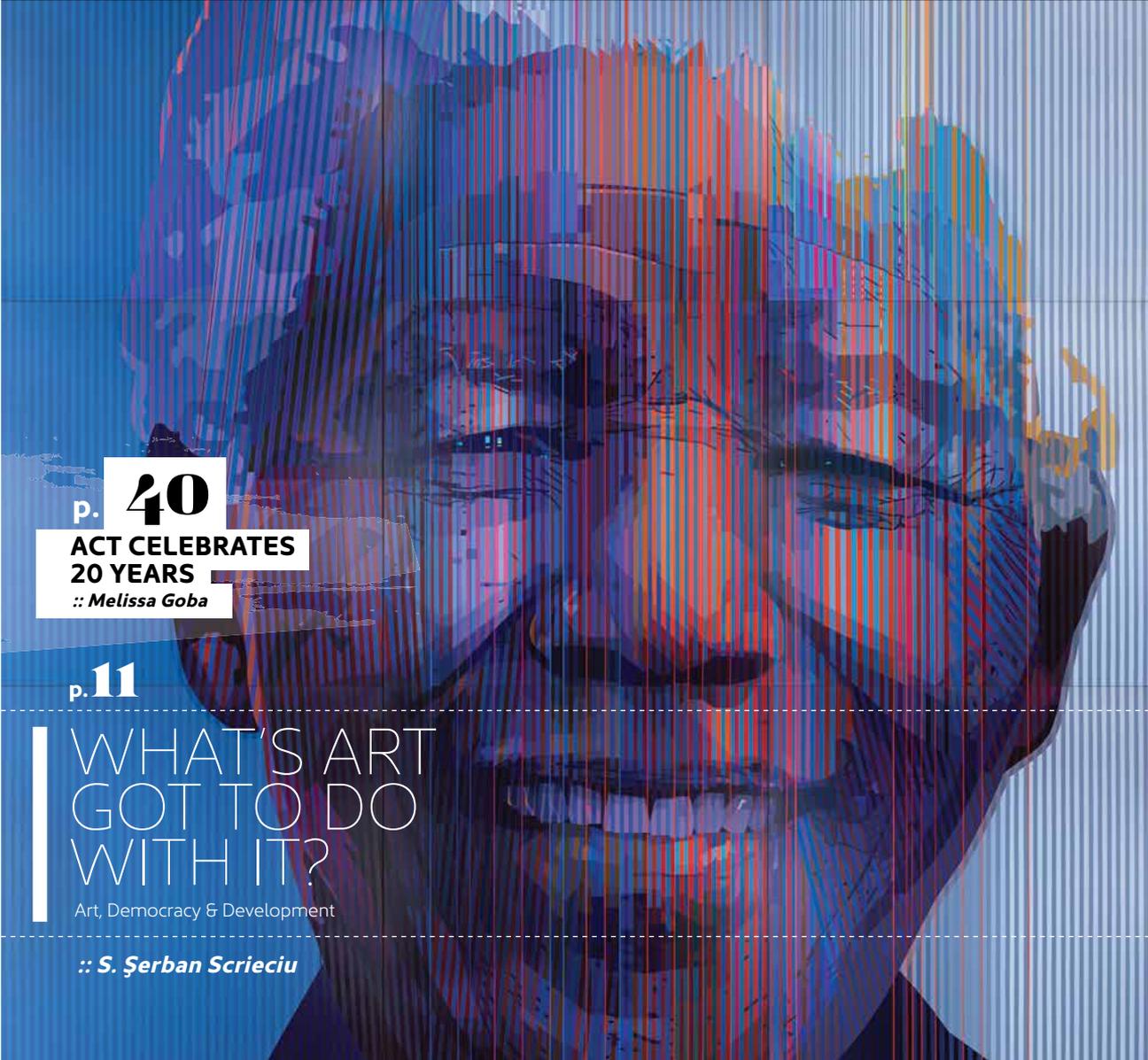
:: Melissa Goba

p. **11**

WHAT'S ART
GOT TO DO
WITH IT?

Art, Democracy & Development

:: S. Șerban Scriciu



MARAT SADE

PRESENTED BY

UJ ARTS & CULTURE

**REVOLU
TION**
M M X I V

**11-26
APR
20:00**

**ARTS CENTRE
THEATRE
KINGSWAY**

BY :: PETER WEISS
DIRECTED BY ::
ALBY MICHAELS
ASSISTED BY:
MOTLATJI DITODI

 **Computicket**

  UNIVERSITY OF JOHANNESBURG ARTS & CULTURE  @UJARTSCENTRE

THE REVOLUTION WILL BE LIVE

"One man's terrorist is another man's freedom fighter," is a phrase quoted by many in reference to the Israeli/Palestinian conflict, the wars in Iraq and other parts of the Middle East, the riots and revolutions in Columbia and, of course, Africa.

That phrase is in fact a quote that can be directly attributed to the 1975 novel *Harry's Game* by Gerald Seymour, in which the core element of the plot hinges on the Irish conflict between British Protestant Unionists and Irish Catholic Nationalists – interestingly without taking sides. Seymour portrays both the IRA and the British Army as equally callous and terrified of each other, effectively giving the reader an insight into both sides of the story. So, whether you are talking about Saddam Hussein, George Washington or Nelson Rolihlahla Mandela, it is sobering to bear in mind that freedom and revolution are multivalent, contested and contingent upon perspective. And for this reason, the UJ Arts & Culture (Advancement) Programme for 2014 is not only a celebration of 20 years of South African democracy, but also a meditation on the ideas and ideals of freedom from a global perspective.

This global perspective is deeply etched into the UJ strategy of global excellence and stature, and indeed into every issue of *Art Much?* At an awards ceremony held by the Council for Advancement and Support of Education (CASE) in Manchester last year, *Art Much?* was presented with a Bronze Award in the category of Special Constituency Magazines. The adjudication panel commented that they "were impressed that this new venture compared favorably with more than 50 well-established publications from leading universities around the world." CASE is an international association of educational institutions including more than 3 600 colleges and universities, primary and secondary independent and international schools, and non-profit organisations, in 76 countries. The Circle of Excellence Awards is a premier international awards programme acknowledging superior accomplishments that have lasting impact, demonstrate the highest level of professionalism and deliver exceptional results.

Five issues later *Art Much?* has proved to be an invaluable vehicle for rethinking and reinventing the value proposition of arts and culture as a driver of creativity in the higher education sphere and in the local arts industry. Thought leaders from the frontlines

who are featured writers in this issue include performance artist and playwright Rehane Abrahams, who penned *WHAT THE WATER GAVE ME*; Artslink.co.za editor, Jennifer de Klerk reviews *iHAMLET*; the work of fine art photographer and conceptual artist, Robert Hamlin, is featured and Melissa Goba, Chairperson of The Arts & Culture Trust (ACT), looks back and celebrates 20 years of the Trust's work in supporting, developing and inspiring South African creativity.

Much like putting together an issue of *Art Much?*, compiling our annual programme is a multi-disciplinary, multi-faceted and multi-plural exercise that can be simultaneously daunting and thrilling. Cutting across disciplines, our modalities are diverse. REVOLUTION^{MMXXV} is the culmination of several months of creative conversations, careful research and fierce deliberation. What we have tried to achieve as a framework for rigorous dialogue and as a platform for cutting-edge creative expression is best echoed in the words of lesbian activist Kate Millett, who once said:

... an army of lovers not only cannot fail, but they could convert revolution to music, into the power of Eros. And, in fact, really what was it that we wanted to bring to this place anyway, if it wasn't love ...

This is the fabulous fifth issue of *Art Much?*
Read it! Love it! Share it!



:: Ashraf Johaardien

Head :: UJ Arts & Culture – @iashrafj
Division of Institutional Advancement
Photo :: Jan Potgieter

UNVEILED

:: THE ART OF ACCOMPLISHMENT

"We break new ground as we open a new chapter on the University of Johannesburg," said Prof Ihron Rensburg, UJ's Vice-Chancellor and Principal on Wednesday 19 March, at the launch of UJ's Art of Accomplishment campaign.

UJ is well established in its communications with under-graduates and has now reached a stage of maturity that requires a different level of communication to a much broader audience. In the ten years since its establishment, the University has grown to include nine faculties, four campuses and almost 50 000 students. UJ is internationally renowned as one of the world's leading research institutions and is ranked in the top 4% of universities worldwide.

According to Prof Ihron Rensburg, "The new positioning for the University will bring to the fore our reputation for innovation, achievement and excellence and establish our position as the leader in the Art of Accomplishment."

The new positioning refers to the realisation of success through academic excellence and aims to promote the University's status as a leader in tertiary education and build its reputation for excellence globally. The campaign is focused on profiling the University and its alumni's success stories, and will communicate the ground-breaking projects underway. Priority research areas of the University include Telecommunications Technology, Economic Geometallurgy, Energy and Sustainable Development, Nanotechnology, Water and Health, Aquatic Ecotoxicology and Sociological research. ▀

:: Prof. Ihron Rensburg

Vice-Chancellor and Principal of the University of Johannesburg

Photo ::

Jan Potgieter

DESTINATION: GLOBAL EXCELLENCE AND STATURE

Mr Milcho Damianov has taken up the mantle of Executive Director of Institutional Advancement. He was Director of Advancement at the Cape Peninsula University of Technology. He is the first South African to graduate from the prestigious International Fundraising School at Indiana University in the United States. In addition to his Masters degree, Damianov also holds a postgraduate qualification in Marketing Management from the Institute of Marketing Management, South Africa. He has a vast knowledge of fundraising, marketing, project management, public and alumni relations, corporate communications, advertising, as well as publicity. Damianov has extensive work experience at tertiary institutions in Europe and southern Africa, and his skills have proven fundamental to the success of several universities and organisations. His experience in fostering and further developing partnerships and relationships with a variety of

stakeholders in the academic, political, cultural and business circles across the spectrum of communities makes him an expert in the field of advancement. He has previously served as Director of Marketing, International Affairs and Development at City University, USA (at the Bulgaria Campus), General Manager of Marketing and Corporate Affairs at The Playhouse Company in Durban, Director of Marketing and Development at the University of KwaZulu-Natal, Executive Director of the Walter Sisulu Foundation, Chief Executive Officer of University of Swaziland Foundation and Director Advancement at Cape Peninsula University of Technology. ▀



:: Milcho Damianov

Photo ::
Jan Potgieter

CONTENTS



11

WHAT'S ART GOT TO DO WITH IT?

Art, Democracy & Development

:: *S. Șerban Scriciu*

42

SPOTLIGHT ON

:: Motlatji Ditodi and
*The Boy Who Walked
Into The World*

24

**THE REVOLUTION
WILL NOT BE
TELEVISED**

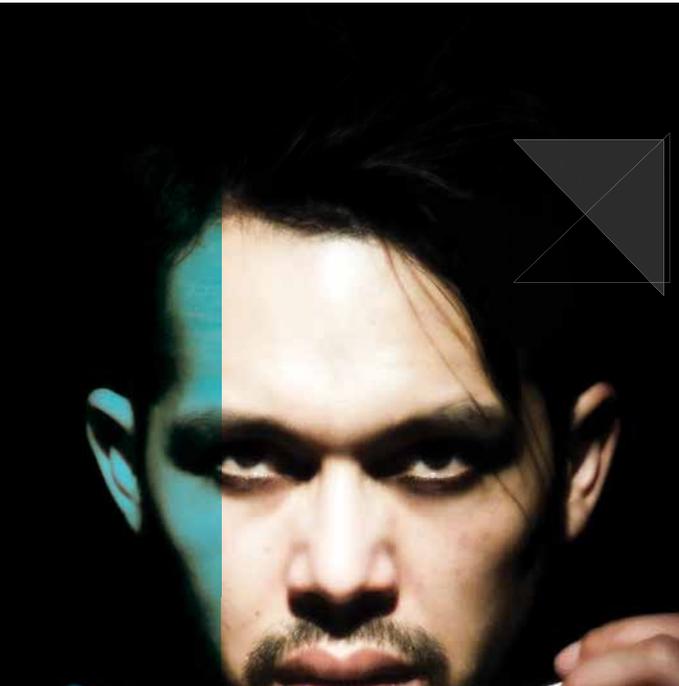
:: *Grace Meadows*

16

ANCIENT MAJICKS

What The Water Gave Me
:: *Rehane Abrahams*





28

iHAMLET

Prince. Madman.
Royal Dane.

:: *Jennifer de Klerk*

32

THE COLONY

:: *Robert Hamlin*

46

CON WHO?

Making Con Cowan
Theatre Work

:: *Alby Michaels*



TEAM

40

**ACT CELEBRATES
20 YEARS**

:: *Melissa Goba*

44

♥ BOOKS

The Literature of
Liberation

:: *CA Davids*

50

ARTCETERA

58

ON THE COVER

60

**KULTCHA
KALENDA**

66

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*Nelson Mandela: The true electric
state* by Paul Blomkamp, 4.2 x
4.2 metres, acrylic on canvas (9
individual canvases)

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Left ::
Urban Yellow
Living
Photo :: S. Şerban
Scriciu

WHAT'S ART GOT TO DO WITH IT?

