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Grace, beauty and strength in Johannesburg Youth Ballet's NAF production

YOUR GUIDE TO WHAT'S HOT

IN CHILLY GRAHAMSTOWN

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#CREATIVECURRENCIES

Accessing opportunities in an expanding marketplace: The ACT | UJ Arts & Culture Conference 2013



UJ students perform in *The Wave* as part of SA Shorts which premiered at Student Theatre Festival in 2012. See them this year in *Romeo 'n' Juliet Unplugged*

Photo :: Jan Potgieter





For your entertainment

STEP ON TO THE UJ ORANGE CARPET

ASHRAF JOHAARDIEN
 Head: UJ Arts & Culture
 University of Johannesburg

I am a fan of doing a thousand things in one day, seeing more shows than most people see in a year, and buying stuff you're unlikely to find anywhere else on the planet. If you are anything at all like me, then the National Arts Festival is just the place for you.

Whenever I find myself at the Festival, it feels like I have been transported through the back of a cupboard into some Narnia-like netherworld... cold and blustery, yes... but over the years, the now-familiar cast of creature-characters inevitably leave me feeling warm and fuzzy inside; the street kids with their white painted faces, the Village Green along which its hippies peddle their wares, a veritable parade of pierced, tattooed and bejewelled artists, performers, wannabes, along with true-blue celebrities who have come from every corner of the country to take over the town.

My first encounter with the National Arts Festival was as a student performer. I played the role of a mute street kid in *Suij*, a 1993 University of Cape Town Drama production on The Fringe which played to magnificent full houses in Christ Church Hall on Speke Street. The experience left such an indelible impression on me that it clearly must account for how and when the Festival bug first bit. The following year I came back in another student production. The year after that I returned just to watch the shows. I've been back more than a few times since. And twenty years later, I can honestly say, it's just as awesome to be there now as it was that very first time, albeit with a UJ Arts & Culture hat on to warm my now-greying head.

Two things make this year's Festival unique for UJ Arts & Culture: we make our professional debut on the Main and share the programme with a host of partners and friends. The Johannesburg Youth Orchestra (JYO) and the Forgotten Angle Theatre Collaborative (FATC), both resident at UJ Arts & Culture, are presenting works. Productions by our friends to look out for include the Johannesburg Youth Ballet's *Hansel and Gretel*, dance and drama productions by the National School of the Arts and *Untitled #310*, composed by Francisco Lopez, all of which we are proud to be supporting.

UJ Arts & Culture makes its second ever appearance at The Student Theatre Festival with Robin Malan's

Romeo 'n' Juliet Unplugged which features a cast of UJ students directed by Motlatji Ditodi. And finally, our proudest moment: Tom Coash's haunting play *Cry Havoc*, directed by the oh-so able Alby Michaels, with designs by the inimitable Angela Nemov, marks UJ Arts & Culture's first fully professional NAF Main Stage production. That's a total of almost 30 performances spanning the period of the Festival. We feature all of them in the pages that follow, so read on. ■

Happy festival everyone!

UJ ARTS & CULTURE MAKES ITS SECOND EVER APPEARANCE AT THE STUDENT THEATRE FESTIVAL WITH *ROMEO 'N' JULIET UNPLUGGED* AND OUR PROUDEST MOMENT: TOM COASH'S HAUNTING PLAY *CRY HAVOC*, DIRECTED BY THE OH-SO ABLE ALBY MICHAELS...

Left: Ashraf Johaardi
 Bottom: Alby Michaels
 Photos: Jan Potgieter



UJ Arts & Culture
 & THE NATIONAL ARTS
 FESTIVAL GRAHAMSTOWN
 PRESENTS

CRY HAVOC

5 JUL 20.30
 6 JUL 14.00/18.30
 7 JUL 11.00/14.00

BY Tom Coash
 DIRECTED BY Alby Michaels
 WITH David Dennis | Brenda Radloff | Gopala Chetty

AT THE RHODES BOX THEATRE

national arts festival UNIVERSITY OF JOHANNESBURG

UJ Arts & Culture
& THE NATIONAL ARTS
FESTIVAL GRAHAMSTOWN
PRESENTS

Romeo 'n' Juliet unplugged

ADAPTED BY ROBIN MALAN

30 JUN
11.30
02 JUL
21.30

REHEARSAL
ROOM
75 MINS
R60

DIRECTOR
Motlatji
Ditodi

DESIGNER
Jade
Bowers

ARTISTIC ADVISOR
Roy
Sargeant

South African
Post Office

We deliver, whatever it takes.



Left: Ismail Mahomed
Photo: Sarah Pickering

Festival foreword

:: ISMAIL MAHOMED

The current leadership and management team of UJ Arts & Culture (University of Johannesburg) is giving a dynamic injection to the arts sector. Innovative partnerships and bold new initiatives are at the forefront of the way in which they are constructively engaging both artists and audiences. The initiative undertaken by the UJ Arts & Culture comes as a refreshing energiser to stimulate the arts community to explore new ways of engagement and to grow the creative economies of South Africa.

This year, UJ Arts & Culture will make a strong impression at the National Arts Festival. It will present its own productions (*Cry Havoc* and *Romeo 'n' Juliet Unplugged*), as well as

demonstrate its vibrant association with a number of other productions. An exciting feature is that UJ Arts & Culture's broad range of partnerships is across professional, student and youth projects in as much as they intersect across various art genres. More importantly, the productions from the UJ stable also demonstrate a fierce courage to engage with both artistic content, and with how art is made. There is absolutely no doubt that the aggressive determination that underlines the UJ Arts & Culture's vision will be noticed by other artists, audiences, media and funders. It is from this kind of energy that many of us who work in the arts sector draw our inspiration. It gives us hope that all is not gloomy, despite the many challenges we experience.

