

Responding as a Rite

Brett Bailey encourages patrons, artists, critics and cultural commentators, to attend ITC's late afternoon discussion sessions – The Right To Respond.

On three afternoons during Infecting The City (ITC), a range of artists, cultural thinkers and activists gather to share opinions and thoughts about this year's festival. The intention is to stimulate a culture of critical discussion around public art in Cape Town. A panel of culturally engaged individuals will unpack their views about the works at ITC.

How have the various productions addressed the ITC theme, 'Human Rite'? What has emerged from the artists' creations, and how does this enrich our understanding and experience of the City?

Panellists include Father Michael Weeder, the Rector of the Parish of St Phillip the Deacon in District 6 and an activist for the memory and legacy of slavery; Delicia Forbes, Acting Director in the Provincial Government Department of Economic Development and Tourism; and Sticks Mdidimba, Manager of the



Paula Kingwill listens, Mike Lister answers and Heeten Bhagat ponders a question as panelists at last year's Making Sense. Photo: Sean Wilson

Indigenous Arts Department.

The Right to Respond (called Making Sense at ITC 2009) also provides a platform for you, the public, to speak to many of the participating artists about their works. These artists have conducted extensive research into the history and social dynamics of Cape

Town, and transmuted this into their various productions.

On Wednesday a panel of visiting festival directors looks at the ITC festival model, drawing parallels with international public arts festivals, and investigating the way forward for ITC.

THE RIGHT TO RESPOND LINE UP

The Right to Respond is presented at The New Space Theatre, 44 Long Street, and is mediated by Paula Kingwill.

Tuesday 16, 17h00:

- Delicia Forbes (Acting Director in the Provincial Government Department of Economic Development and Tourism)
- Michael Weeder (the Rector of St Phillip the Deacon in District 6)
- Nicolette du Plessis (Durban-based arts consultant with Cultural Radius)
- Hannelie Coetzee (*Mandala for Healing*)
- Kaspar Wimberley (*The Naming and Claiming of Space*)
- Margie Mackay (*Quiet Emergency*)

Wednesday 17, 17h00:

- Andrew Mitchelson (artist, curator and Projects Manager at the Live Art Development Agency, UK)
- Bradley Hemmings (Artistic Director of Greenwich Docklands Festival, UK)
- Brett Bailey (ITC curator)
- Nina Larissa Bassett (Artistic Director of My World IMAGES, Denmark)

Friday 19, 17h00:

- Sticks Mdidimba (Manager of the Indigenous Arts Department)
- Brent Meersman (author and theatre critic for the *Mail & Guardian*)
- Catherine Henegan (Amsterdam-based South African performance maker)
- Athina Valha (*Meet Market*)
- Mdu Kweyama (*Imperfections*)
- Paul Cooper (*The Wishing Wall*)



ITC festival-goers participating at Making Sense last year. Photo: Sean Wilson

15/02/2010
17/02/2010
19/02/2010
Barrack street

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INFECTING THE CITY
THE SPIER PUBLIC ARTS FESTIVAL
13-20 FEB 2010

FESTIVAL NEWS

MONDAY
15
FEBRUARY 2010



A sneak preview of Imperfections at the Peace Memorial in the Company Gardens. From right: Chuma Sopotela, Leila Anderson, Mdu Kweyama, Owen Manamela, Samantha Foruin. Photo: Nicky Newman

Fight about the bull

Human rites versus animal rights: a proposal received by Infecting the City for an opening ceremony has ignited a cultural row, writes Brent Meersman.

Within hours of information leaked to the press that the festival curatorship was considering a proposal to sacrifice a bull on Thibault Square, the Infecting The City (ITC) switchboard and the festival's Facebook site lit up with commentary. There was a trickle of support for such a ceremony, but a torrent of outrage and even threats. Interestingly, the debate did not divide along racial lines.

Didntle Ntse thought it was a "fabulous idea and very meaningful", as did Emily Elder: "I say go for it!" She felt it would be "a way to reclaim and respect some of the traditions that have been oppressed and silenced by colonialism."

Meanwhile, e-mails and letters were received threatening legal action, an AWB sit-in, and a boycott of Spier.

The slaughter would be conducted by sangomas to commemorate their Xhosa

ancestors who died as prisoners on Robben Island. Thibault Square was chosen because it was once under ocean. Brett Bailey, the festival curator, points out that there are synagogues, mosques, kramats and Christian churches, but no Xhosa religious and ceremonial centres in the city.