ART, DEMOCRACY & DEVELOPMENT

:: S. Şerban Scriciu

Right ::
Urban Green Spaces

Photo :: S. Șerban
Scrieci

The arts have a big role to play in democracy and development. Take for instance the role of art as a form of protest, a form of criticism to the address of perceived injustices. Art can give voice in a more subtle way or in a straightforward explosion to frustrations, anger, and suffering.

Think of cases from literature where writers have responded to or warned of the dangers of undemocratic rule and repressive policies of authoritarian regimes. Examples include the Ukrainian writer Mikhail Bulgakov or the English novelist and essayist George Orwell (both active in the first half of the twentieth century), who have undermined and ridiculed (Soviet-inspired) totalitarian practices.

More recent examples criticising state censorship and current social economic developments is the work of the contemporary Chinese artist Ai Weiwei covering sculpture, installations, photography and film, amongst others, and targeting modern China.

The arts have also offered powerful weaponry, especially through the use of satire, to put under the spotlight societal contradictions, and to shape popular culture and public political opinion. An illustrative case of contemporary African art is that of the painter Chéri Samba from the Democratic Republic of Congo. His colourful paintings mixed with satirical texts have quickly gained international popularity

by commenting on pressing social problems, exposing dogmatic mentalities, and provoking people to think.

Graphic novels provide a form of “accessible” literature and a powerful means for informing public opinion and tearing apart prejudices. One needs only to recall the critical acclaim and success that the graphic novel *Persepolis* by the Iranian-born French author Marjane Satrapi (and its subsequent eponymous transposition under a film format) has had across country borders.

Film and photography as modern art-based media are increasingly effective in visualising and understanding the world we live in, as well as presenting future scenarios of societal development we may wish to embark upon. The recently published photography of Yves Marchand and Romain Meffre on *The Ruins of Detroit* provides a mesmerising alternative account of market economy developments, and the creative and destructive forces contained within industrial capitalism.

The arts are a must in the creation, development, and improvement of democratic societies, not least because it constitutes a powerful vehicle for the expression of individual and social freedom, of empowerment. Alternative ways of supporting arts in poorer countries would benefit the social psyche. This is not only for the sake

continued >>



ARTISTS HAVE A HEIGHTENED
SENSIBILITY OF THE REALITIES
SURROUNDING US





ART CAN GIVE VOICE IN A MORE SUBTLE WAY OR IN A STRAIGHTFORWARD EXPLOSION TO FRUSTRATIONS, ANGER, AND SUFFERING.

of our individual human soul eager to devour art, but also for building the public imagination and the creative forces of the social body. Artists have a heightened sensibility of the realities surrounding us. Their work can be a powerful outlet for (re)constructive criticism and for better sensing the world we live in.

The arts can help rethink our societies, reimagine our future, and redesign our economies and developmental pathways. We, as voters and political animals, just need to engage with it more. ▀

:: S. Şerban Scriciu is an experienced researcher, writer, reviewer, consultant, and lecturer working on green growth, climate change economics, and sustainable development topics. He works in academia moving between Vienna, London and Bucharest. Şerban is also interested in the links between arts and economics, and dedicates part of his spare time to photography. He is keen on both digital and film photography, with a weak spot for black and white film imagery, abandoned places, the built environment, and the visualisation of social economic development processes. For more on his research and publications, go to <http://wuvienna.academia.edu/SScriciu> and for more on his photography portfolio see www.serbanphoto.com.



**FACULTY OF
ART, DESIGN &
ARCHITECTURE**

At the Faculty of Art, Design and Architecture (FADA) we believe that art, design and architecture can change the world. We challenge our students to expand these fields beyond their traditional boundaries through a dynamic focus on creativity, collaboration, communication and critical thinking. We emphasise sustainability and relevance in all our programmes, and engage actively with the dynamism, creativity and diversity of Johannesburg in imagining new approaches to design education that are in keeping with the University's vision of being an international university of choice, anchored in Africa and dynamically shaping the future. Equipped with state-of-the-art, custom-built facilities, the Faculty is staffed by highly regarded academics, artists and designers.

The Faculty works closely with industry to ensure that its programmes remain at the cutting edge of relevance, and that students are well equipped to deal with the constant change that characterises the highly competitive world of the creative professions. Through its strong network of national and international linkages, the Faculty hosts an ongoing roster of leading national and international artists, architects, designers and academics to engage with students. The FADA gallery holds an ever-changing roster of exhibitions, while the annual exhibitions of student work provide a public platform to showcase the best of our talent.

The FADA flagship research centre, Visual Identities in Art and Design, is a thought leader in promoting practice-led research, and holds an ongoing programme of seminars, conferences and public engagements.

For more information on the programmes below, or on our varied and exciting activities and events, please visit www.uj.ac.za/fada or call 011 559 1098

- | | |
|-------------------|------------------|
| Architecture | Jewellery Design |
| Fashion Design | & Manufacture |
| & Fashion | Graphic |
| Production | (Communication) |
| Industrial Design | Design |
| Visual (Fine) Art | Interior Design |
| Multimedia | |



**FADA:
DESIGN YOUR DREAMS!**



RETHINK. REINVENT.



ANCIENT MAJICKS

WHAT THE WATER GAVE ME

:: Rehane Abrahams



THE PROCESS OF CREATING *WHAT THE WATER GAVE ME* – THOUGH GLACIAL IN PACE – WAS RELATIVELY STRAIGHTFORWARD, BUT WHAT EVOLVED OUT OF THE PLAY WAS ENTIRELY UNEXPECTED:

I was leaving San Francisco at the end of 1997. Whilst packing up, a friend dropped by with a book on Navajo sand paintings. My imagination was immediately captured. Navajo sand paintings are created to heal a person during a ceremony. The type of image and ceremony used is determined by the illness or disease from which the person is suffering. The medicine man also checks the sand painting for accuracy as far as symmetry is concerned. The more accurate the sand painting, the more healing it brings.

I always had a keen interest in the ritual nature of performance and how, as a rite of passage, theatre held the potential to transform. For a long time, I had felt disordered spiritually, in layman's terms – uncomfortably crazy. Living in California hadn't helped. Experiences with psychologists had been unconvincing, and those with psychiatrists even more so. I was loath to place myself in the hands of a well-meaning, New-Ager with floaty clothes and a hyper-breathy voice. I was convinced that the process of restoration needed to be embodied to have effect. Anna Halprin painted and danced away cancer; surely there was a way I could fix myself? So, I took things into my own hands there and then and outlined a journey to re-member myself. I drew a map of where I had been and where I was going and laid that over a medicine wheel from the Navajo sand paintings. I would walk the map and, like the Aboriginal dreamtime, the act of walking **continued >>**

Left ::

Cherae Halley is an actor, applied theatre practitioner, humanitarian and activist. Directed by Jade Bowers, she tackles *WHAT THE WATER GAVE ME* as her solo performance debut with UJ Arts & Culture (Advancement).

Photo :: Jan Potgieter

Right ::
Composite of
playwright Rehane
Abrahams (from
a performance
on Parangtritis
Beach Jogjakarta,
Central Java) and
performer
Cherae Halley.

Photo ::
Carol Lolly (Rehane)
and Jan Potgieter
(Cherae)

would restore right relations with the earth, my ancestors and myself. Yes, I know it sounds a bit *woowoo* in retrospect, but I was living in California at the time! This journey would culminate in a 'medicine play', where the stage would be the sand painting and I, the patient. Hopefully, the amplification of the performance event would make the ritual effective for other people too.

After a few busy months in Cape Town, I left for England, where I found myself in the West Country with nothing to do. I returned to the crude map and outline of my healing praxis and began to research a play. Turner, Von Gennep, Kristeva, Trin Min Ha, Helene Cixous and Caroline Myss fed my intimations. I developed a kind of magico-post-colonial 'rememberment' theory. Through Caroline Myss, I articulated the sense that what ailed me was, in part, a tribal loss.

I was born after the Group Areas Act had forced my father's family from the homestead where they'd lived since the 1700s in Claremont, to Wetton. There was always an unspoken sadness around [the idea of] 'home' in the family and I suffered a sense of homelessness/rootlessness. As though my roots were in shifting water, not soil. When probed, this dislocation seemed to reach back in time to Indian Ocean places that were as vague, shifting and impossible to grasp as the ocean itself. "Where are we from?" was a recurrent bedtime question in my grandmother Gawa Abrahams' bed. "And before that? And before that?"

The stories I recalled during this research period were all from my grandmother, especially her favourite tale, which I remembered as *Bowa Mera*, *Bowa Putitakitaki*. It involved sisters and fishes and changed with every telling as though she'd forgotten [the story] or couldn't be bothered with consistency.

Back again in Cape Town, my dearest friend Sara Matchett and I started to flesh out a chat we'd begun in her kitchen in Mumbai, which resulted in *The Mothertongue Project*. We made a funding application to the NAC and as soon as it was accepted and we had a deadline, I sat down to write the play.

I cast the directions at my desk and put out offerings for my granny: a candle, sweets, tea, flowers and incense. I told her that if she had any unfinished business, or things to say, that I was available. The image of my granny as a little girl in a white dress stained with the juice from a mango she had bought on Greenmarket Square, led me through the imagined landscape of Cape Town as I wrote.

Supported by my two 'medicine women', Sara Matchett (who directed) and Julia Raynham (who did the design and created the sound), I lay my body on the medicine wheel and made the characters based on the elements/directions. Serendipitously, while I was writing, Julia found out about a workshop on Shamanic Elements and Directions, so she and I attended. Every night, during the Medicine Woman show, Sara consecrated sacred space with whatever technologies were at hand –Reiki, *Mpephu*, sage, candles and Andrea Dondolo's praise singing (which caused the lights in the Baxter Studio to turn and fall!).

I assumed that this would be a conclusion and that I would get "on with my life" using the play as a springboard for establishing 'my work'. Life had other plans. I soon found myself in the West Country of England again, with nothing to do. My myth-making mind decided that Amsterdam was my granny's next desired destination – given the VOC and all. (Not to mention the convenient proximity to the West Country.) I applied to colleges and took trips over to check out potentials for my hip, new

continued >>



THIS DISLOCATION
SEEMED TO REACH BACK
IN TIME TO INDIAN OCEAN
PLACES THAT WERE AS
VAGUE, SHIFTING AND
IMPOSSIBLE TO GRASP AS
THE OCEAN ITSELF.

Euro-life. Once again life had it's own ideas. Seems that just as in my ancestor's journey, Amsterdam and the VOC were just the transit lounge, the middle passage.

One day, on a ramble through Glastonbury I bought a book because it contained pictures of my Butoh teacher, Min Tanaka. The book was by Julie Taymor – *Playing with Fire*. I got home and to my delight, discovered W. S. Rendra and Bengkel Teater of Jogjakarta. My husband, unhappy in England, and not keen on Amsterdam, jumped at the idea of going to Indonesia to learn to make masks. Because of *Star Wars*, he picked out the city of Solo. We arrived in August 2003 in Surakarta (Solo), Central Java. Nearly no one [there] spoke English. The Art Institute of Indonesia (ISI) in Solo only accepted foreigners in practical courses. With no previous experience and no ability to speak either Indonesian or Javanese, I enrolled in Classical Javanese dance at first year academy level with instructions in Javanese or, for my benefit, Indonesian. Not even knowing the words for 'left foot' was just the tip of the iceberg.

The following is from my essay 'The sea snake and the butterfly – Encounters on the margins of Place, Dance and Tantra in Java':

The first day of dance training was in a large hall with 30 or 40 Javanese students all in their late teens. I was one of three non-Javanese. We were arranged in rows. The teacher inserted a cassette tape into the sound system, the music started and we were expected to commence the dance. I vividly remember the sensation of melting. Suddenly the room became a cool shade of green that I felt on my skin; the gamelan music for the dance was a liquid call to follow in fluid motion. My heart resounded but my body did not yet know the steps.

For four years I immersed myself in dance, mythology and culture in Central Java, moving to Jogjakarta to be close to the South Sea, home of mythical deity, Ratu Kidul, who is said to have given Java the Dance. My time in Java came to an end shortly after the earthquake of





2006 in which the village I lived in, Bantul, was severely affected because of its proximity to the epicentre in the South Sea, where the home of the goddess was said to be located. In 2007 I moved to Ubud in Bali, where I have lived for the past five years.

During this time, I travelled to other islands too: Lombok, Bali and Borneo, where I walked through the jungle for days with people from the nomadic Punan Tribe, and Sulawesi. In Sulawesi I met Bugis royalty who took me to a wedding where the bright scarves, flashy silks and the women's faces, so reminded me of the Cape Flats. The father of the bride was a true Bugis sailor, covered in gold jewellery, smiling proudly with his 'passion gap'. Old shaman women carrying teapots, dressed like *gudjajjis*, arrived to fetch the bride. As a child I'd always thought the *gudjajjis* (older women who come to take the bride to her new home at Muslim weddings) were angels in their gold and silver embroidered clothes. Here in Makassar city, they looked the same.