I am confident that UJ Arts & Culture will have a fulfilling experience at the Festival. I am equally confident that our audiences will take note of the UJ brand. Hats off to the University of Johannesburg leadership for backing the UJ Arts & Culture management team and for their championing spirit to make university-run theatres become significant roleplayers that can stimulate the creative economies of South Africa. ■

♥ **Ismail Mahomed is the Artistic Director of the National Arts Festival, Grahamstown. An award-winning arts administrator, arts commentator, accomplished playwright and critic, his professional roles include former Senior Cultural Specialist for the US Consulate, Director of the Witbank Civic Theatre and Creative Arts Workshop.**

Festival firsts

TAKING TO THE STAGE AT THE FESTIVAL

:: GRACE MEADOWS

FABU
LOUS
NESS

Firsts are important. First love. A first date. Your first kiss. Do you remember them? Of course you do. Firsts are important because they mark experiences that shape us, who we are and what we become in an unknown, unknowable future. For 39 years the National Arts Festival has been the premiere platform for a multitude of firsts, which have shaped us as artists and audiences; firsts which will continue to shape the future of arts and culture in South Africa...

More than a decade ago, as a Performing Arts student at Wits, I had my first Grahamstown Festival experience. I only really remember it as intermittent flashbacks. What I do remember is that it was awesome. Which I guess explains why I have come back pretty much every year since then – either as a festival-goer, performer or producer.

Last year, with my Performing Arts Manager hat on, I produced a Festival first for UJ Arts & Culture: the world premiere of *SA Shorts* at the Student Theatre Festival, as well as a tour of our hugely successful *Alice Who?* at The Fringe. And this year I find myself back with another Festival first; Producer of *Cry Havoc*, UJ Arts & Culture's first ever, fully-professional production on the Main.

This publication is also a first – and was inspired by yet another first: the fact that both our resident companies (The Forgotten Angle Theatre Collaborative and The Johannesburg Youth Orchestra (JYO)) are at the Festival this year – and that we have so many friends on the programme. Noteworthy friends like The National School of the Arts, whose dancers we featured in our UJ dance *Desdemona* earlier this year, grace (yes, that's my name!) the programme. I am super-excited to see

them strut their stuff. These learners along with 40 young dancers from the Johannesburg Youth Ballet (yet another valued UJ partner) are representative of yet another group of firsts, namely new performers taking to the stage at the Festival for the very first time! Now how awesome a first is that?! And last, but so not least, UJ Arts & Culture's debut appearance at the National Schools Festival drives home our development agenda.

And so, in the same way that Francisco Lopez invites to put on a blindfold for his *Untitled #310* project (supported by UJ, naturally) we invite you (no – we dare you!) to do the same: trust the unknown! Join us on a magical fantastic journey of discovery to amazing places we are visiting for the very first time. And as you navigate a precarious pathway through a never-ending range of theatrical experiences on offer, remember to keep fresh, make it festive and see us (and our friends) first! ■

♥ **Grace Meadows is the Senior Manager: Performing Arts Manager for UJ Arts & Culture (University of Johannesburg). A creative producer, drama for life practitioner, arts educator in human rights (applied drama) she conducted her MA research towards a poetics for Theatre as Activism.**



Right: Grace Meadows
Photo: Jan Potgieter

Left: Motlatji Ditodi
Photo: Courtesy of JPM





Right: Gopala Chetty as Mohammed in *Cry Havoc*
Photo: Jan Potgieter

Bottom right: Designer Angela Nemov teams up with Alby Michaels on *Cry Havoc*
Photo: Courtesy of Ms Nemov

ON TOUR

LEADERS. MADE TO LAST

RETHINK EDUCATION. REINVENT YOURSELF.

UNIVERSITY OF JOHANNESBURG

You probably know that at the University of Johannesburg we groom leaders. What you may not know is that at UJ Soweto Campus we offer a variety of diplomas, degrees and post graduate programmes to prepare leaders of the future in many of the fields that South Africa needs. And you can choose what you want to do from the Faculty of Economic and Financial Sciences, Faculty of Education, Faculty of Humanities or the Faculty of Management.

So if you want to shape your future, call UJ Soweto Campus today on 011 559 4555.

Applications close on 27 September 2013, 12:00

UJ Champs

ASSOCIATE DIRECTORS ALBY MICHAELS AND MOTLATJI DITODI FLY THE ORANGE FLAG FOR UJ ON THE MAIN STAGE AND AT THE STUDENT THEATRE FESTIVAL

:: PRECIOUS MAPUTLE

UJ Arts & Culture is at the National Arts Festival with two very different plays, which explore the dangers of love: *Cry Havoc* by Tom Coash and *Romeo 'n' Juliet Unplugged* adapted by Robin Malan.

The military order "Havoc" was a signal given to the English military forces in the Middle Ages to direct the soldiers to pillaging and chaos. Shakespeare used the phrase in several of his plays but the most widely-recognised iteration is perhaps from his play, *Julius Caesar*. After Caesar's murder, Antony regrets the course he has taken and predicts that war is sure to follow.

:: Antony ::

Blood and destruction shall be so in use / And dreadful objects so familiar / That mothers shall but smile when they behold / Their infants quarter'd with the hands of war; / All pity choked with custom of fell deeds: / And Caesar's spirit, ranging for revenge, / With Ate by his side come hot from hell, / Shall in these confines with a monarch's voice / Cry 'Havoc,' and let slip the dogs of war; / That this foul deed shall smell above the earth / With carrion men, groaning for burial.

