



INFECTING THE CITY

PUBLIC ARTS FESTIVAL
9-14 MARCH 2015
Cape Town City Centre

PROGRAMME

ANALOGUE EYE

Mobile Drive-in & Pop-up Cinema

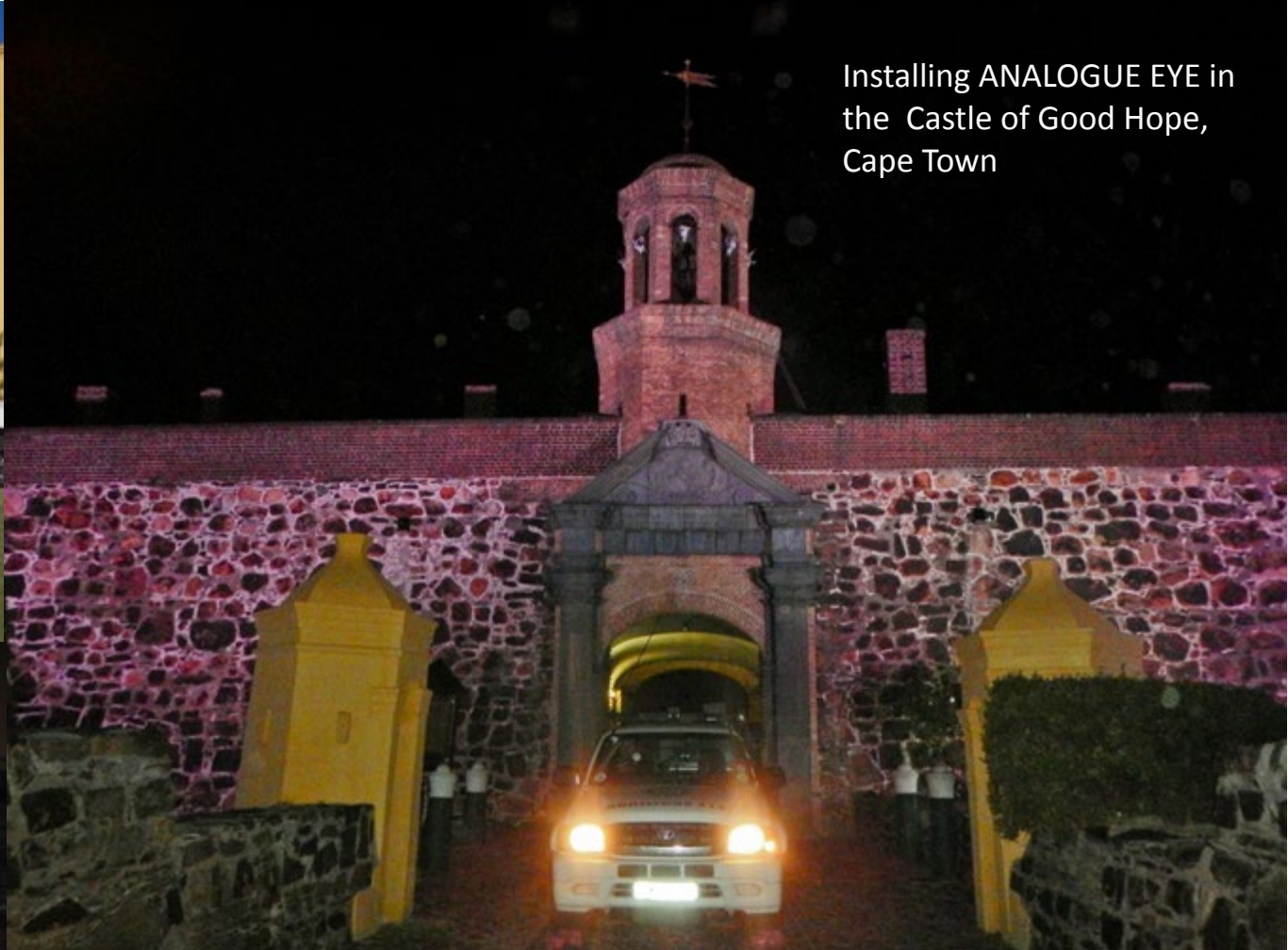
curated & created by Brent Meistre

Castle of Good Hope & The Company's Gardens
Cape Town, 9th - 14th March 2015

Screening of site-specific ANALOGUE EYE Program 1. *THE STONE KRAAL*



ANALOGUE EYE site-specific programs *LUNAR PADRÃO* & *CABO DAS TORMENTAS*
installed in The Company's Gardens, Cape Town