"cruelty to animals in the name of tradition"

Many questioned the motivations and the authenticity of such a spectacle. Bailey defended the sangomas' proposal as being neither about shock nor art.

More thoughtful comments came from Alexandra Dodd: "I would be very disheartened to see a progressive, experimental and future-minded initiative like ITC participating in and endorsing this kind of cruelty to animals in the name of

tradition, healing or anything else. For me it would be an indictment on the inventive spirit of the festival, and an unimaginative reversion to outdated practices of cruelty that do not contribute to the evolution of humankind on this planet. . . . Surely artists are capable of coming up with less divisive, less cruel rituals . . . rather than shedding yet more blood in the name of transformation and healing."

Playwright, Nadia Davids, commented: "It does feel somehow as though the implications of this ritual have not been considered with the same spirit of inclusivity and creative critique that marks the rest of this festival, and sets it apart as special and significant. There is no question that ITC is a wonderfully substantial and vigorous means of engaging with Cape Town's landscape, of reactivating its difficult histories, private and public pains



Owen Manamela provides a sober face to Imperfections. Photo: Nicky Newman

and imagining future-scapes and selves, and so the question must be asked: would a ritual that would be hurtful and offensive to many (not to mention apocalyptic for the animal in question) really heal old wounds, or create new ones?"

Mooting the proposal seems to have accomplished what the festival had hoped to achieve – dialogue, acknowledgement of different views, and a public debate – thankfully without having to spill blood.

– Brent Meersman, editor

INFECTING THE CITY FESTIVAL PROGRAMME

SATURDAY 13 FEBRUARY	MONDAY 15 FEBRUARY
10H00 / 30 MINS WINDOWS INTO A WORLD VENUE: PIER PLACE	10H00-15H00 THE WISHING WALL (DURATIONAL) VENUE: CNR. HOUT & ADDERLEY STRS.
10H45 / 30 MINS QUIET EMERGENCY VENUE: THIBAUT SQUARE	10H00 TO 16H00 MANDALA FOR HEALING (DURATIONAL) VENUE: ST GEORGES CATHEDRAL
11H30 / 30 MINS MEET MARKET VENUE: CHURCH SQUARE	10H30 / 30 MINS MEET MARKET VENUE: CHURCH SQUARE
12H15 / 20 MINS IMPERFECTIONS VENUE: GOLDEN ACRE	11H30 / 30 MINS WINDOWS INTO A WORLD VENUE: PIER PLACE
	12H30 / 30 MINS QUIET EMERGENCY VENUE: THIBAUT SQUARE
	13H30 / 30 MINS MEET MARKET VENUE: CHURCH SQUARE
	13H30 / 20 MINS IMPERFECTIONS VENUE: WAR MEMORIAL COMPANY GARDENS
	15H30 / 20 MINS IMPERFECTIONS VENUE: WAR MEMORIAL COMPANY GARDENS
	16H30 / 30 MINS QUIET EMERGENCY VENUE: THIBAUT SQUARE

JOIN INFECTING THE CITY AT 800 RADLEY'S FROM 17H00 MONDAY TO FRIDAY, COURTESY OF SPIER AND JACK BLACK.

MON - FRI: 10H00-17H00

INFORMATION PEOPLE, JUMP, GREY MATTER, NAMING AND CLAIMING OF SPACE

VENUE: THROUGHOUT CBD

2010 FESTIVAL MAP

1. DANCING JESUS GREEN MARKET SQUARE / 5 MIN
2. IMPERFECTIONS COMPANY GARDENS / 20 MIN
3. IMPERFECTIONS GOLDEN ACRE / 20 MIN
4. ITC FESTIVAL HUB 800 RADLEY'S, HOUT ST
5. MANDALA FOR HEALING ST GEORGES CATHEDRAL / DUR.
6. MEET MARKET CHURCH SQUARE / 30 MIN
7. NAMING AND CLAIMING OF SPACE TALK TV-CAFE (UNDER ST. STEPHENS)
8. QUIET EMERGENCY THIBAUT SQUARE / 30 MIN
9. TALKING HEADS NATURAL HISTORY MUSEUM / 20 MIN
10. THE RIGHT TO RESPOND NEW SPACE THEATRE / 60 MIN
11. THE WISHING WALL CNR. HOUT AND ADDERLEY STRS. / DUR.
12. WINDOWS INTO A WORLD PIER PLACE / 30 MIN

RANDOM SITES IN THE CBD
GREY MATTER / PG 15
INFORMATION PEOPLE / PG 20
JUMP / PG 21
AT ANY TIME, IN ANY PLACE

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Lord of the Dance

Artist Beazy Bailey is courting controversy with his latest work *Dancing Jesus*. Yazeed Kamaldien finds out about the advent of the work.