With this as a context for the title framing the play, *Cry Havoc* is set in present-day Cairo and tells the unnerving East-West love story of a naive British writer, Nicholas, and an Egyptian university student, Mohammed, who live covertly as lovers. Surrounded by poverty, religious fundamentalism, and political repression, these educated, morally-centred, yet disenfranchised men pursue divergent paths toward escape and extremism.

The critics referred to the recent UJ Arts & Culture production of *Equus* as 'a gallopping success'. The show, which played to capacity audiences in the quirky Con Cowan Theatre on the Bunting Road campus of UJ, featured a mix of industry professionals and UJ students. The production also marked the first creative collaboration between Alby Michaels and award-winning Cape Town based designer, Angela Nemov. This is the same team that has been commissioned to tackle *Cry Havoc* for UJ Arts & Culture's Grahamstown Festival production, along with

Oliver Hauser as lighting designer and a cast featuring David Dennis, Brenda Radloff and Gopala Chetty.

According to Nemov, she was studying directing when she began to realise that all she really cared about was what the work looked like: "I couldn't really be bothered with directorial aspects such as narrative and the actors making sense," she says. "I was always just concerned with shapes and the light and the body in space and the relationship of all the visual elements. So I started designing for all the other directors on the course and realised I had found what I wanted to do. That was in 2003 and I have been designing sets and costumes ever since." Commenting on working with Michaels she adds, "Working with Alby was effortless. I really enjoyed him; he is so driven and passionate but still completely open to my impulses and ideas." At the Student Theatre Festival, actress and emerging director Motlatji Ditodi, nominated for a Naledi Award for Best Breakthrough Performance for her role in *The Miser*, is in the director's seat with *Romeo 'n' Juliet Unplugged*. Production designs are by Jade Bowers, another Naledi Award nominee for *HAMLET*, which Bowers designed last year.

CRY HAVOC IS SET IN PRESENT-DAY CAIRO AND TELLS THE UNNERVING EAST-WEST LOVE STORY OF A NAIVE BRITISH WRITER, NICHOLAS, AND AN EGYPTIAN UNIVERSITY STUDENT, MOHAMMED, WHO LIVE COVERTLY AS LOVERS.

This is a 75-minute condensing of the play, instead of 'the full works'. Hence, the 'unplugged': this is the acoustic version, without the full-on electronics," explains Malan. "It focuses on the five young people who lose their lives in the course of the play: the two 'star-crossed

ROMEO 'N' JULIET UNPLUGGED IS A 75-MINUTE CONDENSING OF THE PLAY, INSTEAD OF 'THE FULL WORKS'.

lovers Romeo and Juliet, Mercutio, Tybalt, and Paris. None of these young people needed to die. Were their deaths the result of accidents, mistakes, cross-purposes, thoughtless revenge, or 'destiny'? Does it matter why they died? Then, or now? These questions will arise from the foregrounding of these characters in this collage of the play. A number of scenes will be played almost in full, rather than attempting a gallop through the entire play. But the scenes selected will throw a focused light on the promise of these young lives, and therefore the pity of their young deaths. Were their deaths futile? Or does Shakespeare at least enshrine them in resolution, in reconciliation? Do the young have to die before the elders can take hands?"

Ditodi believes that directing is storytelling, which she is very comfortable with, and accomplished at. "We all know this classic but what excites me about directing this version is that it's fast-paced, witty, and sexy," she says. Ditodi has been an assistant director for several UJ Arts & Culture productions including K. Sello Duiker's *The Quiet Violence of Dreams*, *SA Shorts* and *Little Shop of Horrors*. She also directed a staged reading of Gideon van Eeden's *Myth of Andrew and Jo*. Theatre luminary, Roy Sargeant, has been brought on board as Artistic Advisor for the production. ■

♥ *Cry Havoc* will be performed in the Rhodes Box Theatre, Grahamstown on Friday 5 July at 14:00 and 20:30, on Saturday 6 July at 14:00 and 18:30, and on Sunday 7 July at 11:00 and 14:00.

♥ *Romeo 'n' Juliet Unplugged* has two performances in the Rehearsal Room, Monument Building, Grahamstown on Sunday 30 June at 11:00 and Tuesday 2 July at 21:30.

▶ www.uj.ac.za/arts



From Tchaikovsky to James Bond

JOHANNESBURG'S FINEST YOUNG MUSICIANS PRESENT AN EXCITING PROGRAMME. JOHANNESBURG'S FINEST YOUNG MUSICIANS PRESENT AN EXCITING PROGRAMME.

:: SUSAN RENDALL

Johannesburg's finest young musicians conducted by Eddie Clayton, present an exciting programme including a diverse range of works, ranging from Tchaikovsky to the James Bond Medley.

The essence of Russia is mystery, intrigue and breath-taking beauty – and that's exactly what festival-goers can expect from the programme presented by the Johannesburg Youth Orchestra (JYO). Under the baton of Eddie Clayton, a 60-piece orchestra of dynamic young musicians aged 12–25 years are guaranteed to thrill, delight and amaze!

The JYO is one of the senior ensembles of the Johannesburg Youth Orchestra Company (JYOC). Established in 1998 and now operating in Soweto, Johannesburg, Evaton and Sebokeng, the JYOC responds to the needs of the youth in all communities by providing a centre of musical

excellence in orchestral training and a meeting place for over 600 young people with musical aspirations. Programmes include individual instrumental tuition, orchestral and ensemble training as well as skills-development through a teacher training and mentorship programme.