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FESTIVAL CREDITS

Curatorial Panel: Jay Pather, Farzanah Badsha, Nadja Daeinke and Mandla Mbothe
Festival Managers: Adrienne van Eeden-Wharton and Felicia Pattison-Bacon
Production Manager: Ryno Keet
Technical Manager: Christie Hollander
Curatorial Intern: Mandisi Sindo
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Marketing and Social Media: Emma Chippendale
Graphic Design: Pulling Rabbits
Website Development: Zero Zero One

AFRICA CENTRE

Executive Director: Tanner Methvin
Board of Directors: Derek Carelse, Adrian Enthoven, Dominique Enthoven and Ralph Freese



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PROGRAMME A

ANALOGUE EYE - VIDEO ART AFRICA

By: BRENT MEISTRE

Duration: 45 min

DATE	TIMEFRAME	LOCATION
Monday 9th	20:00 – 22:00	Castle of Good Hope
Tuesday 10th	20:00 – 22:00	Castle of Good Hope
Thursday 12th	18:00 – 20:00	The Company's Garden
Friday 13th	18:00 – 20:00	The Company's Garden

Analogue Eye is a mobile drive-in theatre and pop-up cinema experience. The project pays homage to the traditional drive-in experience and early projectionists such as Sol Plaatje who, travelling across South Africa, took the moving image to the people. In this spirit, *Analogue Eye* has taken video works from the gallery context to meet a wider audience in unexpected public platforms and spaces.

Analogue Eye - Video Art Africa is a curated screening consisting of three programmes of diverse video artworks by 37 artists about, from or on the African continent. For many, this will be their first screening in Cape Town.

I LOVE YOU WHEN YOU'RE BREATHING

By: HANDSPRING PUPPET COMPANY

Duration: 20 min

DATE	TIMEFRAME	LOCATION
Monday 9th	20:00 – 22:00	Castle of Good Hope
Tuesday 10th	20:00 – 22:00	Castle of Good Hope

Audiences will have the unique opportunity of seeing a puppet deliver a meta-theatrical address to critics and the general public. Using comedy and generous amounts of self-reflexive humour, this presentation gives insight into the behind-the-scenes life of a puppet as an object in the world of international theatre.

Often humorous and sometimes irreverent, the performance-lecture considers what it is like to be inanimate, while also highlighting the role of the audience in the making of meaning.

Directed by: Jason Potgieter; puppet crafted by: Adrian Kohler; original text: Basil Jones; costume: Phyllis Midlane; performed by: Gabriel Marchand, Roshina Ratnam and Beren Belknap.



PRAYER TO THE NEW MOON

By: NEW MOON COLLECTIVE

Duration: 15 min

DATE	TIMEFRAME	LOCATION
Monday 9th	20:00 – 22:00	Castle of Good Hope
Tuesday 10th	20:00 – 22:00	Castle of Good Hope

Inspired by the /Xam poem *Prayer to the New Moon* by Dialkwain from *The Stars Say 'Tsau'*, adapted and selected by Antjie Krog:

*New moon yonder
take my face thither and give me thine
hold my face yonder
and all things which upset me*

...

The sound of drums and trumpets fills the air as a ritual performance led by half-animal half-human stilted beings prepares the way. A creature emerges, heavy and pregnant. She is unruly and needs to be held back by tall mythical guardians and other creatures inspired by the /Xam mythology. She bucks and arches, reaching up to the sky... searching. When her time comes, she releases the moon into the night sky.

Conceptualised by: Craig Leo and Charles Standing.



resoluteness. A growing sense of the futility of their performed resistance emerges, as the artist questions the significance of such spontaneous movements, “Can a silent uprising, one that is apparently claimless and aimless, be considered as a revolution?”

Rui Tenreiro **JOURNEY TO THE CENTRE OF CAPRICORN** (2013) 2min 44s

Mozambique

Evocative of the City of Babel, the narrative opens with a hyperbole of a desaturated, degraded socialist city where all else of the living, natural world is bleached away. A building, reminiscent of those dotting Mozambique in the aftermath of the Cold War and civil war, sets the stage for our brief glimpse at the tentative, weighted interactions between a child, a fantastical puppet, a spiralled earthworm and representations of two ‘Western’ canonical male figures, an anthropologist and Karl Marx, which occur across the fault lines of the Tropic of Capricorn. Exploring narrative experiences through literature, illustration and film, the artist anticipates our identifications and projections of race and power, but then abruptly wakes us from the promise of a child’s dream, withholding redemption.

