

ART MUCH?

UNIVERSITY OF JOHANNESBURG

UJ ARTS & CULTURE MAGAZINE

ISSUE :: 03



pg. 08

THE DARK HORSE WHISPERER

Alby Michaels takes the reins for the UJ Arts & Culture production of the iconic play *Equus*

pg. 40

TOURING TOMORROW'S GIANTS

Programming South African work on international stages

pg. 05

MIND, SPIRIT, AND IMAGINATION

Enter Chancellor Ndebele



EQUUS



16-27
APR
19:30

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RETHINK! REINVENT!

So here we are: 2013! Following a summer-break of searing Cape Town heat waves and gorgeous Jozi thunderstorms, I find myself back in the office working through the draft of an independent external evaluation of UJ Arts & Culture (for the period mid-2011 to end-2012). Here's how it reads:

UJ Arts & Culture offers substantial cultural investment to students and to the University as a whole. The impact of arts and culture is subtle but very important because it offers a symbolic expression of a community and implicitly creates a new identity for the University, which is not necessarily happening by design. The department has and is creating places and spaces that allow young people from all kinds of backgrounds and complexions to work together; to redefine their boundaries and themselves, thus allowing new identities to emerge. In this way the importance of this department in the transformation of the University cannot be underestimated.

The evaluation goes on to report a seismic shift in UJ Arts & Culture during the last twelve months: "Internally, the new team has implemented policies [that] have improved accountability, [the] quality and quantity of work produced, and better use of resources," writes Green Point Karoo consultant, Bev Gillespie. Our greatly expanded programme in 2012 saw us producing twelve shows and ten concerts in both the UJ Arts Centre Theatre and the Con Cowan Theatre. In addition to this we also held eleven exhibitions in the UJ Art Gallery, experienced twenty touring performances by the UJ Choir and hosted a range of cultural and creative activities across all four UJ campuses. According to Gillespie, "other changes have been in the increased visibility of the department. The performing arts programme has tripled from previous administrations and these innovative, fresh and provocative productions have caused the theatre-going public in Johannesburg to sit up and take notice."

For 2013 we have kept our formula intact: bold and provocative productions, world-class concerts and cutting-edge exhibitions. The creative teams we have in place to deliver the programme for the coming year are truly merchants of marvels, and peddlers of dreams.

Award-winning resident music genius, Renette Bouwer, has worked closely with Richard Cock to curate a programme of the very best local and international classical concerts. For the second year running, The Johannesburg Youth Orchestra Company (JYOC) forms an integral part of our music programme, underscoring the new development agenda at the core of all our work. The Forgotten Angle Theatre Collaborative (FATC), UJ Arts & Culture's resident professional contemporary dance company, presents three seasons of forward-looking works including FATC Artistic Director PJ Sabbagha's critically acclaimed *I think it's Hamlet*. Gallery Curator, Annali Dempsey, has once again compiled an extraordinary programme of exhibitions showcasing the work of South African artists like Majak Bredell, Yannis Generalis, Craig Müller and fine arts photographer Michael Meyersfield. Annali describes the programme for the year as a "rich tapestry of reflections on contemporary society and the fluid constructs, philosophies and concerns endemic to this epoch."

I have worked closely with the amazing Grace Meadows and JC Laurent to develop what we hope will prove to be a formidable programme of UJ Arts & Culture home and visiting productions. Theatre-goers can look forward to the following: emerging director Motladi Ditodi collaborates with young designer Jade Bowers on Robin Malan's *Romeo 'n' Juliet Unplugged* which marks UJ Arts & Culture's first foray into Theatre in Education (TIE).

continued >>



The production also does double-duty as our submission for The Student Theatre Festival at the National Arts Festival in Grahamstown. I have commissioned our long-standing Associate Choreographer, Owen Lonzar to take on the Grade 12 school set work, *The Tragedy of Othello, the Moor of Venice*. He intends a reimagining of it, from a female perspective, in an all-new dance production entitled *Desdemona* for the Arts Centre Theatre. Owen also tackles the all-new, all-singing, all-dancing UJ SHOWCHOIR together with Musical Director Siegfried Pretch. Associate Drama Director, Alby Michaels, directs Shaffer's iconic *Equus* for the Con Cowan Theatre (which Moira de Swardt writes about in her feature article, "The Dark Horse Whisperer").