"The value of music training is undeniable," says CEO Susan Rendell. "Children who learn music have an advantage over their peers in terms of emotional, intellectual, cognitive skills and abilities," she explains. Through giving young people opportunities to learn, create and participate in music making, the JYOC builds people's internal capacity to reach their potential. ■

♥ The JYO perform in the Cathedral on 1 and 2 July at 17:00. Tickets are R40, R35 and R30.

▶ www.jyoc.org.za

Forgotten Angle's Fana

INDUMBA

:: TAMARA REDDY

Last year Fana Albert Tshabalala, the 2013 Standard Bank Young Artist for Dance, joined Forgotten Angle Theatre Collaborative (FATC) as a professional company member and now the company is set to premier his new work *Indumba* at this year's National Arts Festival.

Tshabalala started his career within the performing industry by being involved in different community groups such as Vuku Zenzele Cultural Group (Assistant Director), Songqoba Cultural Group (Performer), Pheelo Dance Company (Dancer), Motswako Performing Artists (Performer) and he was a Dance director for Vuka African Artists. He also worked with Vaal Sounds Chorus as a dancer. He was accepted as a student at Moving into Dance Mophatong (MIDM) and as part of his studies, he choreographed a solo dance work entitled *As it is two in one* (which he also performed as part of the Dance Umbrella's *Stepping Stones* in 2007). The following year he presented his solo entitled *Ukunxanwa* at Dance Umbrella. In 2009 and 2010 he had the opportunity to work with European choreographer Michel Kelemenis over a period of six months. Working with Kelemenis he performed the role of Anatom in *L'Amoureuse de Monsieur Musclic*, which toured around France. Tshabalala also worked with Kelemenis on the solo piece *That side*. In 2011, he choreographed the group work *Fractured* with the MIDM professional company. He performed another solo entitled *Une Rupture* in France at the Klap maison pour la Danse/Kelemenis & cie and Centre choregraphique national de Caen/Basse-Normandie.

FATC is a leading South African contemporary dance company under the visionary leadership of Artistic Director, PJ Sabbagha. The Company is in residence at the Con Cowan Theatre on the Bunting Road Campus of UJ, as UJ Arts & Culture's very first Resident Professional Contemporary Dance Company.

The concept for *Indumba* (which is the word for a traditional healer's consultation room), was inspired by information Tshabalala read in a

work a work by Paul Granjon about a cleansing ceremony in Mozambique, and how such a cleansing ceremony brought a change in the mental and physical health of the veterans who were involved in the civil war. With this as a point of departure the artistic statement for *Indumba* reads:

Bodies will enter the space which was created to purify the mind, body and the soul. The cleansing process will take place at each moment spent in that place. Every individual cleansing

process will be appreciated and acknowledged for what it is in order for bodies to learn from each other without being judgemental.

Bodies will follow the inner voice that is constantly guiding and feeding them on what to do, but most of the time it chooses not to listen and end up with regrets. The body will give the inner voice the space and time to take over, and a chance to connect with the other voice in space to see if we'll live with regrets. In this space there's no right or wrong but every moment is appreciated for what it is and what it can be...

Reflecting on being the 2013 Standard Bank Young Artist for Dance recipient, Tshabalala said it was a new beginning in his career and that it would create more opportunities for him as an artist. He believes that the award will also show people that there is hope in the future of dance. ■

♥ *Indumba* is presented by FATC in association with the National Arts Festival and Standard Bank Young Artist Fana Tshabalala. The production is choreographed by Fana Tshabalala and will be performed in the Rhodes Theatre on Saturday 6 July at 12:00 and 16:00 and on Sunday 7 July at 14:00 and 18:30 with music composed by Nicholas Aphane, lighting by Thabo Pule and costumes by Sasha Ehlers. The performers are Fana Tshabalala, Irven Teme, Thulani Chauke, Thami Majela, Nosiphiwo Samente, Thabo Kobeli, Chariston van Rooyen and the Company is The Forgotten Angle Theatre Collaborative. Full price tickets are R55.00 and student tickets are R45.00.