Credits: Cinematography: Filipe Branquinho. Editing: Tiago Correia-Paulo & Rui Tenreiro. Wardrobe: Gabrielle de Gersigny. Score: Tiago Correia-Paulo. Technical assistance: Dino Capelão. 3D: João Graça. Production: Ana Lúcia Cruz. Post-Production: Julian Redpath, Keno (LEFT JHB). Actors: Miguel Sebastião Mulhovo, Dimas Tivane. Project coordinator (Exhibition): Elisa Santos. Writing & direction: Rui Tenreiro.

Gerald Machona **VABVAKURE (People from far away)** (2013) 9min 20s

Zimbabwe

In a work titled with the Shona word describing a ‘foreigner’, the character, suited in decommissioned Zimbabwean dollars, ‘Ndiri Afronaut’ (‘I am an Afronaut’) lands in a seemingly inhospitable place. He begins a search for water to nurture a found protea, the South African national flower associated with heritage and natural rootedness which was originally considered alien to the land. Walking through a door of perception he is able to perform ‘normal’ functions of everyday life and love, and hint in the last scene at his success in that artworld, but cannot breathe the air. Subtly referencing Nyau, the subversive masquerade tradition used by the Chewa people to challenge negative stereotypes associated with their identity as foreigners in Zimbabwean society, this is one in a series of playful works developed as the artist’s personal response when living as a Zimbabwean in the aftermath of his country’s political and economic collapse, within the context of the Afro- and xenophobic violence which erupted in South Africa in 2008.

Credits: Gerald Machona, Mark Wilby, Goodman Gallery



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ANALOGUE EYE: Mobile Drive-in & Pop-up Cinema

Presents:

THE STONE KRAAL

With similar visual referents to many such stone kraals across southern Africa, from the kraals of the Nguni through to the Kingdom of Great Zimbabwean (1100 - 1450), another formidable site of trade in raw materials and artefacts, the Khoikhoi chose to name The Castle ‘Kūi keip’, where the word ‘kūi’ (or ‘klip’ in the later adopted Afrikaans) referred to a stone as representative of ‘one’ or ‘person’. A more contemporary association might be of the gated communities which now dot South Africa, restricting and resisting the outside more than containing whatever of value is within. Such a structure stands as the antithesis of the pedestrian or ‘walked’ city which allows the possibility of face-to-face encounters. Socio-political and spatial considerations thread through the films within this programme, which were selected from artists working across the continent.

Programme:

Sean Hart - *Equilibrium*

Shalom Mushwana - *Tread Annexe*

Khaled Hafez - *The A77A Project*

Emeka Ogbob - *Disconnect 2*

Athi-Patra Ruga - *The Flower of Azania*

Jabulani Maseko - *In a Land Far Far Away...*

Johan Thom - *Shell Shock*

Katia Kameli - *Untitled*

Rui Tenreiro - *Journey to the Centre of Capricorn*

Gerald Machona - *Vabvakure*

Sean Hart **EQUILIBRIUM** (2013) 3min 51s

France

In this work, five male figures engage directly with the viewer, daring us to respond to the danger of metallic blades balanced on young, naked flesh, suggesting they have more agency than we first imagine, and may not be passive victims of insidious power or violence on their bodies. Oscillating between poetry and politics, fiction and documentary, attraction and repulsion, we watch with bated breath to not upset the balance of competing forces on the dance of the utility knife. These macabre tricks are performed for our enjoyment on the streets of Hillbrow, where the squalor and high criminality of an area of Johannesburg mostly occupied by diasporic Africans, is seen by the artist to be “shaped by the history of the country”.

Shalom Nkululeko Mushwana **TREAD ANNEXE** (2014) 3min 26s

South Africa

The artist, as contemporary drifter or flâneur, strolls the streets at night encapsulated in the artificial sounds of his mobile device. The hybridity of his lineage is embodied in his two first names, composed from the Hebrew word for peace, completeness and prosperity, and the isiXhosa word for freedom, revealing the idealised intention of his parent's hailing him as a child born into a free and democratic South Africa. However this is not the reality of his experience of belonging in a small post-colonial community, characterised by the extremes of affluence and poverty. The labelling or branding of other signifiers of the artist's identity, his skin, face and social status, is rendered through the construction of his portrait, formed from a print impression of the tread of Adidas sneakers, suggesting both the commodification of cultural identity and being trodden on by history.