There are deep connections with Indonesian and Cape Malay culture, cadence and being. Malaysia is more (according to my brother, Zaid) like "Athlone at Wembley Roadhouse" – modern with emmer-tee. Java was closer to home, like my great-aunt's backyard. I learnt the language quickly. Just like my grandparents did, everyone on Java constantly asked whether I had already taken a *mandi* (bath). I was repeatedly reminded to "*Sembayang Dulu*" (pray first). In Bali I made the charming discovery that the Balinese word for ancestor is *myang*, whilst in Cape Town, the incense you burn on a Thursday Night to call your ancestors, is *myang*.

A favourite language moment was in a dance lesson. I was instructed to touch my forehead in a move called "*Trap Jamang*", which I was told meant touching the crown. I was taken aback as an old Cape word for toilet is *jamang*. I remembered my Uncle Salie's joke, which I had never got before, and burst out laughing.

continued >>

Left ::

Lanjar Sarwanto depicts the Dutch invasion of Java with shadow puppets.

Photo ::

Rehane Abrahams



Above ::
Composite
of Rehane
Abrahams running
(Parangtritis Beach
Jogjakarta, Central
Java) and Cherae
Halley swimming
(Johannesburg)

Photo ::
Jan Potgieter
(Cherae) and Carol
Lolly (Rehane)

*Uncle Salie would ask "Wat is 'n jamang?"
I would say, "a toilet".*

*To which he would reply: "Nee, 'n Jamang is 'n
Kroon." We say we s(h)it on the jamang, we s(h)
it on the crown."*

*And then, for reference, "But daai was King
George se dinge."*

As a child, I always took this as some random adult attempt at potty humour, involving the old toilet as a throne. Suddenly, when the Javanese word for crown was said to me, whole layers of folk memory, language, resistance, subversion and origin converged in one delicious rupture. I got Uncle Salie's joke and was moved by this poignant attempt at keeping memory and language alive.

I found that my grandmother's story *Bawang Merah Bawang Putih* was an ancient Javanese tale characterised by multiple open endings. My granny hadn't forgot. Javanese stories, songs and poems seem to prefer multiple, open-ended meanings to neat conclusions. I found out that *Bawang Merah* (little red onion) was a shallot and *Bawang Putih* (little white onion) was garlic and that these formed the base of practically all Indonesian dishes. The colours red and white, also depicted on the flag, symbolise ancient Australasian myths of

Mother Earth (red) and Father Sky (white). A Surinamese friend explained the nonsense word *Taki Taki* as 'talky-talky', used for story in Suriname. Trin Min Ha says that you eat stories into your belly, they nourish you and a story that you tell, begins to tell you. Especially grandmother stories are powerful and can pull you closer into story's warp and weft, unfolding with you in it.

In many ways, the hastily conceived, Navajo-inspired plan to remember myself yielded more than I could possibly imagine and connected me with place and ancestry more deeply than I could dream. The story ate me and I it, in the process answering many questions especially the nagging little girl's "Where are we from? And before that?"

In life we are seldom aware of events happening, we think they are starting when they are already finishing, we think they are done when they've only begun.

Trin Min Ha says in *Women, Native, Other*, "The Story. What grandma began, granddaughter completes and passes on to be further completed."

WHAT THE WATER GAVE ME directed by Jade Bowers and performed by Cherae Halley runs in the UJ Con Cowan Theatre on the Bunting Road Campus from 9–12 April nightly at 19:00. Book at Computicket. ▀

:: REHANE ABRAHAMS is a theatre maker, actor and director from Cape Town. She graduated from University of Cape Town Drama School. She has performed with diverse theatre companies in South Africa, the United States, England and Indonesia. She is co-founder of Mother Tongue with Sara Matchett and co-founded Teater Gelombang Badan (Body Wave theatre) in Java. Her performance research has led her to Japan to study Butoh with Min Tanaka, Kathak in India and to Indonesia to the Indonesian Art Institute in Surakarta, Central Java. In 2009, she founded theatre fireFLY, a theatre company focused on exploring site specific, intercultural performance in Ubud, Bali in Indonesia. Rehane will be returning to live in the Western Cape in 2014.



PRESENTED BY

UJ ARTS & CULTURE

REVOLUTION

M M X I V

09 – 12
APR
19:30

CON COWAN
THEATRE
BUNTING RD

BY :: REHANE ABRAHAMS
DIRECTED BY :: JADE BOWERS
PERFORMED BY ::
CHERAE HALLEY
MUSIC BY :: BONGILE GORATA
LECOGE-ZULU

 *Computicket*

LOVE IN THE REVOLUTION

:: Grace Meadows

... the true revolutionary is guided by great feelings of love. It is impossible to think of a genuine revolutionary lacking this quality. Perhaps it is one of the great dramas of the leader that he or she must combine a passionate spirit with a cold intelligence and make painful decisions without flinching. Our vanguard revolutionaries must idealize this love of the people, of the most sacred causes, and make it one and indivisible. They cannot descend, with small doses of daily affection, to the level where ordinary people put their love into practice. - Che Guevara "From Algiers to Marcha" (12 March 1965)

At centre-stage, as the lead student production at the heart of **REVOJUTION**^{MMXIV} is **MARAT/SADE** directed by Alby Michaels and presented in homage to the French Revolution. Translated into English by Adrian Mitchell from the the original by Peter Weiss, the play is set in the asylum of Charenton on 13 July 1808, the eve of Bastille Day, where the Marquis de Sade is held incarcerated (as, in fact, he was from 1801 to his death in 1814). Monsieur de Sade and his inmate-players portray the revolutionary times and recreate the infamous murder of Jean-Paul Marat.

Taking their cue from iconic, historical revolutionaries, DALRO and Think Theatre dig up a dead white guy who was truly a

revolutionary in his own time: enter Billy Shakespeare, resurrected and reinvented in a duo of classics aimed at high-school learners.

iHAMLET adapted by Robin Malan and presented by Jade Bowers Design & Management, is presented in partnership with DALRO and reduces the bard's longest play into 60 minutes for a Johannesburg schools' tour. The play unfolds entirely from Hamlet's perspective and is performed by one actor.

Think Theatre's acclaimed *OTHELLO*, directed by Clare Mortimer, returns to the UJ Arts Centre. The production offers a valuable learning aid for secondary school learners studying Shakespeare's stage tragedy as a set work.

Unlike the French Revolution, the birth of democracy in South Africa was, and continues to be, woven into the lived experience of the everyday. *WHAT THE WATER GAVE ME*, written by Rehane Abrahams, is directed by Jade Bowers and features Cherae Halley in an electric solo performance. This powerful piece of authentically South African theatre is an elemental exploration, which digs up gestures and stories that have been buried in the darkness of Cape Town's history. Flowing from lush stories of ancient majicks to gritty tales of urban terror, the play traces the stories of four characters: a hip-hop head from Heideveld who

continued >>



Left ::
A tribute to Gill Scott-Heron's spoken word poem/track 'The Revolution Will Not Be Televised' by award-winning illustrative designer, Steve Simpson. Scott-Heron first recorded the piece for his 1970 album 'Small Talk'.

Illustration ::
Steve Simpson
stevesimpson.com



channels poetry from Sirius, an urban taxi time traveller whose body is the city she lives in, a child who is caught by the monster paedophile, and a storyteller who weaves their worlds together. Through the resources of imagination, the characters are able to transfigure their existing realities. This is theatre with emphasis on transformation and the corporeal. It is speaking the body and the body speaking ...

On the subject of bodies in conversation, and about much-needed revolutions, let's talk about sex: It sells. We live it. We breathe it. Consume and, yes, eat it. We need it (apparently) to sell cars to families and breakfast to their children. Yes, sex as a sales pitch to *THE TRUTH ABOUT YOU* would possibly be much easier and perhaps far more enticing than hammering on with ostensibly passé HIV and AIDS rhetoric. But let's re-cap: We know we are all affected by the virus; we know that South Africa and SADC countries continue to be world-record holders for HIV infection rates, and we know that risky sexual behaviour continues to be the number one catalyst for an epidemic that is our great and shameful legacy. *THE TRUTH ABOUT YOU* is a solo performance, which personifies the virus in the conversation about 20 years of democracy; the voice of AIDS is undeniable. The recurring themes of stigma and

discrimination at the socio-cultural, political and economic level raises grave concerns and heightens the need for re-thinking and indeed re-inventing how we approach the epidemic and our personal choices. *THE TRUTH ABOUT YOU* is our lead Applied Theatre production featuring Arts & Culture Trust (ACT) Impact Award winner for Theatre 2013, Motlatji Ditodi. The production will tour to UJ residences in the second semester following stakeholder showcase performances during the first semester.

pppeeeaaaccccee by Darren O'Donnell is an all-star UJ Alumni production featuring Matt Counihan (*Jersey Boys, Little Shop Of Horrors, Cabaret, The Full Monty*), Motlatji Ditodi (*Askies, Zone 14, Southern Cross, Kota, Life Crisis*) and Thato Motsepe (*Footloose, Our Town, Flatspin, The Purr Factory*) directed by Alby Michaels (*iNkaba, Binnelanders, 7de Laan, One Way*). A vast, imaginative and mesmerising glide through life after the French Revolution, *pppeeeaaaccccee* is a gently aggressive meditation that examines our being, asks us what we're doing and reminds us that there are monsters in here. Three souls, floating somewhere in the ether, talking quietly, facing the fact that the world is a place of overwhelming contradiction and terror. Ideas flow fluidly and we are lulled into a state

Far left :: Shakespeare's OTHELLO presented by Think Theatre. Left :: UJ students in the cast of MARAT/SADE take a break from rehearsals and raise their fists on the Arts Centre Stage in a conceptual photo shoot for REVOJUTION^{MMXIV} styled by Alby Michaels.

Photos ::
Think Theatre (far left)
and Jan Potgieter (left)

of joyous confusion as we travel through the night, to the heart of our nightmares and out the other side to sunrise. Peace: Say it slow, stretch it out, make it last forever.

Freedom of identity and ethnicity are interrogated in Robin Malan's *THE BOY WHO WALKED INTO THE WORLD*, directed by Motlatji Ditodi. The production will feature a student cast from the UJ Soweto Campus. Similarly, challenging content and curious themes of identity, love and revolution root the annual *ZIMBONGI POETRY FESTIVAL* (spearheaded by DFC's Afro-Alphabets): students who take to the mic to be louder than war, in an effort to increase the volume of the spoken word. Whatever cannot be spoken must be sung and *CLASH OF THE BANDS* is a collaborative project with Mu.So, UJ's music society. Setting the stage for the biggest inter-campus showdown UJ has ever seen is *UJ CAN YOU DANCE?* With an open audition process running across all four UJ campuses, as well as a grueling mentorship and training workshops, *UJ CAN YOU DANCE?* culminates in a sizzling finale event that promises to make the UJ student experience fiercer than ever.

The UJ Choir repertoire for REVOJUTION^{MMXIV} includes works of contemporary international composers such as Lauridsen, Joshua Shank, Ivo Antognini, as well as young and up-and-coming South African choral composers such as Franco Prinsloo and Niel van der Watt. A strong African flavour will be added by using the services of fundi Sidumo Jacobs (as we've done in the past), but also by adding Zwai Bala and others to ensure variety and inclusion of styles, formerly not tapped into. The Choir will perform at a range of

events during the year including graduations ceremonies, lunch-hour concerts and concerts in the local community. Workshops and shared concerts with international choirs are also highlights on the 2014 cultural calendar.