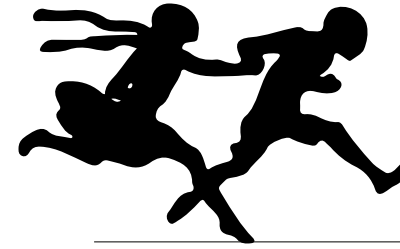
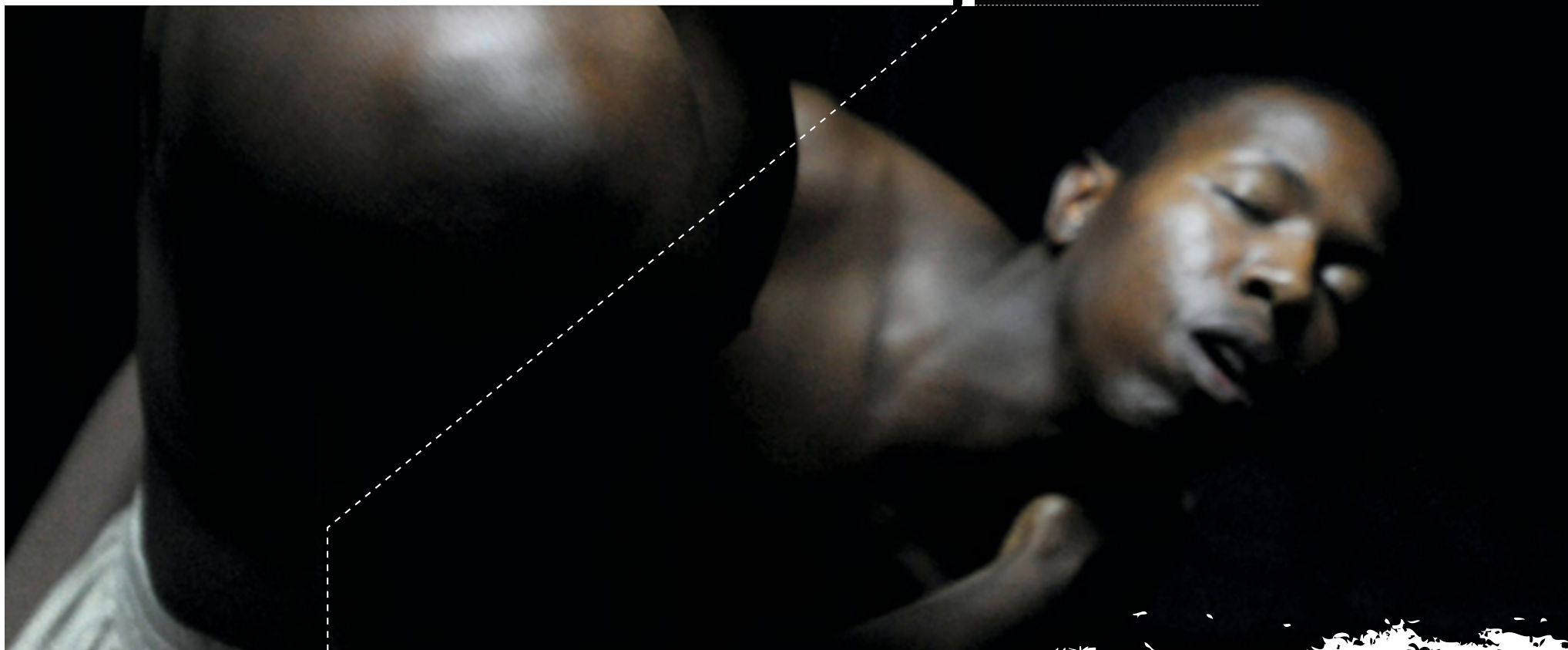
♥ Funded by The National Lottery Distribution Fund, The Forgotten Angle Theatre Collaborative is a dance company in residence with UJ Arts & Culture, University of Johannesburg.

^ www.forgottenangle.co.za



Top: Fana Albert Tshabalala
Photo: Adam McConnachie

Left and Bottom: Images courtesy of FATC



Hansel and Gretel

GRACE, BEAUTY AND STRENGTH IN JOHANNESBURG YOUTH BALLET'S NAF PRODUCTION

:: BRENDA RADLOFF

The goal of the Johannesburg Youth Ballet (JYB) is to give young dancers of all races and socio-economic backgrounds an opportunity to develop their art and skills, and to work and perform in a professionally-run company.

Hansel and Gretel, with its strong message of hope and survival, testifies to the timeless truth that love and courage will always overcome hate and malice. Composer Nik Sakellarides reflects on his original composition for the piece:

"Grace, beauty, strength, elegance, perseverance, discipline, gentleness and passion are qualities that appeal to me. It is these qualities that I see mirrored in ballet. In finding some of the sound palette for *Hansel and Gretel*, I have found myself going back in my mind to Wartburg and the plaintive strains of Herr Burma's accordion. It always somehow managed to cut through the cacophony of the characteristically shrill break time games. The sound of the accordion is now strongly associated with my childhood, and must have helped feed my deep love of melody and the emotional cadence of East European folk music. I have to admit that these early memories of the piano accordion have come to the fore when writing this particular score. To see the JYB dancers rehearsing to the music I have composed is a completely moving experience. But to know that I'm a part of the soundtrack of their lives moves me so much more. ■

♥ *Hansel and Gretel* is presented by JYB in association with the National Arts Festival. The production is choreographed by Mark Hawkins and composed by Nik Sakellarides, with designs by Andrew Botha. The production runs in the Guy Butler Theatre, Monument building on Thursday 27 June at 19:00 and Friday 28 June 11:00 and 19:00. Full price tickets are R90, R85 and R80. Tickets for students and scholars are R70, R75 and R70.

^ www.jyb.co.za



NSA@NAF

THE NATIONAL SCHOOL OF THE ARTS (NSA) DRAMA DEPARTMENT PRESENTS AN EXISTENTIAL

The National School of the Arts (NSA) Drama Department presents an existential double-bill and a rich heritage of dance styles is presented by the NSA Dance Department:

The National School of the Arts stands impressively on the summit of Hoofd Street in Braamfontein, Johannesburg. A historically and culturally rich high school, borne out of the amalgamation of The Johannesburg Art, Ballet, Drama and Music School and Hoërskool Die Kruijn in 1987, it is a magnet for young learners who want to study the arts. It is in this environment that these fledgling artists are given expansive wings to fly. It is a place where their dreams and creative aspirations are nurtured and given sound academic foundations. The exacting disciplines of Art, Dance, Drama and Music are the four gates of admission to the National School of the Arts. The school attracts gifted learners from all over South Africa, many of whom take advantage of the excellent hostel, which offers comfortable single room accommodation.

Dance Spectrum showcases the NSA learners in a programme of classical ballet, contemporary, Spanish and Afro-Fusion. *Minkus Variations*, choreographed by Manuel Norambuena and Sarah Hurter, celebrates the traditional classical ballet heritage epitomised by the music of the great Russian Imperial Ballet composer, Ludwig Minkus. *Pictures of Africa* conjures images of nature and the vast beauty of the African landscape. Choreographed by Lauren Jones, *Pictures of Africa*

expresses the essence of ubuntu – I am because of who we all are – and shows in narrative dance that no matter our form, shape, colour or creed that we can stand united under our South African flag. In a clever confluence of cultures, Gillian Bonegio uses the *kwela* as the musical score for the opening of her Spanish programme. This is followed by a Flamenco Tango *La Mari Morena*.