Dancing Jesus, two life-size, bronze sculptures of the figure of Christ freed from the cross, will be unveiled at the Old Town House (Michaelis Collection) Green Market Square on Wednesday, February 17. One of them will be wearing a pair of high heels. Both will be dancing. A third 'Jesus' will appear on the steps of the gallery in the human form of dancer Karabo Maitshufi, wearing a crown of thorns and a loin cloth, and performing a five-minute tap dance between the two sculptures.

Bailey knows that some might be offended by his interpretation of Jesus, but he explains that he is simply interested in celebrating the life of this spiritual being.

The crucifixion represents too much pain, says Bailey. "I looked at the image of Jesus Christ and thought that if you removed the cross, then he is dancing. Instead of a dead man coming alive, this work shows Christ coming alive in everyone of us. We have the potential to become gods," says Bailey.

"I really do prefer high heels than nails to the feet"

"I have also used high heels in my work for a long time. In this case, to use the high heels was to perceive the humanity and vulnerability of Jesus. If he were alive today, he would not be a great god on a mountain. He would be dancing with us."

"I really do prefer high heels than nails to the feet. And the heels are not a symbol that Jesus was a screaming transvestite."

Bailey is opening a dialogue about religion that is not foreign to anyone interested in exploring spirituality. Like many others, he's moving his gaze from the symbolic to the spiritual.

"I'm not setting out to offend or insult



Dancing Jesus will take place at Greenmarket Square. Photo: Mike Hall

people. People are just so fixed in their ways. And it's the job of the artist to say, 'Hang on a second, let's look at what we have here and take it further.' My 'Dancing Jesus' is no longer suffering," he says.

Bailey's installation at Infecting the City launches the 'Dancing Jesus' theme which will be carried through to an exhibition of his paintings at the Everard Read Gallery in the V&A Waterfront this June. Bailey also plans to make a miniature gold sculpture of the 'Dancing Jesus'.

Currently, he's hard at work in his 'magic garden' studio where a 'Dancing Jesus' appears in various scenes; a blue-coloured one flying in celebratory mode.

"Let's stop focusing on the hell and damnation. I'm tired of that. And why have we turned Jesus' name into a swear word? It shows how pathetic we've become. We have so much to celebrate now. It's time to get off our little cross," says Bailey.

– Yazeed Kamaldien is a freelance journalist



Beazy Bailey: never one to shy away from controversy. Photo courtesy of Michael Stevenson Gallery