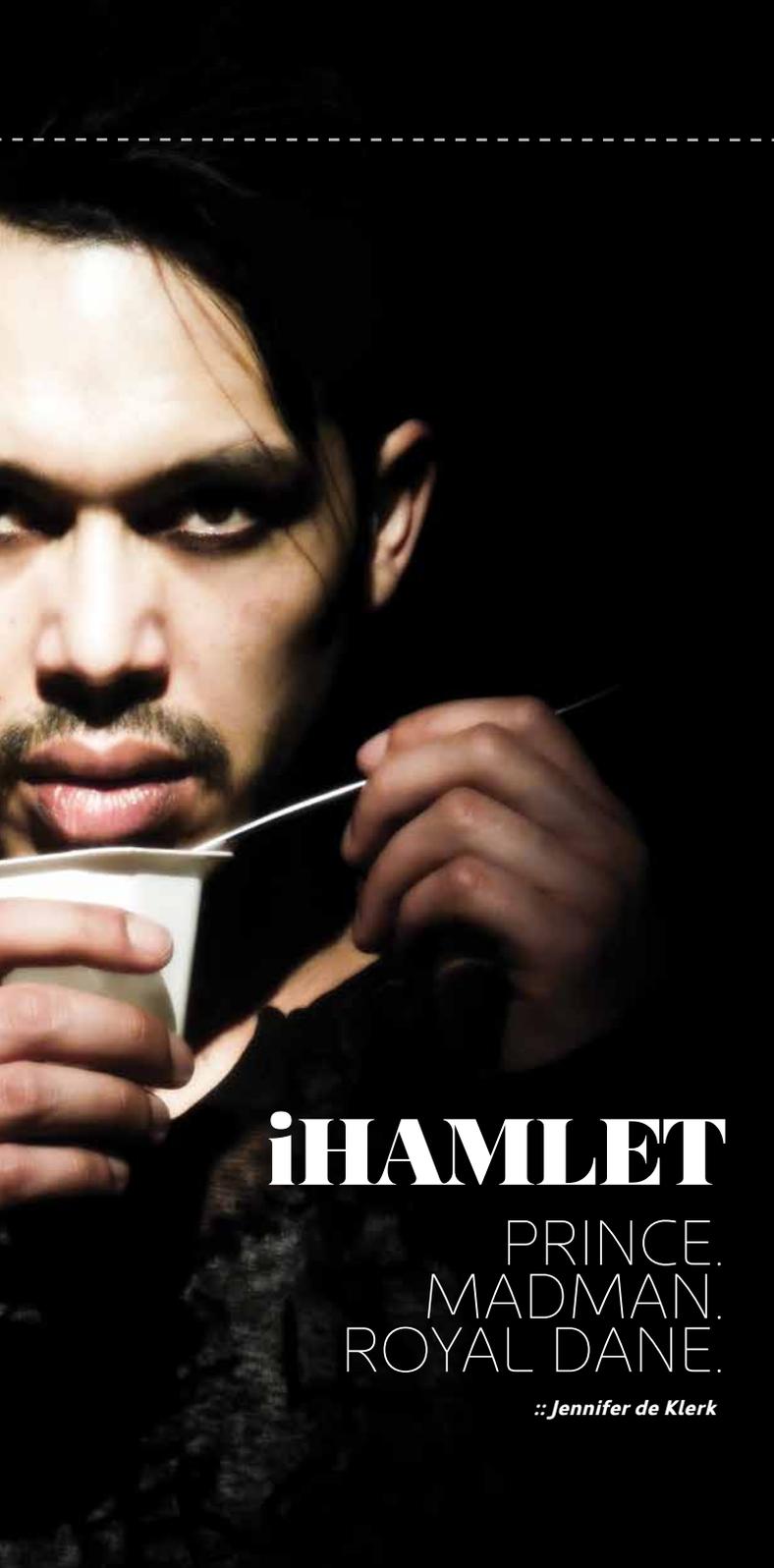
The fourth instalment of #THATSOGAY evolves into *THATSO-LGBTI :: #TRANS** for REVOJUTION^{MMXIV}. Trans* is an umbrella term that refers to all the identities within the gender identity spectrum. There is enormous diversity there, but we tend to group them all together (for example, when we say "trans*" issues). Trans (without the asterisk) is best applied to trans-men and trans-women, while the asterisk makes special note in an effort to include all non-cisgender gender identities, including transgender, transsexual, transvestite, genderqueer, genderfluid, non-binary, genderf*ck, genderless, agender, non-gendered, third gender, two-spirit, bigender, and trans-man and trans-woman. Full programme details for *THATSO-LGBTI :: #TRANS** will be announced during the second semester of 2014. ▀

:: REVOJUTION^{MMXIV} is presented by UJ Arts & Culture (Advancement) in partnership with UJFM 95.4 and the UJ Transformation Unit.



:: Grace Meadows

Photo ::
Jan Potgieter



iHAMILET

PRINCE.
MADMAN.
ROYAL DANE.

:: Jennifer de Klerk

Left & right ::

Ashraf Jonaardien
as the mad, bad
broody Prince of
Denmark.

Photo ::

Jade Bowers Design
& Management

Your uncle kills your father and weds your mother, cheating you of your birthright; your friends spy on you and you go mad. You kill your lover's father and have to spend time in England! Your lover goes mad and drowns herself. Then you kill her brother who in turn kills you but not before you see your mother poisoned at which point you kill her recently-widowed husband. The good news is you don't live long enough to see your country run by Norwegians! All in all, a good reason for not taking a year off from college.

High school learners can look forward to the critically acclaimed production of *iHAMLET*: Shakespeare's longest play, condensed into just 60 minutes. With flashes of Hamlet's wild wit and playful humour, this unique version of the play was adapted by Robin Malan and unfolds entirely from Hamlet's perspective and is performed by one actor. Tracking the Prince's transition from deep melancholy to unhinged passion; and charting the course of real and feigned madness from overwhelming grief to seething rage, the play explores themes of treachery, revenge, incest, integrity and moral corruption. Jennifer de Klerk reviews the production directed by Jade Bowers:

Shakespeare's *Hamlet*, reduced to one hour, and told entirely in the words of Hamlet himself... this I had to experience – and I am very glad I did. It is a riveting and challenging piece of theatre, carefully thought-out, meticulously crafted, every word spoken with conviction and understanding.

Hamlet is a play I know well – I have studied it and seen many different productions – so for me it was very accessible. I waited eagerly to see what director Jade Bowers and actor Ashraf Johardien would do with some of my favourite passages. I was not disappointed. The famous "To Be" speech, for example, was delivered simply, but with outstanding effect.

Interestingly, I was accompanied by my teenaged child, who did not know the play but had no trouble following the plot and was spellbound by the symbolism. And there is plenty symbolism. Alone on stage, Johardien interacts with symbols of the characters who touch his world. And it is his world. Focusing on the "I" in *iHamlet* means that we enter the mindspace of the man.

And who is this man? Not Hercules, not a man of action. He is a scholar, a thinker, perhaps one who thinks too much. His space, the stage, is littered with books, crumpled pieces of paper.

continued >>





He plays with words, tasting them, writing the meanings on to his skin. He confronts his mother, symbolised by a pair of high-heeled shoes. His father and uncle are represented by two mirrors, one cracked and one whole – in which his own reflection chillingly conjures up the ghost. It is the mind space of one teetering on the brink of madness, struggling to make sense of a “time that is out of joint”, a land that has become a prison.

Read the symbolism however you wish. Perhaps you may not always understand or relate [to it]. At times, I’m not sure I did. But, no matter, it creates layers and sub-texts to explore at leisure. It certainly opens new and different perspectives on the character. Vulnerable, naked and alone he starts the play, gradually clothing himself as he further comes to grips with his situation and himself,

then strips down again as he moves inexorably towards his resolution.

Throughout, Johaardien maintains his character; every move, every expression has meaning. He makes good use of the simple set, augmented by mirrors, a projection of skull for the effective “Alas poor Yorick” speech, with dissonant music where necessary to echo beyond the boundaries of his mind.

Perhaps purists will wince – but I found this a brave and stimulating piece of theatre.

Teachers wishing to book a performance for their learners should contact 011 712 8330 or email enquiries to theatricals@dalro.co.za. Note that schools do not necessarily have to have their own theatre space to book a performance; a gym, hall or other suitable area where the play can be comfortably performed and learners can be seated is all that is required. A charge of R40 per learner is applicable with a minimum booking of 200 learners. This price also includes a discussion and notes for each learner after the performance and a workshop for the staff on DALRO, copyright and how to license shows and musicals. ▀

:: DALRO (The Dramatic, Artistic and Literary Rights Organisation) is a high performance global asset management organisation, focused on protecting and growing the value of copyright. It develops its stakeholders and invests in innovative highly skilled and committed staff that excels in service. Review republished with permission courtesy of Artslink.co.za

Above ::

JADE BOWERS is a theatre director, production, set, sound and lighting designer, and also Theatrical Rights Administrator for DALRO. Named one of AfriPOP’s Top Five Female Theatre Makers in South Africa, last year she was also nominated for a Naledi Theatre Award.

Photo ::

Dotji Photography



Artslink.co.za

CELEBRATING 20 YEARS OF SUPPORT FOR DEVELOPMENT



The Arts & Culture Trust (ACT) is South Africa's premier independent arts funding and development agency. The primary aim of ACT is to increase the amount of funding available for arts and culture initiatives, and to apply these funds to innovative, sustainable projects that make a meaningful contribution to society. ACT provides funding for all expressions of arts and culture, including literature, music, visual art, theatre and dance, and the support extends to festivals, community arts initiatives, arts management, arts education and arts administration. It embraces all aspects of arts and culture advancement such as training, the creative process, and the development of sustainable infrastructure.

1994 – 2014



ACT.ORG.ZA

ACT CELEBRATES 20 YEARS

THE ARTS & CULTURE TRUST, ALSO KNOWN TO MANY ARTS PRACTITIONERS SIMPLY AS ACT, HAS BEEN SUPPORTING AND INSPIRING SOUTH AFRICAN CREATIVITY SINCE 1994. THE TRUST BOASTS A PROUD TRACK-RECORD OF SUPPORTING MORE THAN 800 ARTS AND CULTURE PROJECTS ACROSS SOUTH AFRICA, TO THE VALUE OF MORE THAN R20 MILLION OVER THE PAST 20 YEARS. ACT CHAIRPERSON MELISSA GOBA REFLECTS ON THE ORGANISATION'S ACHIEVEMENTS:

:: *Melissa Goba*



ACT has consistently attracted and provided funding for the sustainable development and growth of arts, culture and heritage in South Africa. This is actualised through mutually beneficial partnerships between the corporate, public and cultural sectors, focused on making a positive difference to the lives of all South Africans. To some degree, we have also achieved our goal of establishing a self-sustaining perpetual fund for the development of arts, culture and heritage.

Projecting the needs and the role of the sector is at the core of our endeavours, and has been for many years. The major strategic shift in 2008, when the Trust adopted a programmatic approach, substantiates this. The economic crisis of 2008 and rapid changes in the funding environment necessitated a review of the organisation's operations and activities. It is imperative for any worthy cause, organisation or business, not only those with limited resources, to evaluate and maximise its impact. It was, and still is, vital for ACT to apply funds strategically to ensure optimum results.

Through the support of existing organisations and new interesting initiatives, ACT enabled projects and activities, which might not have developed without support from the Trust

for the past 20 years. The organisation has been praised for adding to the vibrancy and dynamism of the cultural sector in external evaluations and surveys.

ACT beneficiaries report that a grant from the Trust is seen as an endorsement of their work and, in many instances, was used to attract other funding. Reports included that support from ACT boosts other forms of funding and, in the case of some small initiatives, allows them to develop to a point where they can network with other partners and create synergies that strengthen them and reduce their vulnerability.

ACT has also assisted numerous organisations with acquiring financial statements, enabling them to access funding from other sources, which is not available without good financial systems and records in place. ACT further enabled some fledging organisations to grow and develop, in some cases from a one-person initiative to an organisation and, in others, to expand the organisation's reach and impact.

ACT funds have supported training programmes and the transfer of skills to trainees who might later be offered employment. They have also enabled development of materials that benefit schools, curriculum developers, libraries and other organisations. New skills have been developed in both adults and children.

The transfer of skills in administration and management has also been funded. In addition, funds have enabled the creation of employment opportunities or the continuation of employment of practitioners. Many of the activities and organisations funded have had an outreach component, ensuring that arts and culture reaches as many communities as possible, as well as bringing together disparate ideas and cultures.

While celebrating ACT's accomplishments over the past 20 years, we are excited about the future too. The current Board of Trustees has chartered a dynamic map for the future. To mark this milestone the Trust will be implementing a number of exciting projects and activities. The launch of ACT's upgraded interactive website will kick-off our official celebrations. We are very excited about implementing our fresh communications strategy across a number of digital platforms as well as launching a brand new ACT Lifetime Achievement Award.

During 2014, ACT will partner for the third time with UJ Arts & Culture (Advancement) in planning the arts and culture conference that will be presented on 9 and 10 March 2015. The thematic approach has all of us at ACT very excited. We look forward to exploring entrepreneurship and its relationship to artists and arts and culture. This conference topic might be seen as inducing self-censorship of the act of creation itself, and there are those among the arts community who vehemently oppose the commercialisation of the creative process, which is one of the reasons it is vital to interrogate social, economic and cultural entrepreneurship.

I conclude with the wisdom of Nobel Prize winner Anatole France: "To accomplish great things we must not only act, but also dream; not only plan, but also believe." May the Arts & Culture Trust see many more years of dreaming and believing! ■

:: MELISSA GOBA is a curator, writer and runs the Assylem Atelje studio/project space. Her key interests include a multi-disciplinary approach to the arts that sees collaborations between a wide scope of arts practitioners as a way of extending different subcultures, experiences and audiences.