Written and directed by Nondumiso Msimanga and choreographed by Roger Lambert the NSA Drama Department's double-bill comprises *Velvet Bean* (subtitled a cure for disease) and *E=mc2* (a jocular look at the theory of relativity)...

THE EXACTING DISCIPLINES OF ART, DANCE, DRAMA AND MUSIC ARE THE FOUR GATES OF ADMISSION TO THE NATIONAL SCHOOL OF THE ARTS.

The cast of *Velvet Bean* are young dramatic arts students, selected for their ability to transform into the chosen personas from Oliver Sacks' *Awakenings*. They performed at the *Detours* Festival at Wits University where they were the only high school participants, and reportedly the only cast that drew tearful responses from their audience. These young

performers incorporate their own desire into their characterisations of the young women and men (even children) who were taken by *encephalitis lethargica*. The disease stripped them of the power to carry out their goals even though the will to do so was present. They were stopped in their tracks by the sleeping sickness and then the 'miracle drug' in the pharmaceutical form of the velvet bean finally woke them after decades of immobility.

E=mc2 uses the story of young Einstein as a metaphor for a necessary re-defining of the denotation of the terms 'dance' or 'drama' in our country; towards the 'new' space of 'dramatic movement'. The author of one of Einstein's biographies warns that it is impossible to foresee the results of what you do. The only thing to do (he says ironically) is to take absolutely 'no action'. Albert Einstein was distinctly different in his creative thought-processes than other children who had been trained to think like machines in his native country. The formula *E=mc2* was revolutionary as it shifted existing perceptions on the matrix of the world. Motion is defined as an 'act or process of changing place, movement'. Moving from one point in space to another is therefore an 'act'. Sartre's philosophy on existence denotes that the 'act' is the essence of existence. He believes that to act is to 'be'. So, if "dance happens because of the space that exists before the body and remains after the body", then it can be said that 'movement' – to act – is to live. We 'art' because we 'act/move'. The 'act' is the magic of physics; as shown to us by Einstein's

revolutionary formula: *E=mc2*. And, the language of art, as Julia Cameron professes, is a wordless language... a language of felt experience. These are the felt experiences of young creative minds trying to take flight in a country that remains captive in the matrix of its overbearing historical definitions.

The Department of Education has recognised The National School of the Arts as a school of excellence in Design, Visual Art and Performing Arts Education. This distinction favourably impacts on the educator-learner ratio. To enhance the Performing and Visual Arts Departments the governing body employs numerous educators specialising in Art, Dance, Drama and Music. An arts education has the additional benefit of providing learners with valuable life skills such as, creative thinking, self-confidence and self-discipline; skills that equip them well for all aspects of their post-matric life. ■

♥ *Dance Spectrum* directed by Manuel Norambuena and choreographed by Manuel Norambuena, Lauren Jones and Gillian Bonegio is on in the Centenary Hall on 29 June at 18:30, 1 July at 16:00 and 22:30 and 2 July at 10:30. Tickets are R50, R40 and R35. The first performance is free and donations are welcome.

♥ The *Velvet Bean / E=Mc2* Double Bill is on at the Scout Hall on 3 July at 10:00 and 20:00; 4 July at 14:00; 5 July at 20:00 and 6 July at 12:00 and 18:00. Tickets are R40 and R35. The first performance is free and donations are welcome.

^ www.artschool.co.za

Top: Kiruna Devar and Lwazi Mzimase from the National School of the Arts Dance Spectrum: *Pictures of Africa*
Photo: Zoom Photography



An immersive, inclusive, beautiful, tough, and irresistible listening experience
Photo: Courtesy of Francisco Lopez

UNTITLED #310

THE SONIC UNIVERSE OF FRANCISCO LOPEZ

by JILL RICHARDS

Francisco Lopez is one of the world's major figures of the sound art and experimental music scene. For more than thirty years he has developed an astonishing sonic universe, absolutely personal and iconoclastic, based on a profound listening of the world. Jill Richards offers a personal reflection on his work.

I first heard Francisco when he came to Johannesburg in 2011 to present at workshops, and to stage an electronic performance at the Alexander Theatre in Braamfontein together with Cape Town-based sound artist James Webb. Although I'm always exploring new music, and have heard many wonderful works, this time I couldn't believe what I was hearing.

The concert at the Alex was an amazing audio experience, derived from field recordings of all kinds. We were all blindfolded, something Lopez requires of all his audiences, and I understood why – it made for a very intense and personal listening experience, with no visual distractions. The sonic universe he created for us was an astonishing one: immersive, inclusive, beautiful, tough, and irresistible. This was just one of hundreds of concerts Lopez has realised around the world, along with projects such as workshops and sound installations. Yet it felt intimate, special and unique.

His background of entomology and ecology, and his recorded material from a multitude of other environments – including Alexandra township – forms part of the music, but always as a part of an integral whole with its own beautiful structure.

By following the unorthodox strategy of having the musicians blindfolded, our scores and visual cues are thus replaced by aural ones. The performers have to carefully listen to the subtle world of the music textures as they perform the piece. There is also another sense involved, a deeper perception which is intangible but nevertheless real: an awareness of one's fellow musicians, and trusting in the process of knowing what they are going to do. June will see him working together with South African musicians – also in blindfolds! After I met Francisco, I asked him whether he had written anything that wasn't electronic, and he told me about a work he has created with other instrumental ensembles (the MAE Ensemble from the Netherlands and Zeitkratzer from Berlin).