Also in this issue, leading UK arts practitioners Ben Evans and Jan Ryan write for us from the UK. We feature the outstanding production photos of Jan Potgieter in our PHENOMENAL PHOTOGRAPHY slot. Renowned South African classical musician Jill Richards explores the extraordinary work of composer and sound artist Francisco López and we announce the launch of Behind The Scenes, a promising new partnership between the British Council and UJ Arts & Culture, which is set to break new ground for the benefit of arts and culture practitioners from across the southern African region.

We round off the first semester with another pioneering venture: an Afrikaans festival of staged readings including a new work written by Gideon van Eeden entitled *PôNOU* and a work by one of South Africa's most critically acclaimed playwrights, Reza De Wet. We're still in the process of curating more works and procuring rights for these so although I am tempted, you'll need to watch the press for the announcement of our full programme (better yet, keep an eye on the UJ Arts & Culture website: www.uj.ac.za/arts).

Here's hoping you find our planned programme for the coming semester as compelling and creative as the Green Point Karoo Evaluation found our last season of work. And ditto for this third issue of *Art Much?*

Read it! Love it! Share it!

:: Ashraf Johardien

Head :: UJ Arts & Culture

Photo :: Martin Rhodes



Art Much? is an exciting publication. It captures the essence of the institution it comes from: bold, experimental, energetic, youthful, probing, and ambitious! UJ probes the heartbeat of Johannesburg, getting close to its pace. That the new Jozi could find its expressive heart at UJ is a brazen challenge for the University: how to capture and express the mind, spirit, and imagination of a vibrant metropolis; a city that can set the arts and culture pace not only for South Africa, but also for an entire continent. It is an exciting intellectual space to be in.