ON THE ROAD

REVOLUTION

M M X I V

P R E S E N T E D B Y

UJ ARTS & CULTURE

A D V A N C E M E N T

● pppeeeaaaccccee

*By Darren O'Donnell
Directed by Alby Michaels
Performed by an all-star UJ Alumnicast
Featuring Matt Counihan, Motalaji Ditodi and
Thabo Motsepe
Venue: NG Kerk Hall*

● THE BOY WHO
WALKED INTO THE
WORLD

*By Robin Malan
Directed by Motalaji Ditodi
A UJ student-production
Venue: Rehearsal Room*

● WHAT THE WATER
GAVE ME

*By Rehana Abrahams
Directed by Jade Bowers
Performed by Chesha Hlatshwayo*

Permitted by Creative Maity

Venue: NG Kerk Hall

National Arts Festival, Grahamstown

3-13 JULY

See www.nationalartsfestival.co.za for more information.

2014

JANUARY

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APRIL

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FEBRUARY

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MAY

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AUGUST

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JUNE

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SEPTEMBER

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DECEMBER

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Photo ::
Robert Hamlin

THE COLONY

:: Robert Hamblin

HAMBLIN HAPPILY SIDESTEPS THE WORD 'ARTIST' BY CALLING HIMSELF A PHOTOGRAPHER. THIS KIND OF CRITICAL STANCE IS EVIDENT IN HIS BODY OF WORK. HIS INTERROGATION OF MALENESS AND SYSTEMS OF POWER IS EVIDENT IN HIS OEUVRE, AND RUNS THROUGH MOST OF HIS EXHIBITIONS. PRESENTED IN A NON-DOCUMENTARY STYLE, WITH STRONG CONCEPTUAL UNDERPINNINGS, HIS WORK ALLOWS FOR HIS MULTIPLE INFLUENCES TO SHAPE THESE IMAGES.

Robert was born in Johannesburg. His early career saw him working in theatres and television studios while he also steadily built up bodies of fine art to critical acclaim. He confesses that painters and actors have had much influence on how he thinks and works. In 2010 he moved to Cape Town, where he was a founding member of an

organisation that fights for the rights of transgender persons. Here, theories of gender and the contexts of human rights became an important focus. During this time he also changed his gender from female to male, a transition that strongly influenced his perspective on maleness and notions of patriarchy.

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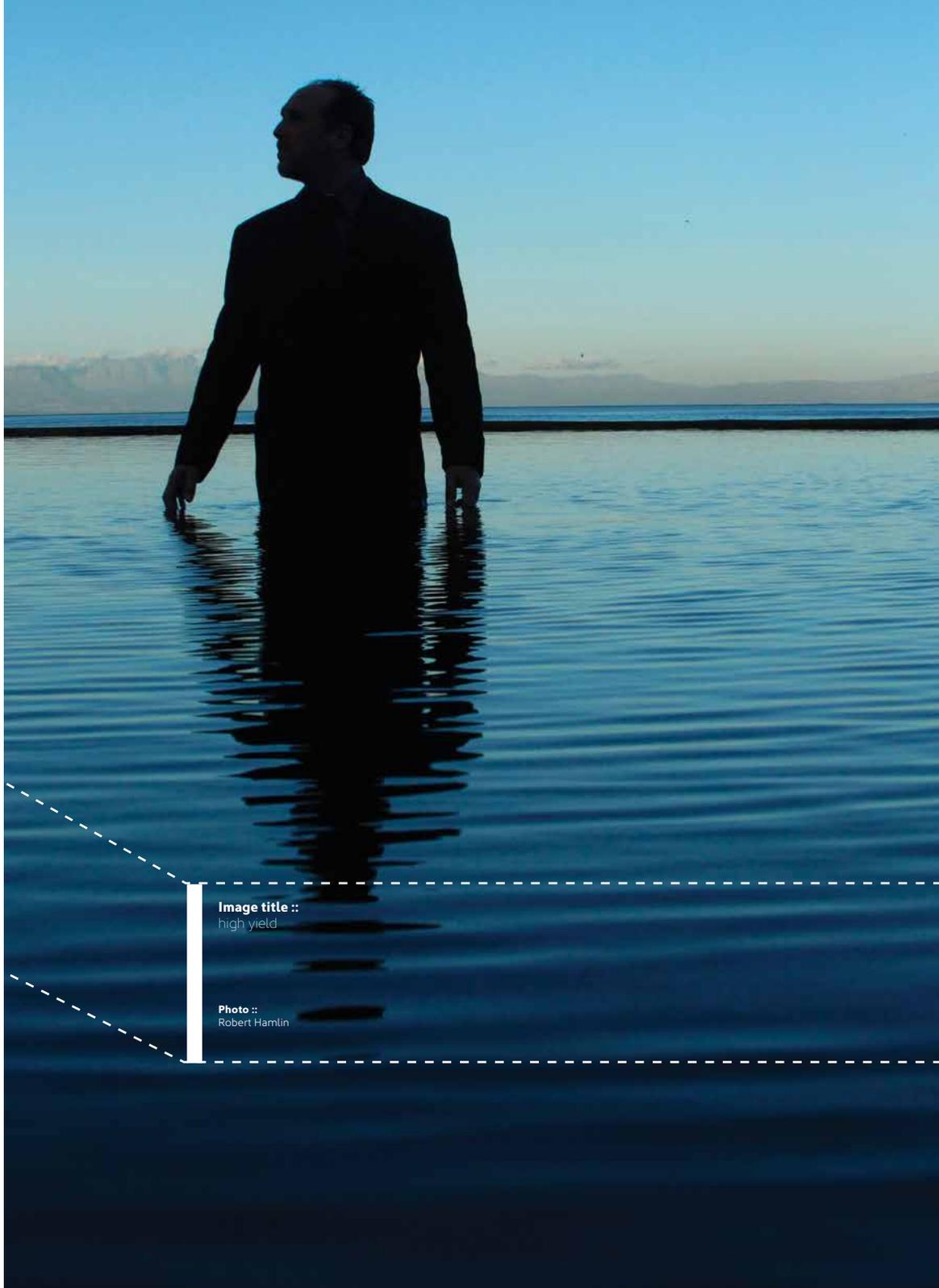


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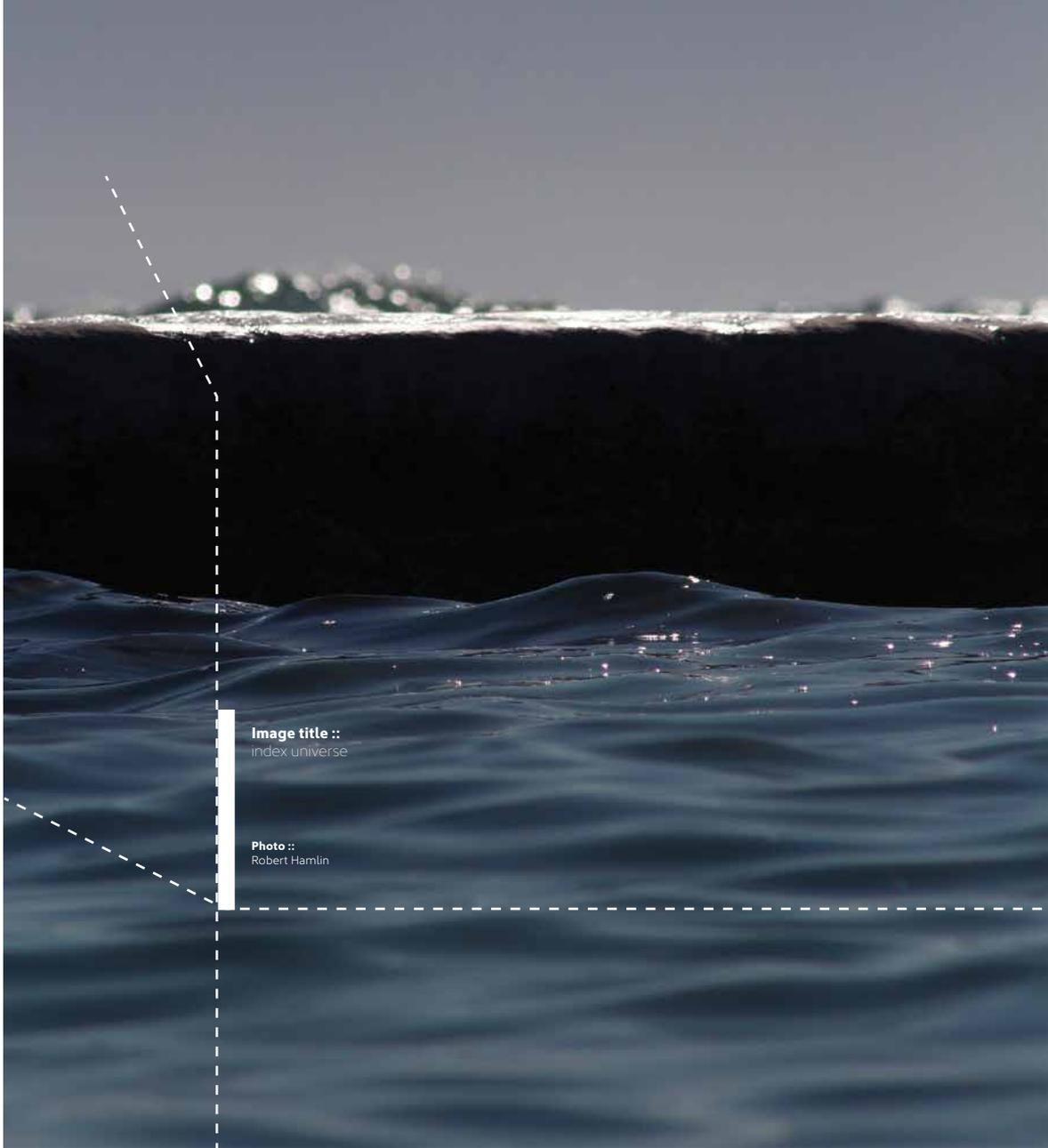


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Robert Hamlin



THE OCCUPY MOVEMENT IS AN
INTERNATIONAL MOVEMENT
PROTESTING HOW THE GLOBAL
FINANCIAL SYSTEM CONTROLS
THE WORLD ...

In 2012 he dedicated himself to his fine art photography full time, and has since exhibited both in South Africa and internationally. He kicked off with the exhibition *The Sistaaz Hood* – a project with transgender sex workers – (aka “...*when you’re feeling like a lady...*”). The exhibition was hugely popular and was nominated for a Kanna Award. This body of work was quickly followed up with *The Colony (Under Construct)*, which is the first phase of a larger body of work. Shot during the winter months of 2013, *The Colony (Under Construct)* is a series of photographs of a wall in an ocean rock pool close to his home. Many of the images also depict looming figures of suited men and their fractured reflections in the mirror-like water. “People see water in the images. I am more interested in that long stone wall people built in the water”, says Hamblin. This first phase of the work is a metaphor speaking to constructed ideas of maleness and possibly the questioning thereof. “I am a staunch supporter of feminist learning, but as a man I also have a desire to see more than just the deconstruction of masculinity in society. I am longing for a time where men have the ability and freedom to express identity without the necessary confines of power and gender roles and categories of sexual orientation.”

The second phase of *The Colony* will be exhibited at UJ Art Gallery later this year.

The Colony – *Occupy gazes at the wall in the water from a different angle and continues to explore the outlines of the suited male.* Conceptually, the work is juxtaposed with the Occupy Movement. The Occupy Movement is an international movement protesting how the global financial system controls the world in a way that disproportionately benefits a minority and is clearly unstable and unsustainable.

“Looking at maleness and notions of patriarchy, I am now interested in capital and how that engages these issues. I chose the Occupy Movement to conceptually accompany this work because I think revolutionaries and dissidents often hold seeds to the answers we seek for a changing world. I want the images of the water and the suits to make this conversation.”

Hamblin’s solo exhibition, *The Colony*, is the lead exhibition for UJ Arts & Culture’s *THATSO-LGBTI #TRANS** Festival and opens in the UJ Gallery on the Kingsway Campus on 08 October 2014.

Hamblin currently resides in Muizenberg with his partner Sally and is working on three different ongoing projects. He also volunteers at the organisation SWEAT, which is concerned with human rights and the decriminalisation of sex work. ■



SPOTLIGHT ON

:: Motlatji Ditodi and
The Boy Who Walked Into The World

A YOUNG MAN WALKS INTO THE POLICE STATION OF A SMALL COUNTRY TOWN. LUCKY HAS BEEN BROUGHT UP IN A SMALL RURAL BLACK COMMUNITY. BUT IS HE REALLY BLACK? ...ISSUES OF IDENTITY AND BELONGING CROWD IN ON LUCKY, WHO IS THROWN OFF BALANCE BY THE PUBLICITY SURROUNDING HIM, YET ENJOYS THE ATTENTION AND SUDDEN 'CELEBRITY' THIS BRINGS. IN THE END, WHO IS LUCKY? AND CAN LUCKY COPE WITH BEING LUCKY? MOTLATJI DITODI DIRECTS ROBIN MALAN'S *THE BOY WHO WALKED INTO THE WORLD*.