Khaled Hafez **THE a77a PROJECT: of Presidents & Superheroes** (2009) 3min 35s

Egypt

Painted figures come to life and stroll through the declining urban architecture and social environment of Cairo, with scenes ranging from the humorous to the horrific. The title references the contemporary urban affective expression, 'A77A', which in digital messaging is short for having lost something. However the pastiche of archetypal figures and imagery moves this from a blasé off-hand individual statement to a more collective negotiation of melancholia for the lost beauty of the city, and the promise of masculine identity. The opening words, taken from the resignation speech of President Nasser which was addressed to the 'brothers' after the 6 day war in 1967, frames the work with its sense of loss, failure and the defeat of pan-Arab ideologies, and masculine promise for leadership and transformative power. The half-human, half-animal figures themselves carry associations of darkness, subversion, and the primal energy of the undead: Anubis, the god of the underworld; Batman, the comic, nocturnal superhero; and Osiris, brought to life with the spittle of Isis. While presidents and superheros ward off evil, the anti-heros of this work have the detachment of an émigré or witness to the drama of representations of such social and historic events.

Emeka Ogbah **[DIS]CONNECT 2** (2009) 3min

Nigeria

Expanding his work with soundscapes, constructed from field recordings to explore the aural infrastructure of cities, in this exploration of his domicile, Lagos, the artist-as-conductor orchestrates a mirroring of the visual with the aural to superimpose an aesthetic order on everyday chaos and unpredictability. The strong horizontal plane of a busy road provides a stage-like background to the hypervisuality of the city's "seemingly dysfunctional fabric" where past and present, traditional and modern, are juxtaposed in the rhythms and associations of colours, patterns, lines and shadows.

Athi-Patra Ruga **THE FLOWER OF AZANIA** (2013) 2min 28s

South Africa

This black, male artist from a poor, rural province uses his body as a signifier to subvert structure and ideology, and engage with the complexities of gender politics in the developing/ed world of contemporary South Africa. From the larger body of work *The Future White Woman of Azania*

Saga, this performance was intended "to create, rather solicit, a slow time-inspired unravelling of identities". Bringing mythology and historicity in proximity through the titling of the piece, where 'Azania' relates to the pan-African construct of an ideal South Africa, the 'non-person' is obscured and mutated into, at one point, a gestating flower, and at another, leaves abject, painterly drippings from pregnant popping balloons, as traces of weeping and rupture cross the site.

Credits: Producer: Puma Executive Producer: Justin DeKoszmovsky. Curator: Mark Coetzee. Production: Shooting People. Production Managers: Toby Brundit & Harriet Fleuriot. Curatorial Assistant: Owen Martin. Featuring: Athi-Patra Ruga & Tebogo Munyal. Lighting, camera, editing: Ben Johnson. Wardrobe & styling: Jody Brand & Studio. Filmed at: Wembley Studios. Thanks to: WHATIFTHEWORLD/ GALLERY

Jabulani Maseko **IN A LAND FAR FAR AWAY...** (2014) 5mins

South Africa

This work is a documentation of a 7 hour long live performance of the artist with his skin coated in 24-carat gold leaf, which was staged alongside the screening of the documentary *Dear Mandela* in London. The site served to highlight how the politics and economy of mining grounds the relationship between South Africa and former colonial powers. Both the performance and *Dear Mandela* engage with the challenges of democracy and citizenship in South Africa today, but also speak to political agency and forms of resistance. The artist utilised his skin as medium and surface to create a dialogue with the protests and violent killings that took place at the Lonmin platinum mines at Marikana, where the killing of 46 people and injury of 34 others by the police was compared in the media to apartheid era violence and militarisation. The South African National Prosecuting Authority attempted to mobilise an unconstitutional form of Roman Dutch law as a mechanism of punishment for the protesting miners after the event, demonstrating the ways in which the fabric of apartheid and its inequalities pervade democratic processes in South Africa.

Johan Thom **SHELLSHOCK** (2010) 1min

South Africa

Staged in the no-place between homogenous buildings in greater London, in this performance piece the artist, as Joseph Beuys, appears abruptly to shatter the ambient suburban sounds by purposefully throwing a handful of duck-calling whistles, crafted from shotgun shell casings, against a bricked-up alcove. Emulating the sound of broken glass, the rupture is ineffectual. Alluding to the continuation of life in the aftermath traumatic historic events in Europe evoked by the sound, and cultures of violence evoked by the overt references to hunting, the artist's re-enactment inserts his embodied discomfort into the piece, as an Afrikaans artist being at the time educated in his practice in Britain, in the long shadow cast by the Anglo-Boer war.