AFRICA CENTRE PRESENTS ... INFECTING THE CITY FESTIVAL

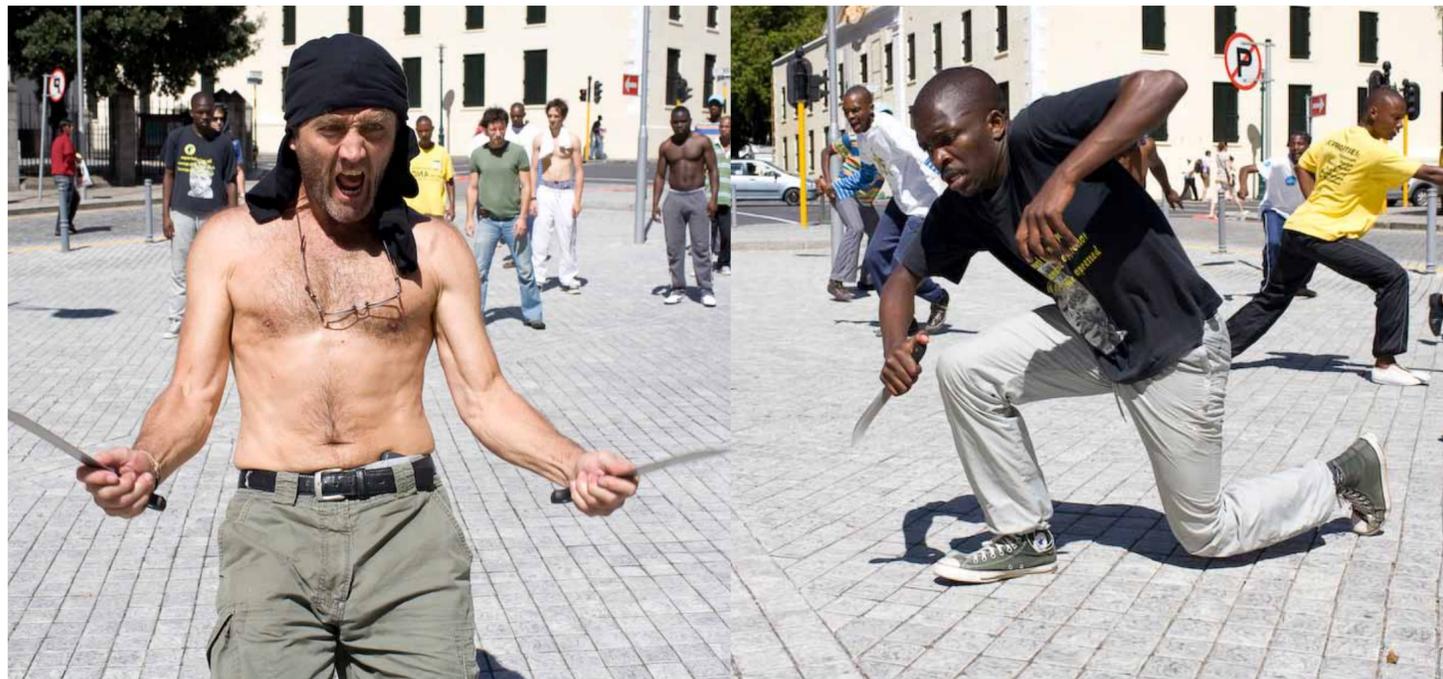
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Andrew Buckland leads the performers in a sneak preview of Meet Market on Church Square. Photo: Cecile Mella

Name and Shame

The Stuttgart-based Treacle Theatre company are poised to shake things up, writes Yazeed Kamaldien.

The Stuttgart-based Treacle Theatre duo, Susanne Kudielka and Kaspar Wimberley, left Germany for Cape Town in January. They have been researching how South Africans deal with democratic change by renaming the country's streets and cities.

Throughout history and around the world, we have renamed places of significance in cities. This ritual of re-branding streets, squares and buildings takes place after changes in national and political orders.

"The new place names affirm some sectors of the population and exclude others. Sometimes this is a socially constructive, empowering process, but it can also be detrimental."

Wimberley and Kudielka researched the street renaming process in Cape Town. "With this name thing, we realised it's a controversial subject. It's thorny. There are still major street names that refer to apartheid leaders," says Wimberley.

"We heard that in Durban the street names were crossed out, but the old names were still there next to the new names so that people could get used to the new names. This process is very tricky, because one needs to ask how far you should go. If you rub out the past, then where do we find

a place to talk about that? How much should be rubbed out?"

"We found it interesting that the Khoi people have not had their identities represented in this naming process. So we just want to scratch the surface and start something," says Wimberley.

Their theatrical background (Kudielka is a set designer and Wimberley a stage director) has readied them for the challenges of working in public spaces.

"We were both keen to get out of the closed theatre. We wanted to meet people.

"the Khoi and San people have not had their identities represented in this renaming process"

Theatre is often made for theatre people. Now we meet people on the street and they get to understand what we do. That is exciting about our work. We get to meet

people that we wouldn't normally engage with," explains Kudielka.

Wimberley adds: "Now we're affecting what people do every day. They walk down the same street or get the same coffee every day. We want to affect this routine. We live in routines and we construct them and sometimes they need shaking up so we can look around. If we all do this every day we wouldn't need artists to shake things up."

He says that their work is also aimed at "taking down walls" between conventional theatre work and the public.

It's about making theatre "more

immediate for the public" as opposed to dividing society into those who frequent theatre and those who don't.

Their process has all the risky potential that comes with trying to tackle controversial identity debates. The two arrive in a foreign territory, research a topic and plan a public intervention. Pivotal to their work is to look at the immediate environment with fresh interest. Public interventions interrogating apartheid geographical identity by questioning the legitimacy of names are sure to cause a stir.

With their motto "the participants are your brush, and the city is your canvas" they're set to get locals talking. Kudielka says they view it all as an "experiment".