Adapted from his novel *The Story of Lucky Simelane*, the play poses two very pertinent questions in relation to UJ Arts & Culture (Advancement)'s REVOJUTION^{MMXIV}: who was Lucky and what does it mean to be African? Although inspired by the story of Happy Sindane, Malan is careful to point out that both play and novel are works of fiction. "The thoughts and feelings and words of the fictional character of Lucky Simelane should not be taken [as] those of Happy," he cautions in a note prefacing the novel.

Last year Motlatji Ditodi was recognised by The Arts & Culture trust (ACT) with an impACT award for 2013. She directed Malan's *Romeo 'n' Juliet Unplugged* for UJ Arts & Culture (Advancement) last year. The production toured to schools in Johannesburg and was also presented on the Student Theatre Programme at the National Arts Festival, Grahamstown.

An actress, performer, voice artist, singer and emerging director, she has a very distinct voice and vision. She is passionate about the performing arts and is committed to playing a role in growing and developing the sector. Her many talents are matched by an acute intelligence and a keen intellect. As a learner she performed in school productions and musicals. After matric she did a B.A. in Audiovisual Production Management at UJ where she participated in a range of arts and culture activities, including the UJ Choir as well as UJ Arts' student drama, dance and musical productions. Ditodi is a quick study, rehearsing two characters in only three weeks for the Promusica production of Arthur Miller's *The Crucible*. Having trained and experimented with several accents, she was the natural choice to play Tituba. She also played the role of

Mary Warren. She has been an assistant director for several UJ Arts & Culture (Advancement) productions including K.Sello Duiker's *The Quiet Violence of Dreams*, SA Shorts and *Little Shop of Horrors*. She also directed a UJ Arts staged reading of Gideon van Eeden's *Myth of Andrew and Jo*. She has worked for Red Pepper Pictures, acted in SABC 2's *Askies*, as Nombulelo and as Thembi in *Zone 14* on SABC 1, and in the short film *Southern Cross*, she played the character of Lerato.

Most recently Motlatji was seen on *Kota Life Crisis* (Mzansi Magic) in the role of Baby. Earlier this year she was also treading the boards at the Suidoosterfees in *The Good Candidate*. "So far 2014 has been interesting, challenging and rewarding," she says. "I am deeply grateful to be blessed with the opportunities that have come my way. Being back at UJ always revives me and I am totally in favour of the new UJ Arts strategy [to] increase student engagement in our work, and for arts and culture to play a pivotal role in UJ's learning and living community."

Motlatji confesses that she is slightly terrified of all her commitments on the UJ programme for this year but she is a firm believer in biting off more than you can chew, and then chewing it anyway! *You go Mo!* ■

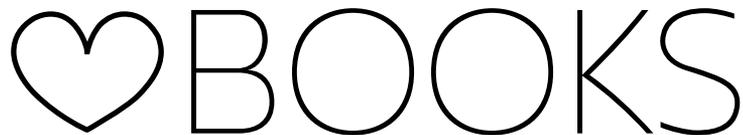


:: Motlatji Ditodi

Photo ::
Jan Potgieter

Left ::
THE BOY WHO WALKED INTO THE WORLD was inspired by the story of Happy Sindane, a white boy who claimed to have been abducted and raised by a black woman.

Photo :: Jan Potgieter



THE LITERATURE OF LIBERATION

:: C.A. Davids

Nadine Gordimer. Wally Serote. Njabulo Ndebele. J.M. Coetzee. Andre Brink. Alex Laguma. Athol Fugard. Chrys Van Wyk. Zakes Mda. Breyten Breytenbach. We know these names – or maybe we should – because their words were a fusillade aimed at apartheid. Each of these writers, in some way, stood against a system by lifting the detail on ordinary lives, stressing the brutality of life beneath apartheid, or, through their bold criticism of the government of the day.

It has been twenty years since liberation was attained and our literature, as well as the dialogue between writers, has naturally shifted. I recently joined the conversation when my novel, *The Blacks of Cape Town*, was launched at the University of Johannesburg's evocative space, the Arts Centre Theatre. From my vantage point these two decades later, and in the shade of many, I want to try and peg what has changed because the necessity of how this interceding period has shaped our literature, and the imaginative realm, says something about who we, as South Africans, are. After all, it has been two decades in which radical change was expected and in some ways this has been met – a once banned organisation is our government. But what about the great expectations for freedom of most

South Africans, once dutifully reproduced in our writings? Or, the antithetical fears about the future that met liberation?

What cannot go unnoticed is the variety and sheer quantity of new works being produced. Under the rights of freedom, imaginations have been set loose and South African publishing lists bulge with different literary styles and genres that include the speculative fictions of Sarah Lotz and Louis Greenberg (authors in their own right who also write as S.L. Grey), the erotica of Helena S. Paige (Sarah Lotz, Paige Nick and Helen Moffett), female slanted works by Cynthia Jele, historical fiction by Claire Robertson, Sifizo Mzobe and Zukiswa Wanner's entertaining social critiques, autobiographical fiction by Dominique Botha and other finely wrought prose by writers like Damon Galgut, Imraan Coovadia, Ivan Vladislavic, Yewande Omotoso, Zoë Wicomb, Achmat Dangor, Thando Mqolozana and Henrietta Rose-Innes. Or the exquisite poetry of Rustum Kozain.

From Lauren Beukes's internationally lauded science fiction to Margie Orford and Deon Meyer's crime writings, some continue to find audiences worldwide. Does the immense wave of crime writings and its concomitant book purchases in part reflect a mentality of fear

and loss of control in this new epoch? Or is it a creative but realistic take on a country that has inordinately high levels of crime?

Perhaps one of the most marked changes over the arc of two decades is that writers feel less compelled to focus predominantly or solely on the political, and are freer to explore topics and styles that would have been out of sync in a country whose government was at odds with the bulk of its citizens.

Non-fiction too has entered a new era with a range of books filling up best seller lists and book shelves alike. Autobiographies, cookbooks, lifestyle manuals, re-tellings of history, or tomes that deconstruct and analyse almost every detail of our contemporary politics – there is no shortage of writing.

While non-fiction appears unburdened, crossing multiple boundaries, it is often claimed of late that the need for fiction that delves into the past or which is political or consciously works against unresolved injustices, has become eroded. Some new voices of SA fiction demur with this notion though: Karen Jayes, Niq Mhlongo, Marli Roode, Anthony Schneider, Karen Jennings, Kgebetle Moele and Patrick Flanery have all recently penned novels that remind us that we have not thrown off the past and its consequences, neither are the unmet dreams of freedom dormant (not to mention recent publications by Achmat Dangor, Nadine Gordimer, Andre Brink and Zakes Mda).

While the fiction writer's domain will always be primarily that of the creative imagination, fiction is also a barometer of social flux, and like many recent works of non-fiction, perhaps it occasionally holds us all to account. ■

Photo ::
Micah Naidoo



C.A. DAVIDS



The Blacks of Cape Town

A NOVEL

“superb debut novel”

– MAIL & GUARDIAN

“an astonishingly brilliant debut. Strikingly written, it piercingly illuminates South Africa’s failure to transcend apartheid’s racial categories.”

– AERODROME

“thoughtful, carefully constructed, often poetic”

– SLIPNET

“brilliantly written debut novel”

– THE CON

“A new voice in South African literature”

– THE WITNESS



ARTS &
CULTURE
TRUST

CELEBRATING 20 YEARS 1994-2014

THE BLACKS OF CAPE TOWN
WAS PUBLISHED BY MODJAJI BOOKS
SUPPORTED BY THE ARTS & CULTURE TRUST
www.modjajibooks.co.za

UJ CAN YOU DANCE?

PRIZES
TO BE WON!

COMPETITION

PRESENTED BY

UJ ARTS & CULTURE

WITH THE FORGOTTEN ANGLE THEATRE COLLABORATIVE

REVOLUTION

M M X I V

FINALS 13 SEP
ARTS CENTRE
THEATRE

AUDITIONS
15, 16, 22
+ 23 MAY

CALLING ALL UJ STUDENTS
BALLERINA GIRLS **
B-BOYS ** DANCE CREWS **
CONTEMPORARY SOLOISTS
If you can crunk or you got da funk,
whatever your dance style, training
or passion, strut your stuff on
stage for the biggest inter-campus
showdown UJ has ever seen!





MAKING CON COWAN
THEATRE WORK

:: *Alby Michaels*

WHEN YOU GO TO UJ'S STATE-OF-THE-ART ARTS CENTRE THEATRE WITH ITS SLEEK BLACK TILES, POLISHED CONCRETE AND ÜBER-COOL NEW DELI – YOU CAN EXPECT ‘AN EVENING AT THE THEATRE,’ IN THE CLASSICAL SENSE. LOCATED ON THE KINGSWAY CAMPUS, THIS 436-SEATER THEATRE IS HOME TO UJ PRODUCTIONS AS WELL THE BEST OF LOCAL AND INTERNATIONAL VISITING PRODUCTIONS, CONCERTS, CONFERENCES AND THE LIKE. NOW WHEN YOU GO TO THE CON COWAN THEATRE LOCATED ON THE BUNTING ROAD CAMPUS, THE EXPERIENCE IS A WHOLE LOT GRITTIER – BUT AWESOME ALL THE SAME.

Images ::

Con Cowan
Theatre Production
Photos

Photos ::

Jan Potgieter and
The Forgotten Angle
Theatre Collaborative



The space is not without its challenges but when I direct shows in the Con, the trade-off is being able to create work that is intimate, delicate and nuanced in a way that's just not possible to achieve in grander spaces like the Arts Centre Theatre.

Above ::
Charles Conrad 'Con' Cowan after whom the UJ Con Cowan Theatre was named.

Photo :: UJ Arts & Culture Archive

Some audiences prefer one to the other for various reasons but it's probably just a question of taste and the kind of experience you prefer – or are up for – that particular night. But for me it is also about the kind of space that is the best fit for whatever I am working on. Look, it's easier creating work at Kingsway because there are far fewer technical restrictions and limitations. But the Con has a certain magic of its own. And married to that magic is a curious history, which is inextricably bound up with a certain gentleman whose first name was Charles, but whose friends called him Con.

Charles Conrad 'Con' Cowan was born in Newcastle-on-Tyne, England, in 1887 and moved to Johannesburg in 1902. In 1911 he founded what later became the Burlington Printing Co. (Pty.) Ltd., of which he was chairman. For thirty years he served on the Executive Committee of the Associated Master Printers Association of the Transvaal and was President from 1946–1954. He took an interest in public life, serving on the Committee of the Governor-General's National War Fund and on the Governing Body of the King Edward VII School for twenty years, part of which time he served as Chairman. He was a member of the

Witwatersrand School Board and served as Chairman for eleven years.

The Con Cowan Junior High School in Bunting Road, Auckland Park was named after him. He was an elder of the Presbyterian Church of South Africa for over fifty years, remaining a member of the Session until his death on 10 April 1967. The Con Cowan Junior High School was incorporated into the Goudstad College of Education (1961), Technikon Witwatersrand (TWR) (1987) and the University of Johannesburg (UJ) (2005).

Throughout all the changes, the original school building retained the name and is currently known as the Con Cowan Building. In the midst of those changes the old school hall in the building metamorphosed into the quaint 180-seater Con Cowan Theatre. With raked seating, a control box, a box office, storage and technical equipment, the Con is not only the home of drama at UJ but also the home and heart of UJ Arts & Culture (Advancement) *THATSOGAY*, which has a history of its own and, like the space which it lives in, continues to morph as living things do ... ▀



:: Alby Michaels

Photo ::
Jan Potgieter



Globeflight

**PINK LOERIE
MARDI GRAS &
ARTS FESTIVAL**

in association with **BAREFOOT WINE**
WED 30.04.2014 - SUN 04.05.2014

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GENDERQUERING THE ARTS

**REVO
LUTION**
M M X I V

SEP TO OCT 2014

  UNIVERSITY OF JOHANNESBURG ARTS & CULTURE  @UJARTSCENTRE





ART CET ERA

UJ COMMISSIONED A STEEL SCULPTURE (2011, 107 × 107 CM) BY ARTIST, MARCO CIANFANELLI, WHICH INCORPORATES THIS QUOTE BY ARCHBISHOP TUTU. THE SCULPTURE WHICH NOW FORMS PART OF THE UJ ARTS COLLECTION IS ON PERMANENT DISPLAY AT THE ENTRANCE TO THE COUNCIL CHAMBERS OF THE MADIBENG BUILDING ON THE KINGSWAY CAMPUS.

Knowledge, truth
and beauty cannot
be shackled forever
– ultimately they will
triumph ...