Another relatively unusual aspect of his ensemble pieces is that the composition unfolds from a process of direct work with the musicians involved, in which sonic textures, gestures and compositional structure itself arise from the particular skills, style and features of the specific ensemble. The South African

musicians are: Waldo Alexander (violin), Marcus Wyatt (trumpet), Siya Makuzeni (voice and trombone), Magda de Vries (percussion), Reza Khota (guitar) and me (piano). The ensemble is not instrument-specific, but rather we have been chosen because we all have a passion for new music, for experimentation and improvisation, and have all worked together in various combinations. We share an enjoyment of the challenge of new things and a desire to explore. For those of us who rely largely on vision – such as piano and percussion – it's going to be an interesting transition to a more tactile space, where our movements will be especially significant. Of course none of this would be possible without financial support, and we hugely appreciate the sponsorship of the Goethe-Institut, the Spanish Embassy, the National Arts Festival itself and the partnership and support of UJ Arts & Culture. ■

♥ **UNTITLED #310** composed by Francisco Lopez is presented by the National Arts Festival with support from the Embassy of Spain, the Goethe-Institut and UJ Arts & Culture. The performers are Jill Richards, Waldo Alexander, Magda de Vries, Reza Khota, Marcus Wyatt, Siya Makuzeni. The concert will be performed on the Guy Butler Stage, Monument building on Tuesday 2 July at 16:00 and Wednesday 3 July 11:00. There is an age restriction of 12. Full-priced tickets are R60 and tickets for student or scholars are R50.



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UJ ARTS & CULTURE IS PLEASED TO BE THE HOST VENUE FOR THE FINAL ROUND OF THE ACT | DALRO | NEDBANK PERFORMING ARTS SCHOLARSHIPS FOR THE SECOND YEAR RUNNING



CONFERENCE

#CreativeCurrencies

The Arts and Culture Trust (ACT) and UJ Arts & Culture proudly present the second ACT | UJ Arts & Culture Conference from 6-8 August 2013.

Entitled, 'Creative Currencies: Accessing opportunities in an expanding marketplace', the conference, to be hosted at the UJ Arts Centre in Johannesburg, will focus on commercial and trade aspects of cultural and artistic endeavour in South Africa and further afield.

Arts and culture practitioners, government officials, civil society organisations and enterprises in the creative industries are invited to attend presentations of case studies, research, panel discussions and debates.

Knowledgeable local and international speakers and panelists will cover a wide range of topics related to making the creative industries commercially viable hubs for job creation. Content will go beyond trade and exchange in economic terms but look at it from a multi-dimensional perspective, which includes the interchange of ideas, research, information and knowledge.

This year's conference has attracted participation and support from a number of influential players in the arts and culture space, including the European Union (EU), British Council, the European Union National Institutes for Culture (EUNIC) network, Arterial Network South Africa and the Visual Arts Network of South Africa

(VANSAs). This year, the conference will also include an expo component administered by the Cultural Development Trust. Media partners include SAFM, the *Mail & Guardian* and *Classicfeel Magazine*. ACT also acknowledges the invaluable support of Santam, Business and Arts South Africa (BASA), SAMRO Foundation and the Distell Foundation.

A limited number of sponsored registrations will be made available to arts, culture and heritage practitioners. Applications for sponsored registrations will be welcome from 2 May 2013.

A second edition of the SA Arts and Culture Listing, an up-to-date national

increasing the total value of the scholarships awarded by more than R100 000.

Maseda Ratshekuni, Head of Cause Marketing at Nedbank says they are delighted to be part of this initiative yet again. "Nedbank has a proud history of supporting the arts, through our Arts Affinity programme which has contributed nearly R15 million in support of more than 700 arts, culture and heritage projects countrywide. We are highly involved in the communities we serve. Our support of the ACT Scholarships Programme demonstrates our commitment to the development, promotion and preservation of the arts in our country," he says.

Since the inception of the programme in 2009, six scholarships to the value of more than R600 000 have been awarded. Steve Norman won the inaugural scholarship and is currently in his final year of Theatre and Performance studies at the University of Cape Town (UCT). In 2010 Zola Myeza from KwaZulu-Natal walked away with a scholarship and is also enrolled at UCT. In 2011 two scholarships were awarded – Nomagugu Gumede from KwaZulu-Natal enrolled at Howard College; and Tankiso Mamabolo from the Eastern Cape is now in her second year of study at UCT. Chantel Evans and Amanda Kunene each won a R105 000 scholarship in 2012, and are enrolled at Tswane University of Technology's Musical Theatre Department and at Howard College respectively.

Three scholarships will be awarded in 2013, to the value of R150 000, R105 000 and R60 000 (totalling R315 000).

"There are not many bursaries and scholarships available that cater

Scholarship finalists compete in the final round following national auditions
Photo: John Hogg

for students in the performing arts. Through this programme, ACT, DALRO and Nedbank help many young performers like me to believe in, and achieve, our dreams," says Tankiso Mamabolo, winner of one of the 2011 scholarship.

The ACT | DALRO | Nedbank Performing Arts Scholarships Programme is aimed at Grade 12 learners and undergraduates younger than 25 years of age, who are not considered to be professional performing artists. The programme takes the form of a competition where participants are assessed on their acting, dancing and singing potential and culminates in a final showcase before an independent panel comprising judges such as popular artist HHP, producers Hazel Feldman and Richard Loring, television personality Kim Cloete and internationally acclaimed choreographer Gregory Maqoma, among others.

"DALRO is very excited to once again be a partner in this important initiative. The nurturing and development of South Africa's young talent has always been a meaningful part of DALRO's work in the industry. We look forward to another exciting year of finding and rewarding the best of the best from our country's musical theatre hopefuls," says Advocate Nathi Gaisa, Managing Director of DALRO.