Katia Kameli **UNTITLED** (2011) 2min 28s (NO AUDIO)

Algeria

In this work, we observe the solidarity of women joining in silent emotive authenticity to protest on the streets of a north African city, despite the range of their, socio-economic status, ages, religious and cultural identities indicated by their clothing and bodies. The scene, referencing the form of protest action during the Arab Spring, brings to the fore the unintelligibility and exclusivity of such collective action in the blank placards and lack of narration. Although performed directly for or at us, without a text scroll bar or news anchor voice-over to mediate and provide access to the intentions of such collective action, we as viewers are left frustrated, excluded from accessing, participating, judging or even comprehending the events that bind the participants in their

of a romantic poem, which the artist sees as creating aesthetic openings to the other and the environment, in an act bridging loss.

Ana Barr & Nuno Pereira **THE KINGDOM** (2013) 2min 38s

Portugal

Orchestrating a collaged, theatrical world of multiple, juxtaposed video sequences and perspectives, these European artists engage with the artifice of representations of the 'natural world' and its association with the African continent. The pictured birds, in their interrelations, rituals and desire for flight within this zoo evoke our human desire for freedom. Relating the content of this piece to its form, the artist reflects, "The wild is always an illusion, as video art is. And the power of the false is amazing".



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ANALOGUE EYE: Mobile Drive-in & Pop-up Cinema

Presents:

LUNAR PADRÃO

Erected in 1488, out of sight of those who might resist, a land was claimed without permission by a Portuguese explorer navigating at night. The 'padrao' was a simple wooden cross planted by Bartholomew Diaz on a rocky headland off the Eastern Cape coastline, which was later reconstructed out of cement by the apartheid government in the 1980s, in a futile bid to reassert associations of mastery, resilience and permanence. That first act of staking claim fed the imagination of other European nations and opened the gateway to the 'Far East' via the Cape, and eventually led to the planting of exotic trees and the domestication of the piece of ground which served as 'The Company's Garden'. The title of this programme begins with the word 'lunar' to evoke the lust, madness and hysteria of the act of erecting a hidden monument, ironically echoed in this night-time projection of the artefacts of these African video artists.

Programme:

Thomas Muziyiruwa - *Rainbow Night*

Monica De Miranda - *An Ocean between Us*

Em'kal Eyongakpa – *CFI (Round & Round)*

Rehema Chachage - *Kwa Baba & Rithi Undugu*

Sean Hart - *The Limits of Control*

Emidio Jozine - *Cecelia*

Sikhumbuzo Makandula - *Iloilo*

Joe Coetzee - *Help Grahamstown*

Kai Lossgott - *Read these Roads*

Ana B & Nuno Pereira - *The Kingdom*

Thomas Muziyirwa **RAINBOW NIGHT** (2014) 3min 06s

Zimbabwe

This work represents a divergence from this painter's engagement in the plastic arts as he literally plays with light, creating arcs of artificial colour from the beams of a torch into the night. Because of its refractions into different colours, the rainbow has become associated with unity across racial diversity in the nationhood discourses of neighbouring South Africa. When rainbows are represented conventionally, they arc over land, a contentious signifier of power and permanence in Zimbabwe's post land-claims context. In the context of the fractured political system of Zimbabwe, and the strained relations between its diverse communities, cultures and ethnicities, a possible interpretation is of the continued hope for that im-possible dream, albeit a fugitive, ephemeral one. However, whilst most would presume that rainbows require daylight, a lunar rainbow or 'moon bow' can be viewed at Victoria Falls when sprayed water particles are refracted during the full moon.

Credits: created & edited by Thomas Muziyirwa; Camera by Darlington Muyengwa

Dimitri Fagbohoun **ME, MYSELF & YOU** (2013) 4min

Benin

The artist's face, body and skin colour perform as sites for the enactment and negotiation of the self and versions of the other *within*. Alternating between dramatically fast-paced and meditative scenes, we are presented with a man facing and conflicting with his other selves and body, at times in slightly eroticized mediations and, at other times, clearly inflicting self-harm. The intimate scenes of his schizophrenic interactions in the implied mirror create both ambiguous associations, such as preparing for Muslim prayer, or waking, and more clear communications of intent, such as when he blackens his face.