:: Emeritus Archbishop
Desmond Tutu



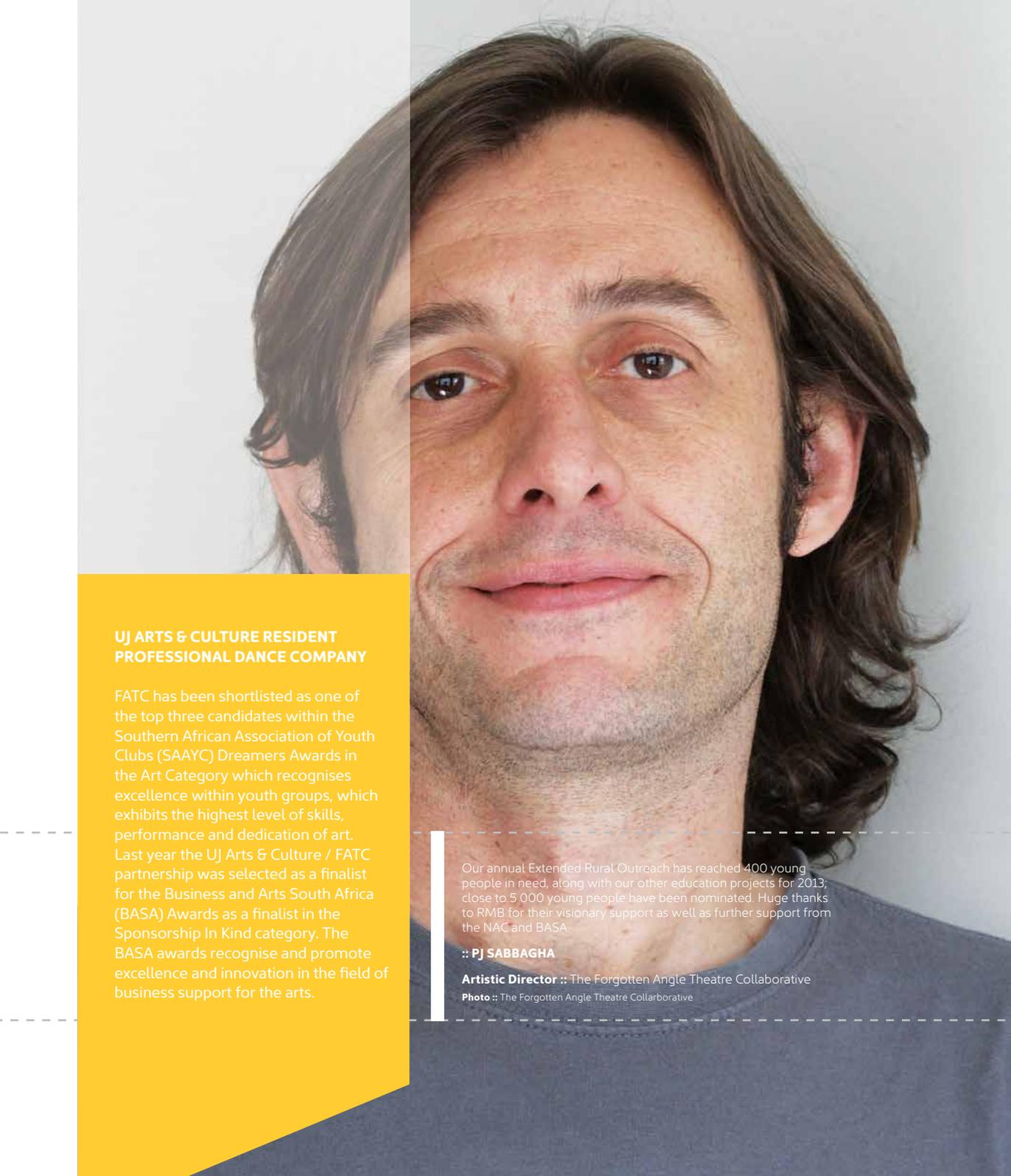
“I should be working with Arts & Culture because I’m like that: colourful creative, expressive. The Alumni portfolio is challenging but I’m excited about the diversity of ideas and the new integrated communications campaign we are poised to roll out.”
- Nandipha Madadasana

Senior Alumni Coordinator ::
UJ Alumni Affairs (Advancement)

Photo :: Jan Potgieter



Nandi hails from the Free State. She joins UJ Advancement fresh from the Cape Peninsula University of Technology (CPUT) where she was Alumni Relations Officer for nearly seven years. She is an extrovert but she also loves quiet intimate spaces because they revive her creative juices.

A close-up portrait of a man with long, wavy brown hair and a slight smile. He is wearing a dark blue t-shirt. The background is a plain, light-colored wall. A vertical yellow bar is on the left side of the image, and a horizontal dashed line is near the bottom.

UJ ARTS & CULTURE RESIDENT PROFESSIONAL DANCE COMPANY

FATC has been shortlisted as one of the top three candidates within the Southern African Association of Youth Clubs (SAAYC) Dreamers Awards in the Art Category which recognises excellence within youth groups, which exhibits the highest level of skills, performance and dedication of art. Last year the UJ Arts & Culture / FATC partnership was selected as a finalist for the Business and Arts South Africa (BASA) Awards as a finalist in the Sponsorship In Kind category. The BASA awards recognise and promote excellence and innovation in the field of business support for the arts.

Our annual Extended Rural Outreach has reached 400 young people in need, along with our other education projects for 2013; close to 5 000 young people have been nominated. Huge thanks to RMB for their visionary support as well as further support from the NAC and BASA.

:: PJ SABBAGHA

Artistic Director :: The Forgotten Angle Theatre Collaborative

Photo :: The Forgotten Angle Theatre Collaborative



Born in 1992, he is a member of the UJ Choir. Sibusiso started singing at the age of 10 as a soprano at Arbor Park Primary School and later in Newcastle High School Senior Choir as a tenor under the baton of Sonja van Amstel and Anthea Hibbert. He was a member of a small vocal ensemble Cantare Giocososo, and of the Northern KwaZulu-Natal Youth Choir under the baton of William Silk. Prior to his selection to the UJ Choir, he had no formal individual voice training.

On 14 March 2014, on his 22nd birthday, Sibusiso Blessing Ngobese, will perform at his own graduation ceremony as a soloist, where he will be awarded a UJ B.Com Economics and Econometrics degree CUM LAUDE.

Photo :: Jan Potgieter



My constant interaction with the public and with corporate players has inculcated a sense of versatility in me. I have a ferocious drive to make things happen rather than just letting them happen. I am always prepared to learn without compromising my assertiveness and decisiveness. That is why I am working at UJ Arts & Culture!

:: SUZAN HLAHANE

Client Liaison Officer: UJ Arts & Culture (Advancement)

Originally from the Vaal Triangle, Suzan has been with UJ (from the former TWR) for over 10 years as a Cultural Officer based on the Bunting Road Campus. Earlier this year she relocated to Arts Centre on the Kingsway Campus in her new role.



The MACE Excellence Awards recognise excellence among South African higher education institutes focusing on sound marketing and communication principles. UJ received multiple awards for the Be Clear campaign, including a special Merit Award and taking first place for Integrated Campaigns and Projects, Advertising: New Media, Skills Awards for Design and Creativity and Innovation, Outdoor and Print Advertising.

With the Be Clear campaign, UJ set out to assist young people in making the right decisions at the right time, in order to ensure a successful future within the South African higher education system. We are really proud that the campaign made a real difference and that it was both recognised internationally with an IABC Gold Quill Award, and now among its peer institutions nationally.

:: LESMARIE BENTLEY-STEYN

Senior Manager: UJ Marketing and Branding (Advancement)

Photos :: Jan Potgieter



Aleta Michaletos conceived and executed a symbolic portrait of Nelson Mandela, titled *Rebirth* as part of a solo exhibition entitled *Drawing Attention to Transformation and Regeneration* (Pretoria Art Museum, 1994). The work earned her a United Nations Art and Philatelic Award in 1994 which was presented to her at the U.N. Headquarters in New York, USA. *Rebirth* contains various symbolic elements, superimposed in green, black and yellow, such as seven doves of peace, a black hawk as well as a suggestion of an outline of Southern Africa.

REBIRTH: Aquarelle
on paper 450 x
400mm (inner), 1994

:: Aleta Michaletos



ON THE COVER

WORLD'S LARGEST MADIBA PORTRAIT

On the 18th of July 2013 Paul Blomkamp's painting of Madiba was shown on the largest HD screen in Times Square New York to celebrate his 95th birthday. This was a fitting platform for the world's largest portrait of the great father of South African democracy.

According to Blomkamp, "The Mandela painting (along with the paintings of Richard Branson and Oprah Winfrey), was created as a spearhead to launch the 'Mandela Head in the Karoo Project', which will measure 50 x 50 kilometres. This will require the planting of millions upon millions of indigenous Karoo shrubs and trees arranged in such a way as to depict an exact image of the head of Nelson Mandela. This 'Head' will be viewed from space and images relayed back to Earth via satellite will be animated resulting in a 'Head' that is constantly alive and living.

"The Head will become a growing, living memorial to the qualities this great soul has shared with us: love, compassion, forgiveness, tolerance and acceptance of every man, no matter how different he may be from the other."

Blomkamp seeks to paint the invisible. At age ten Blomkamp's hero was Paul Klee, not so much because of his beautiful paintings but because of a few simple words he said: "I am here to make the invisible visible". His paintings are about energy, invisible energy, which he sees move and sparkle around him, just as surely as he sees the sun dancing on the surface of the sea. He says: "There are no words to describe the invisible I see. There is just the painting. I paint in a sacred place. A place free from race or culture. Free from religion or philosophy. A place free from any definition of who I am. I paint in the 'clouds of unknowing', as an old 14th century monk said, 'when you are in the clouds of unknowing then everything is illuminated'."

Although primarily a painter, he also became fascinated with the art of stained glass window-making in his early twenties. Disregarding the traditional methods used, he interpreted this medium in his designs as coloured light. This led to him being awarded a number of stained glass commissions; however he now concentrates exclusively on his painting. ▀

Left :: A full-body portrait of artist, Paul Blomkamp showing the scale of his Madiba portrait. Paul's works are available to view on Facebook and some of his larger works are on display at Graham Fine Art, 68 Hobart Road Bryanston.

Photo ::
Manie Grove

KULICHA KALENDA

[SCHOOLS TOUR]

Jade Bowers Design & Management in association with DALRO and supported by UJ Arts & Culture (Advancement) presents

ihAMLET

Adapted by Robin Malan
Directed by Jade Bowers

Shakespeare's longest play condensed into 60 minutes. With flashes of Hamlet's wild wit and playful humour, this unique version of the play was adapted by Robin Malan, unfolds entirely from Hamlet's perspective and is performed by one actor. Tracking the prince's transition from deep melancholy to unhinged passion, and charting the course of real and feigned madness from overwhelming grief to seething rage, the play explores themes of treachery, revenge, incest, integrity and moral corruption. For bookings and enquiries call 011 712 8330 or email: theatricals@dalro.co.za.

[FESTIVAL]

Drama for Life (DFL) presents

WHAT'S MISSING IS YOU

Your health, Your LIFE: Human Rights and Social Justice Season 2014

Wits University

17-20 MAR

The Human Rights and Social Justice Season 2014 is designed to engage both students and staff in an effort to launch striking spaces of dialogue about the significance of mental health within an academic environment. Plays, installations and workshops will highlight the multifaceted aspects of mental health and illnesses. Free admission. For more info: Ayanda.khala@gmail.com or 083 288 0500. www.dramaforlife.co.za

[EXHIBITION]

UJ Arts & Culture (Advancement) presents

THE SHEPHERD PRINCIPLE

Georgia Papageorge Solo Exhibition

Gallery

5 MAR-9 APR

A commercial highway will cross the Northern Serengeti, which will destroy the greatest migration on earth. Reasons given for the construction of the road are that it will connect people near the Kenya/Tanzania border and Lake Victoria with the commercial eastern section of the country. The symbolic vehicle that Papageorge has chosen to transform into a 'protective/healing' ritual is the Southern Cross Constellation. Known as the Crux, the Southern Cross migrates across Southern Hemisphere skies and has been the traditional 'shepherd' to

travellers over the millennia. As a scientific stellar reality that migrates daily across a great arc in Southern Hemisphere skies, the constructed installation of this star system becomes a ritual protective act that travels between Botswana, Tanzania and as far as the equator in Kenya.

[EXHIBITION]

The Faculty of Art, Design and Architecture, UJ Library and the Jack Ginsberg Collection of Artists' Books present

TEXTures

The Archives and Special Collections, Doornfontein Campus Library, Ground floor, John Orr Building

6 MAR-18 APR :: 08:00 TO 16:00

(CLOSED ON WEEKENDS AND PUBLIC HOLIDAYS)

An exhibition of texts, textures and structure in artists' books. For more information call 011 559 6882 or email riettez@uj.ac.za.