Scholarship winners are at liberty to select their preferred performing arts course at any accredited South African tertiary institution. ■

♥ The next three scholarship winners will be announced at a final round hosted by UJ Arts & Culture at the University of Johannesburg on 30 September 2013.

www.act.org.za

♥ Register at www.act.org.za



The Faculty of Art, Design and Architecture (FADA) offers programmes in eight creative disciplines, expanding these fields beyond their traditional boundaries through internal and external collaborations. It has a strong focus on sustainability and relevance, and engages actively with the dynamism, creativity and diversity of Johannesburg in imagining new approaches to art and design education. 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 relevant and that students are constantly exposed to changes in the professional worlds of art and design. Through its national and international networks and linkages, the Faculty invites an ongoing roster of leading national and international artists, architects, designers and academics to engage with students. The FADA gallery hosts a series of cutting-edge exhibitions throughout the year, and the annual student exhibitions provide a public platform to showcase the best student work.

Research is a strategic focus of the University of Johannesburg, and FADA fosters rigorous practice and critical scholarship through promoting both individual as well as group-based research projects. These are supported by the ongoing programme of seminars, conferences and public engagements hosted by the flagship FADA Research Centre, Visual Identities in Art and Design.

Under- and postgraduate programmes are offered in the Departments of: Architecture, Fashion Design and Fashion Production, Graphic (Communication) Design, Industrial Design, Interior Design, Jewellery Design and Manufacture, Multimedia, Visual (Fine) Art.

Faculty of Art, Design and Architecture (FADA) | www.uj.ac.za/fada
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BOX OFFICE

guide

THU 27 JUN	19:00	Hansel and Gretel	<i>Guy Butler Theatre</i>	R90 / R85 / R75 / R70	75mins
FRI 28 JUN	11:00	Hansel and Gretel	<i>Guy Butler Theatre</i>	R90 / R85 / R75 / R70	75mins
	19:00	Hansel and Gretel	<i>Guy Butler Theatre</i>	R90 / R85 / R75 / R70	75mins
SAT 29 JUN	18:30	NSA Dance Spectrum	<i>Centenary Hall</i>	FREE	55mins
SUN 30 JUN	11:00	Romeo 'n' Juliet Unplugged	<i>Rehearsal Room</i>	R40 / R30	60mins
MON 1 JUL	16:00	NSA Dance Spectrum	<i>Centenary Hall</i>	R50 / R40 / R35	55mins
	17:00	JYOC	<i>Cathedral</i>	R40 / R35 / R30	60mins
	22:30	NSA Dance Spectrum	<i>Centenary Hall</i>	R50 / R40 / R35	55mins
TUES 2 JUL	10:30	NSA Dance Spectrum	<i>Centenary Hall</i>	R50 / R40 / R35	55mins
	16:00	Untitled #310	<i>Guy Butler Stage</i>	R60 / R50	60mins
	17:00	JYOC	<i>Cathedral</i>	R40 / R35 / R30	60mins
	21:30	Romeo 'n' Juliet Unplugged	<i>Rehearsal Room</i>	R40 / R30	60mins
WED 3 JUL	10:00	NSA double-bill	<i>Scout Hall</i>	R40 / R35	70mins
	11:00	Untitled #310	<i>Guy Butler Stage</i>	R60 / R50	60mins
	20:00	NSA double-bill	<i>Scout Hall</i>	R40 / R35	70mins
THU 4 JUL					
FRI 5 JUL	14:00	Cry Havoc	<i>Rhodes Box Theatre</i>	R60 / R50	80mins
	20:00	NSA double-bill	<i>Scout Hall</i>	R40 / R35	70mins
	20:30	Cry Havoc	<i>Rhodes Box Theatre</i>	R60 / R50	80mins
SAT 6 JUL	12:00	Indumba	<i>Rhodes Theatre</i>	R55 / R45	60mins
	12:00	NSA double-bill	<i>Scout Hall</i>	R40 / R35	70mins
	14:00	Cry Havoc	<i>Rhodes Box Theatre</i>	R60 / R50	80mins
	16:00	Indumba	<i>Rhodes Theatre</i>	R55 / R45	60mins
	18:00	NSA double-bill	<i>Scout Hall</i>	R40 / R35	70mins
	18:30	Cry Havoc	<i>Rhodes Box Theatre</i>	R60 / R50	80mins
SUN 7 JUL	11:00	Cry Havoc	<i>Rhodes Box Theatre</i>	R60 / R50	80mins
	14:00	Indumba	<i>Rhodes Theatre</i>	R55 / R45	60mins
	18:30	Cry Havoc	<i>Rhodes Box Theatre</i>	R60 / R50	80mins
	18:30	Indumba	<i>Rhodes Theatre</i>	R55 / R45	60mins
MON 8 JUL	10:30	Cry Havoc (Schools Festival)	<i>Rhodes Box Theatre</i>	CLOSED PERFORMANCE	80mins
6-8 AUG	ALL DAY	ACT UJ Conference	<i>UJ Arts Centre (JHB)</i>	R750	All day
14 - 8 AUG		Hansel and Gretel	<i>UJ Arts Centre (JHB)</i>	R130 / R100 / R80	75mins
MON 30 SEP	19:30	ACT Scholarships	<i>UJ Arts Centre (JHB)</i>	INVITATION	120mins
26 SEP-5 OCT		THATSOGAY Festival 2013	<i>UJ Con Cowan Theatre & Art Gallery</i>	uj.ac.za/arts	

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BOX OFFICE

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