Em'kal Eyongakpa **CFI (ROUND & ROUND)** (2010) 1min 16s

Cameroon

With ritualistic repetition and a withheld promise of gaining ground, transformation or closure, the work depicts a suited Sisyphus figure making futile exertions to cycle on water. His physical fatigue and disrobing is mirrored audibly in the sounds of impatient shuffling and searching through pages whose content is elusive. Intended as an allegory of the gap between action and policy, particularly "climate change deals" and "big green talks", the artist, who has an educational background in botany and ecology, enacts the frustrated agency of individuals when situated within unresponsive structures.

Rehema Chachage **KWA BABA & RITHI UNDUGU** (2010) 1min 23s each

Tanzania

In these two works, the artist positions the viewer as the radio tuner: playing with the dial to listen or consume what we determine is worthy of our attention. The red marker scans the underexposed, almost unidentifiable body of the artist, with the sound intensifying as if trying to 'read' her mind, leaving the viewer frustrated by the inaccessible dialects from Tanzania where over a hundred different languages are spoken. The works engage with the voice/lessness that the scrutiny of difference engenders, which was the artist experienced during her studies in South Africa as a non-resident, black female art student in a predominantly white middle-class institution.

Sean Hart **THE LIMITS OF CONTROL** (2011) 2min 48s

France

In this work, the screen is demarcated by a white line which crosses the image, running across the back of a woman without discontinuity. Moving slowly, her movements disrupt and animate the line, with her body shifting it from a signifier of boundaries or restriction to a horizon in the landscape.

Emidio Jozine **CECILIA VAN DERGRIENT** (2011) 4min 05s

Mozambique

In a reversal of the constructed fear of black men violating white women, this work depicts scenes of a masculine woman entangled around, struggling with, and increasingly dominating a black male figure. This portrait of a well-known Dutch and European retired wrestling and kickboxing fighter is constructed by pitting her against broader dichotomies of the other. In so doing, she comes to embody European power, particularly since Dutch descendants are linked to Afrikaans ethnic groups in Southern Africa. However in the ambiguity of the sexual, violent, sometimes tender interactions between them, a perverse agency is suggested, as the artist has placed himself in the position of the powerless male, signified only in terms of skin and gender. Suggesting both his own complicity and our own as participants, voyeurs and consumers of such representations, he describes how Cecilia feels pressurised to fight by "some men who like to feel pain".

Credits: Director, Emidio Jozine. Actor, Cecilia van Dergrient

Sikhumbuzo Makandula **ILOLO** (2010) 0min 37s

South Africa

At the site of Nelson Mandela's birth and now burial, in the rural village of Qunu, a man leaps from a rock, performing a trance ritual in the rain, and later writhing on the ground and vomiting. The brightly coloured empty fruit bag in his hands emulates the red ribbon used in South Africa to commemorate loss from AIDS, thus conflating associations with nourishment, blood and discourses of health. Moving from a mirror image to multiple repetitions, a sense of fragmentation and isolation is evoked in this film, with a title which translates into 'loner'. His personal wrestling reflects larger continental negotiations of post-colonial identities within divergent belief systems and political interests.

Joseph Coetzee **HELP GRAHAMSTOWN** (2013) 4min 18s

South Africa

This compiled documentation, of a series of performances from promotional real estate made-for-TV advertisements through to mobile phone recordings of 'sightings' of white masked, red coated men impassively guarding monuments, destabilises the normalisation of colonialist mythologies and representations of African land as unoccupied and utopic. Having elicited public participation for virtual interaction on social media and actual protests of this 'invasion' in the city, the work brought its audience into proximity with experiencing the possibilities of political resistance through digital media and networks. Grahamstown is the frontier settler city of South Africa, where the harsh 'clearing' of the amaXhosa population made way for English occupation in 1820. The work's engagement with the continuing debates over land, ownership and dispossessing in South Africa has poignancy against the current political interest in name change and historical revisionism, and the recent state-of-the-nation address where the President declared that no foreigners may buy land.

Kai Lossgott **READ THESE ROADS** (2010) 4m

South Africa

Metaphors of desire rupture the dichotomous boundaries of male and female, organic and man-made, aural and visual, in this visual poem exploring human agency within the socio-ecological crisis of Cape Town. Recordings of the wasted draining water, from the now forgotten Varsterivier fresh water spring, which runs beneath the city's business district into the sea, creates the ambient backdrop to a reading

Guy Woete **THE FIGHT IS OVER** (2011) 7min 49s

Cameroon

Expressing a pan-African, if not global, empathy for victimhood and trauma, in this melancholic work a pair of hands ball into fists of strength and defiance, to protect from harm something hidden and valued, till they open to reveal human hair, which the hands caress and rub, taking apart fragments which form unidentifiable shapes and continents on the red background. The repeated words, which have the eerie echo and delayed tempo of speeches made from public platform, are for the artist the response of the call made by Martin Luther King Jr in his 1963 oration 'I have a dream'.