[MUSIC]

Johannesburg Youth Orchestra Company presents

WOZANI – DISCOVER THE ORCHESTRA

Arts Centre Theatre

16 MAR :: 15:00

The Johannesburg Youth Symphonic Wind Band and the Johannesburg Youth Orchestra will present a mixed programme of classical music, music from the movies, light music and South African music. Included in the programme will be demonstrations of all the instruments of the orchestra, making this an ideal event for families and anyone considering learning an orchestral instrument. Bookings: 011 484 1257 or info@orchestracompany.org.za

[MUSIC]

Johannesburg Youth Orchestra Company presents

JOHANNESBURG YOUTH ORCHESTRA AND CAPE PHILHARMONIC YOUTH ORCHESTRA IN CONCERT

Arts Centre Theatre

21 MAR :: 10:00

Two of the finest youth orchestras in the country share the stage in an exciting mixed concert. Each orchestra will present a short programme of its own before coming together to present some combined items. Bookings: 011 484 1257 or info@orchestracompany.org.za

[DRAMA]

UJ Arts & Culture (Advancement) presents

WHAT THE WATER GAVE ME

By Rehane Abrahams
Directed by Jade Bowers
Designed by Jo Glanville
Performed by Cherae Halley

Con Cowan Theatre

9-12 APRIL :: 19:30

The first in a totem-trilogy, this powerful piece of authentically South African theatre is an elemental exploration, which digs up gestures and stories that have been buried in the darkness of Cape Town's history. Flowing from lush stories of ancient majicks to gritty tales of urban terror, the play traces the stories of four characters and a storyteller who weaves their worlds together. Through the resources of imagination, the characters

are able to transfigure their existing realities. This is theatre with emphasis on transformation and the corporeal.

[DRAMA]

UJ Arts & Culture (Advancement) presents

MARAT/SADE

By Peter Weiss
English translation by Adrian Mitchell
Directed by Alby Michaels

Arts Centre Theatre

11–26 APRIL :: 20:00

MARAT/SADE is a bloody and unrelenting depiction of class struggle and human suffering, which asks whether true revolution comes from changing society or changing oneself. Set in the historical Charenton Asylum, *Marat/Sade* is almost entirely a “play within a play”. The main story takes place on July 13, 1808, after the French Revolution; the play directed by the Marquis de Sade within the story takes place during the Revolution, in the middle of 1793, culminating in the assassination of Jean-Paul Marat (which took place on July 13, 1793), then quickly brings the audience up to the original date (1808). The actors are the inmates of the asylum, and the nurses and supervisors occasionally step in to restore order.

[DRAMA]

Think Theatre presents

Shakespeare's OTHELLO

Director: Clare Mortimer

Arts Centre Theatre

5–16 MAY 2013 :: 09:00 & 12:00

14 MAY :: 19:00

Think Theatre's acclaimed staging of Shakespeare's *Othello* is geared towards secondary school learners

studying this classic tragedy as a set work. The production is directed by the award-winning actress, Clare Mortimer, who is also an accomplished writer and experienced English teacher. With its pivotal themes of racism, love, jealousy and betrayal, the play remains powerfully relevant to today's audiences.

[EXHIBITION]

UJ Arts & Culture (Advancement) presents

DECONSTRUCTING DOGMA

:: Group Exhibition curated by Prof. Karen von Veh (UJ Faculty of Art, Design and Architecture – FADA)

Gallery

7–28 MAY

Selected artists address the ways in which religious iconography has been bound up with the regulation of society, construction of gender and racial identities, political and social change, political abuse of power and social violence. It features works by Diane Victor, Wim Botha, Conrad Botes, Majak Bredell, Christine Dixie, Christiaan Diedericks, Gordon Froud, Lawrence Lemaona, Jack McInnes and Derek Zietsman.

[APPLIED THEATRE]

UJ Arts & Culture (Advancement) presents

THE TRUTH ABOUT YOU

By Grace Meadows & Denzel Edgar
Directed by Grace Meadows
Performed by Motlatji Ditodi

Experimental Theatre

22 AND 23 MAY :: 19:00

THE TRUTH ABOUT YOU uses the personification of AIDS as a metaphor to not only present a fresh outlook on the HIV-centred discourse, but also to explore, analyse and probe

the psychology that revolves around the virus, and to activate the mind to promote new ways of thinking.

[EXHIBITION]

UJ Arts & Culture (Advancement) in collaboration with the George Bizos SAHETI Scholarship and Bursary Fund and Liliesleaf presents

LILIESLEAF LONG TABLE DINNER

Liliesleaf, Rivonia

14 JUNE

Print portfolio, exhibition, long table dinner and auction.

Twelve lawyers defended the twelve accused in the Rivonia trial. Fifty years later twelve top South African artists will honour these lawyers through their artworks.

[EXHIBITION]

UJ Arts & Culture (Advancement) in collaboration with MTN SA Foundation and the Limpopo Arts and Culture Association present

JACKSON HLUNGWANI

Retrospective

18 JUNE–16 JULY

To show support and involvement in the South African Art community, the MTN SA Foundation funds and curates prestigious exhibitions of South African and African art. The Foundation aims to bring a comprehensive exhibition of work, together with an education programme and published literature, to the UJ Art Gallery between 18 June and 16 July 2014.

[COMEDY]

K*KFUNNY

Con Cowan Theater

MONTHLY

Hosted by Comedy Central & Vuzu Star, Nina Hastie, the shows will be held on the last Wednesday of each month (or thereabouts) featuring a variety of comedic acts such as Mashabela Galane, Jason Goliath, Pule (Skothane), Donovan Goliath, Sifiso Nene (Comics Choice Audience choice Award winner 2012, 2013), Tumi Morake and many more.

[DRAMA TOUR]

THE REVOLUTION ON THE ROAD

UJ Arts & Culture (Advancement) presents the following productions at the National Arts Festival, Grahamstown:

pppeeeaaaccceee

By Darren O'Donnell
Directed by Alby Michaels
Performed by an all-star UJ Alumini cast featuring Matt Counihan, Motlatji Ditodi and Thato Motsepe.

THE BOY WHO WALKED INTO THE WORLD

By Robin Malan
Directed by Motlatji Ditodi
A UJ student-production

WHAT THE WATER GAVE ME

By Rehane Abrahams
Directed by Jade Bowers
Performed by Cherae Halley

3–13 JULY

See www.nationalartsfestival.co.za for venues, bookings and further details.

UJ STRATEGIC COMMUNICATION: ADVANCEMENT

Publications Suite

Art Much? forms part of the UJ Advancement Strategic Communication Publications Suite.

The goal of Strategic Communication is to build the UJ brand through effective internal and external communication campaigns. The unit supports the corporate mission, policy and goals of the University as well as its marketing activities for maximum impact.



UJ ADVANCEMENT

MILCHO DAMIANOV :: Executive Director: Advancement

BARRY BALDEO :: UJFM: Station Manager

LESMARIE BENTLEY-STEYN :: Senior Manager:
Brand and Marketing

KAREN COETZEE :: Senior Manager: Development

FLIPPE JACOBS :: Finance Business Partner

ZODWA MAGWENZI :: Senior Manager:
Strategic Partnerships & Alumni

NANDIPHA MADADASANA :: Senior Co-ordinator: Alumni

MICHAEL MOAFURIWA :: HR Business Partner

RUDI PETERSEN :: Senior Manager: Strategic Relations

AN-LI THERON :: Senior Manager:
Communications (Acting)

ARTS & CULTURE

ASHRAF JOHAARDIEN :: Head

ANNALI DEMPSEY :: Curator

RENETTE BOUWER :: Choirmaster

GRACE MEADOWS :: Performing Arts Producer

JC LAURENT :: Manager: Theatres & Maintenance

JEANINE PAULSEN :: Manager: Finance & Administration

ALBY MICHAELS :: Performing Arts Officer (APK & APB)

SIZWE MOLOKO :: Technical Officer

NEO MOTSWAGAE :: Cultural Officer (SWC)

MZWANDILE MENZIWA-KAHLABA :: Cultural Officer (DFC)

SUZAN HLAHANE :: Client Liaison Officer

PRECIOUS MAPUTLE :: Marketing Officer

TITUS RAKGOATHE :: Gallery Assistant

THOMAS MOKOATEDI :: Gallery Assistant

DARROLL FOURIE :: Auditorium Officer

The views and opinions expressed in this publication are those of the contributors and do not necessarily reflect the official policy or position of the University of Johannesburg. Unless otherwise stated, tickets are available from Computicket. Information is correct at the time of going to print. Details subject to change without notification. The University of Johannesburg cannot be held responsible for the consequence of any actions taken as a result of information provided in this publication.



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let's get fresh

All our food is freshly prepared daily and made with natural ingredients. Ranging from hearty indulgences to light refreshments, the deli to you offers a healthy fresh approach to hungry campus minds.

Open Mon - Fri at the UJ Arts Centre—Kingsway Campus

www.theforum.co.za | 011 559 3996

UJ ARTS & CULTURE CAMPUS PROGRAMMES

A variety of cultural activities are offered on all four UJ campuses. Practical experience, as well as performance in a range of genres (in addition to community engagement initiatives) is available to UJ students, staff, alumni and the general public. Contact the relevant cultural office for details:

Soweto: 011 559 5678

Doornfontein: 011 559 6959

Bunting Road: 011 559 1309

Kingsway: 011 559 4674

UJ Arts & Culture produces and presents world-class student and professional arts programmes aligned to the UJ vision of an international university of choice, anchored in Africa, dynamically shaping the future.

UJ ARTS CENTRE

[Theatre, Gallery & Dance Studios]

UJ Kingsway Campus, Corner of Kingsway Avenue and University Road, Auckland Park

GPS COORDINATES ::

-26.182804, 28.000213

DIRECTIONS FROM SANDTON ::

Take the M1 (South) split. From the M1 (South) take the Empire Road off-ramp and turn right. At the T-junction turn right into Kingsway. Pass the SABC on your left. Pass Campus Square Mall on your right. Cross over University Road, but keep left. Immediately after the intersection turn left into the Kingsway Campus. After entering the gate turn right immediately to reach the UJ Arts Centre. Park and go up the wheelchair ramp or stairs.

UJ EXPERIMENTAL THEATRE

UJ Kingsway Campus, Corner of Kingsway Avenue and University Road, Auckland Park

GPS COORDINATES ::

-26.182804, 28.000213

DIRECTIONS FROM SANDTON ::

Take the M1 (South) split. From the M1 (South) take the Empire Road off-ramp and turn right. At the T-junction turn right into Kingsway. Pass the SABC on your left. Pass Campus Square Mall on your right. At the next traffic light, turn left University Road. At the roundabout, turn right into Ditton Avenue. At the following roundabout, enter the campus at Gate 2. Park, enter the main building on the main floor and go left. At the UJ Sanlam Auditorium, take the stairs or the elevator to E-Ring G. The UJ Experimental Theatre is in E-Ring G16.

UJ CON COWAN THEATRE

UJ Bunting Road Campus, Bunting Road, Auckland Park

GPS COORDINATES ::

-26.105706, 27.595743

DIRECTIONS FROM SANDTON ::

Take the M1 South toward Johannesburg. Take exit 13 for Empire Road toward R55/ Johannesburg. Turn right onto Empire Rd. Turn left onto Barry Hertzog Avenue. Cross over Owl Street and continue along Annet Road, passing the gas works on your left. At the next traffic light, turn right onto Bunting Road and enter the campus. The theatre is on the right, at the main pedestrian crossing on the campus.

PATRONS WITH DISABILITIES

Limited facilities for wheelchairs are available. Should you require assistance in this regard, please call 011 559 4674 for further details and to ensure staff availability should assistance be required.

LATECOMERS

Patrons cannot be admitted after the start of performances. Latecomers may be seated at the discretion of the Front-of-House Manager at an appropriate interval during the performance.

VENUE-HIRE

UJ Arts & Culture venues are available for hire subject to availability. For further information or to submit an enquiry call 011 559 4674 or email ujarts@uj.ac.za.

UJ VISION, MISSION AND VALUES

— VISION —

An international university of choice, anchored in Africa, dynamically shaping the future

— MISSION —

Inspiring its community to transform and serve humanity through innovation and the collaborative pursuit of knowledge

— VALUES —

IMAGINATION

- Shaping the future
- Thinking independently
- Developing a cosmopolitan identity
- Exhibiting ambition and drive
- Adopting entrepreneurial approaches

CONVERSATION

- Learning together from our diversity
- Making wise decisions collectively
- Engaging meaningfully with one another
- Displaying mutual respect
- Leading consultatively

REGENERATION

- Developing sustainably through creative contribution
- Introspecting for renewal
- Innovating for the common good
- Making positive change
- Taking advantage of overlooked opportunities

ETHICAL FOUNDATION

- Learning together from our diversity
- Making wise decisions collectively
- Engaging meaningfully with one another
- Displaying mutual respect
- Leading consultatively (ubuntu)*

* UBUNTU,

which means humanness in the Nguni languages of southern Africa, is the idea that a person achieves excellence insofar as she shares a way of life with others and cares for their quality of life.



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