"In a suburb in Austria, we recently did a project called Gassi, which is an informal way of saying 'walking the dog' in German. Six locals entrusted their dogs to us.

Visitors to the area would come and a dog would lead them on a tour. It's a different experience. Instead of being a tourist, you would be focusing on the ground and trees

and all sorts of other things that the dogs focus on." "We do things that do go wrong and sometimes they work out. It's just important that the people who take part take home an experience," she says. "It's also great for us because we get to know foreign places in a different way than tourists do. We go away with completely different experiences."

– Yazeed Kamaldien is a freelance journalist

Treacle Theatre will present public theatre "as and when it happens" around and about the City.

On Monday February 15, the Khoi community will be planting living memorials at sacred sites throughout the city to facilitate the process of healing and reconciliation at former places of execution and torture. The procession begins at 10 am at Deer Park (at the top of Deer Park Drive, Vredehoek).

For more information, please look at their blog on Naming and Claiming Space production page on the ITC website, or email them on treacle@infectingthecity.com



Treacle have been working with the local Khoi community to explore the ancestral roots and cultural heritage of Cape Town. Photo: Treacle Theatre

From rags to rituals

Margie Mackay is collaborating on *Quiet Emergency*. Atiyah Khan asks her about her work and her experience at *Infecting The City 2010*.

Australian director, designer and performer, Margie Mackay, sits casually on the steps of the Observatory Community Centre smoking a cigarette. It's the only time she gets a break.

Mackay has specialised in large-scale physical-based theatre with the idea of ritual at its essence for the last 20 years.

"Land has memory; you can't help but take stock of where you are in space and time. Anywhere is a theatre really."

"I often work with 100 in the cast and performances often culminate in a large bonfire, or a central image around which a performance is created." Mackay has worked extensively with aboriginal groups in Australia.

"We're very similar to South Africa in many ways"

"We're very similar to South Africa in many ways; there are over 500 nations of aboriginal groups, which is something that isn't known by many Australians. It's always about respecting cultures and what protocols need to be adhered to."

This is MacKay's first visit to South Africa. She comments on the three-week research period spent here last year.

"It was intense and very emotional. A lot of these issues are global issues of poverty, unemployment, disenfranchisement, loss of indigenous culture, but I think what struck me was the scale here, it's much more intense. I come from Australia where there are four million people living in my state, and one of the first things I learn is that there are over four million people living in temporary housing here, and seeing some of that housing is something that is quite shocking."

In *Quiet Emergency*, Mackay takes the reins on the meta-direction, while Gilbert Douglas handles choreography, and Anthea Moys creates performance interventions. "We're collaborating really beautifully. We're very blessed partly because of the subject matter, which is dealing with the present and imagining the future, so we're trying to create a ritual that is about getting rid of power structures that don't work, or qualities that don't work within the self."

"Brett [Bailey] gave us quite a detailed brief. I find him a really inspiring and innovative spirit, he's not into 'easy' and that's great, because I think it's important to challenge. Artists can become stuck into their own worlds sometimes and it's great to have his voice question that."

"We're in a very modern space [Thibault Square], surrounded by embassies, banks, and large companies, but this is reclaimed land as well, so it used to be the beachfront, which is a meeting place essentially. There's no monument of colonialism there, so it's quite a democratic space. There's this poetic crossroads; it's actually got lots of really beautiful dynamics."



Australian director Margie Mackay is at ITC 2010

Mackay has been working with various local performance groups. "I think we're working from a really solid base, but there's still a lot of work to make. One of the important groups that we're working with comes from the Lwandle Migrant Labour Museum and the drama groups from there. There are lots of young people with amazing talent; it's an honour to be part of that."

"I think the generosity of people has been extraordinary. No one's getting paid, but people want to do this. Infecting the City is such a revolutionary model, bringing this group out, and stuffing us full to almost breaking point, and then giving time for reflection. I don't know of any other festival that does that."

After the festival, Mackay will have three days of recovery before heading back to Australia and completing her PhD in Ritual Performance of which she says, "ITC will definitely inform that work."

– Atiyah Khan writes for the Cape Argus

CALLING CAPE TOWN'S PHOTOGRAPHERS

Are you an amateur or professional photographer? Do you live to capture contagious visual energy, vibrant colour and unexpected drama?

If yes, then enter the Infecting the City Public Art Festival photograph competition to win a R3,000 photographic voucher and R2,000 in cash. For more information on the competition, visit www.infectingthecity.com or call 021 422 0468.