The relic of "what remains" in his hands references the hair held by a mother who contested the amnesty of perpetrators at the South African Truth and Reconciliation Commission, because they did not admit to poisoning her son during interrogation. When the hair of her son, Siphiwo Mtinkulu, began falling out after being interrogated, he laid a charge against the Ministry of Law and Order, and so was assassinated. Whilst she had that relic, she hoped to "just get a bone or a nail which I can say is Siphiwo's. Until then we cannot forget". The work draws attention to the significance of attempting to realise an ideal on 'all loved ones, family, friends who didn't make it, passed away', pointing to the lived experiences of loss and mourning left in the wake of that dream.



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ANALOGUE EYE: Mobile Drive-in & Pop-up Cinema

Presents:

CABO DAS TORMENTAS

Named by Dias 'The Cape of Torments', this part of Africa evoked for him the mythological character Adamaster, who was formed through the untameable energy of threatening storm clouds, the imitative rival of the first image of man, Adam. Against than the later, sanitised and idealistic 'Cape of Good Hope', this first glimpse of the friction between cold and warm currents was a foreboding of the inner torment and conflict which has beset the dichotomous master-slave, ego-id constructions of people on this continent. Traces of this nightmarish struggle with ghosts, and images of ourselves, emerge in the films within this programme.

Programme:

Dimitri Fagbohoun - *Black Brain*

Akwaeke Emezi - *Ududeago*

Amirah Tajdin - *Fluorescent Sin*

Russell Bruns - *Status Updates, 103 Likes*

Monique Pelser - *Dylans Circus*

Brent Meistre – *A Stranger who came with a book in his arm*

Guy Woete - *The Fight is Over*

Dimitri Fagbohoun **BLACK BRAIN** (2011) 5min *Benin*

Benin

Complicating notions of the consumption of Africa's resources, the materiality of cotton, evocative for its associations of exploitation of 'human capital' in America and 'natural resources' in Benin, where its sales contribute 40% of the GDP, is used in this film as allegorical of waste, as it burns to black ash in a scene alluding to a roast being eaten, cannibalism of a human brain, or sacrifice. This anti-chronological scene acts in conjunction with others depicting a male figure, at first in a pose easily recognisable to 'western' art audiences of Rodin's *The Thinker*, to referencing the symptoms of the afflicted torturer who visited the Algerian psychiatrist Franz Fanon, which included fanning himself through to stuffing his ears with cotton wool to avoid the memories of his screaming victims. Fanon described these as the effects on the coloniser/perpetrator from his systematic negation of the self to deny the humanity of the other.

The title links the burnt object to a brain, where the perversion of flesh eating is a consequence of the faults and flaws of society, as in George Romero's *Night of the living dead* (1968). While Sartre, in the foreword to Fanon's *Wretched of the Earth* linked such a zombie to the coloniser, both the blackness of the male figure and the title complicate this. Making direct reference to 'big black brain', the traumatic brain injury in infants from abnormal stresses during maturation, the brain becomes a metaphor for the stuntedness malaise of a developing post-colonial country. The culpability of belief systems and African leaders in maintaining the continent's continued subjugation is suggested in the sacrifice of the young and precious in the closing scene, with an altar-like arrangement and the tolling of church bells.

Akwaeke Emezi **UDUDEAGO (The Spider)** (2014) 1min 45s *Nigeria*

Nigeria

Evocative scenes of intimate, dreamlike spaces frame the other-worldly movement of a concealed figure slowly appearing and transforming in this work, with narration which talks of oral tradition and elder's wisdom, in the language of Igbo, whom some believe are the 'lost tribe' of Israel. The title refers to the folkloric character of a spider, and life having the relational interdependency and dangers of a spider's web. Such spider stories are common in Nigeria, including the spider trickster, but also globally relating to impermanence and psychosexual tensions.

Amirah Tajdin **FLUORESCENT SIN** (2011) 8min 25s Kenya

Kenya

Ruinous traces of a spectacular past are suggested in a drag queen's clothing and makeup, and aspects of the architecture of a post-colonial train station, creating a melancholic ambiance for the character's pathetic unravelling. The film received attention particularly because its timely release coincided with a bill proposed in 2014 for life imprisonment or death by stoning for homosexuality in Kenya. That document links legality with communal, religious and family values, and valorises it over the attempts of sexual rights activists as promiscuous.

This work plays with such projections of 'normality' on the traditionally-clad, rural, motherly woman, subverting them when her empathy cuts through the protagonist's growing despair, advising "Whoever he is, he isn't worth your tears". Joined by a sense of sisterhood despite their divides, they share a brief redemptive moment, smoking cigarettes in comfortable silence before they part to continue their different lives.

Negotiating the liminality between individuality and community, alienation and engagement, modernity and tradition, the dramatization of such lived experiences of gender politics in Kenya is sophisticatedly

enhanced through the powerful casting of Telley Savalas Otieno, who had received mixed reception for his performance of the war hero Mannerheim in *The Marshal of Finland*.

Credits: Written & Directed: Amirah Tajdin. Producer: Wafa Tajdin. Performers: Telly Otieno & Alice Khalakhuba. Executive Producers: Mohamed Tajdin, Rabia M.O., Ahmed Hassan D.O.P: James Bishop. 8486 Productions

Russell Bruns **STATUS UPDATES, 103 Likes** (2014) 1min 35s *South Africa*

South Africa

Framing this work is the accented voice from a telephonic service which one dials for accurate time, which was recorded over 25 years ago, in a supposedly different South Africa, making audible the subtle structures that still remain in place. Translating appropriated dialogue from a university social network page into a filmic medium, the works critique the banality of the inherited discourse of privilege. This short film is a part of a series looking at the reproduction of class and culture in higher education in the context of an increasingly inequitable society.

Monique Pelsers **DYLAN'S CIRCUS AND I** (2012) 4min 12s *South Africa*

South Africa

In this work, the live recordings of heavily-accented mens' voices, gunshots, dogs barking and, at the end, a Xhosa funeral song are superimposed over stills of black and white photographs that go from formal, official-looking compositions to progressively more snap-shot, some suggesting the illicit and even violent. The audio, taken from the artist's father's personal archive of still photographs, cassette tapes and film footage found in inherited trunks, was recorded during the Angolan-South African border war where he was part of a platoon of police sniffer dogs seeking out landmines. From the series *Conversations with my Father*, which explores the complexities of loyalties and identity in contemporary South Africa, the artist processes her "own inherent guilt" by exploring the bounds of agency and culpability of her paternal heritage, as the police careers of her grandfather and father spanned the rise and fall of the apartheid era. The work evokes other amateur footage, made public in 1998, of an illegal immigrant being used as live bait to train police dogs in South Africa.

Brent Meistre **A STRANGER WHO CAME WITH A BOOK IN THE CROOK OF HIS ARM** (2007) 4min *South Africa*

South Africa

Continuing his explorations into the psyche of masculine identity, politics and violence in the post-apartheid landscape of South Africa, the artist takes on the role of a wandering stranger who brings with him an historical burden. The film references fragments of what occurred in a town on the outskirts of Johannesburg, where a black man was murdered and dragged behind his white employer's pick-up, leaving traces of his body throughout the town. The perpetrator ended his 5km drive by doing victory turns and 'doughnuts' in a grotesque cyclical repetition, which the artist recreates by dragging his own prostate corporeality snake-like through the landscape. Invoking Theodor Adorno's prohibition, the artist explained that "this is one of many such horrific events that have occurred in South Africa which is incomprehensible, difficult to grasp and reconcile, either on an emotional or rational level... the only way to respond is poetically". The im-possibility of this is melancholic desire is hinted at in this film, through associations of flight, escape or pardon represented in the movements towards the darkening heavens.

March

Departures

WE'RE HEADING FOR
MAGNETIC SOUTH: HERE'S THIS
MONTH'S BOARDING PASS

NEW VIEWS

HAND IN HAND

There are four parts to this story:

1. The image is a still from *Journey to the Centre of Capricorn*, three film sequences shot by Mozambican artist Rui Tenreiro. 2. Tenreiro is one of 37 artists from 18 African countries included in 'Video Art Africa', a curated screening of video artworks. 3. Three different programmes of 'Video Art Africa' will be shown on the streets of Cape Town during its annual public art festival, *Infecting the City*. 4. Behind it all is Grahamstown-based artist Brent Meistre, whose *Analogue Eye* project – a mobile drive-in theatre and pop-up cinema – aims to take video art 'out of the often loaded and inaccessible gallery context and meet the public in unexpected places'. *Infecting the City*, 10-15 March; infectingthecity.com; facebook.com/AnalogueEye



Featured in British Airways *HIGH LIFE* in-flight magazine, March 2015.