:: Professor Njabulo S. Ndebele
Chancellor :: University of Johannesburg

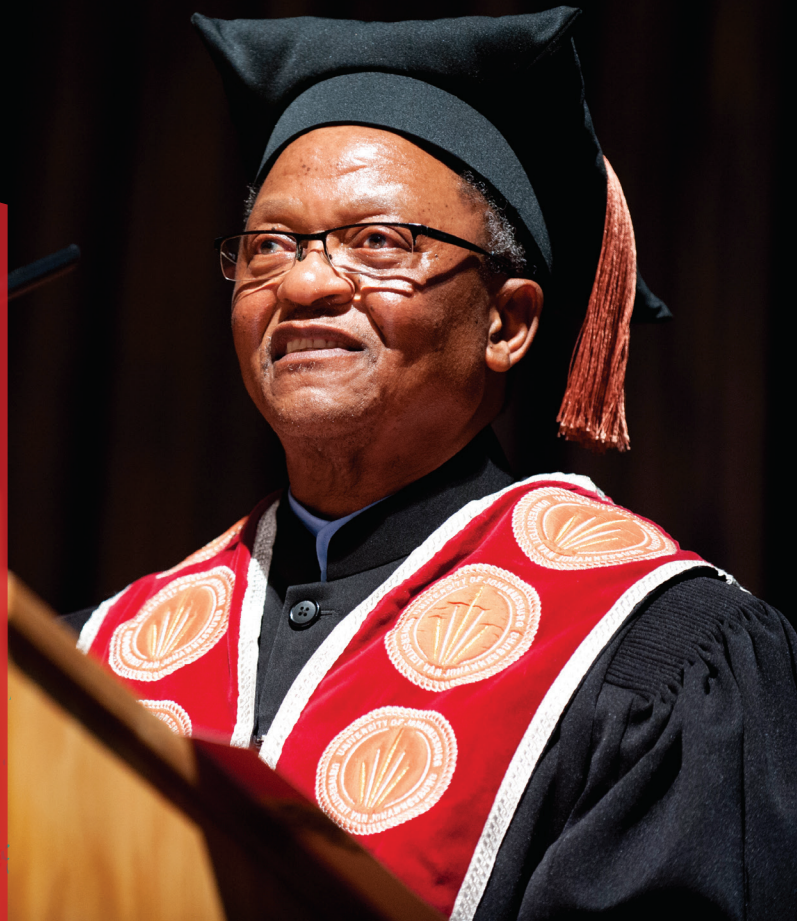


Photo :: Jan Potgieter

MIND, SPIRIT, AND IMAGINATION

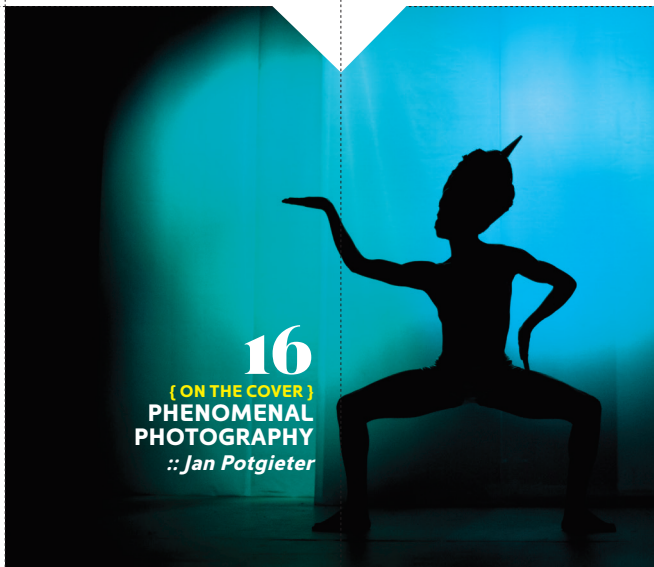
ENTER CHANCELLOR NDEBELE

UJ Arts & Culture warmly welcomes Professor Njabulo Ndebele to the University of Johannesburg. Prof. Ndebele was inaugurated as Chancellor in November 2012, and is the second Chancellor of the University since RAU merged with Wits Technikon in 2005. An established author, his recent novel, *The Cry of Winnie Mandela*, was published to critical

acclaim. His earlier publication *Fools and Other Stories* won the Noma Award, Africa's highest literary award for the best book published in Africa, in 1984. His highly influential essays on South African literature and culture also appear in the collection *Rediscovery of the Ordinary*.

:: To read all about **Prof. Ndebele**, his accolades and accomplishments, visit www.njabulondebele.co.za.

CONTENTS



16
{ ON THE COVER }
**PHENOMENAL
PHOTOGRAPHY**
:: Jan Potgieter

28

GOURMET GLAM

Long table dinner and
art auction

**GOU
GLA**



08

**THE DARK HORSE
WHISPERER**

Alby Michaels takes
the reins for the
UJ Arts & Culture
production of the
iconic play *Equus*

:: Moira De Swardt



12

**CULTURAL
TRAFFIC**

:: Ben Evans

31

SONIC MATERIAL

The work of composer/
sound artist Francisco
López

:: Jill Richards

34

**CLASSICS REMIXED +
REVISITED**

REHEARSALS FOR
A REVOLUTION ...

:: Grace Meadows



37

ANYTHING BUT FORGOTTEN

The Forgotten Angle Theatre Collaborative (FATC)

48

SPOTLIGHT ON

Federico Freschi

51

BEHIND THE SCENES

A new UJ Arts & Culture/British Council Partnership

46

HISTORIC FIRSTS

Pieterrellas Song: a new work in development supported by UJ



40

TOURING TOMORROW'S GIANTS

Programming South African work on international stages

:: *Jan Ryan*

54

ILL-FATED BEAUTY

An all-dance deconstruction of Shakespeare's *Othello*
:: *Precious Maputle*

58

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THE PHENOMENAL PHOTOGRAPHY OF JAN POTGIETER

:: see pg 16

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THE DARK HORSE WHISPERER

ALBY MICHAELS TAKES THE REINS FOR THE UJ ARTS & CULTURE
PRODUCTION OF THE ICONIC PLAY *EQUUS*

:: Moira de Swardt

I forget whether I was still at school or whether I was already at college, but I remember the fuss over *Equus*, a play by Peter Shaffer, in which the young actor spends some of the play naked onstage. Either way, it was deemed unsuitable for one of my tender years. Years later, I did finally see this rather disturbing work about a psychiatrist (Martin Dysart), who treats a young man, Alan Strang, someone with a pathological fascination for horses, and whose warped theological and sexual beliefs and impulses cause him to blind the horses.

The play was written as a fictional account of a real incident: a teenage boy blinded six horses in Suffolk, England. In the play, a religious theme underlies the pathology of Alan, who sees the horses as representative of God; this is intermingled with his sexual compulsions which are, predictably for a seventeen-year-old, on the rampage. The examination of the conflict between what one personally believes, and what society demands one pays lip service to, is also a key characteristic of the work. *Equus* is set

in a psychiatric hospital but it is clear that this hospital could be located anywhere in place and time.

Alby Michaels, who has played the lead character Alan Strang twice before in other productions, will be directing the mixed professional/student cast of ten characters in *Equus*, for UJ Arts & Culture at the University of Johannesburg. The opportunity for students to work alongside professionals allows them the chance to learn from seasoned actors in ways they would not ordinarily be able to experience in a cast solely comprising students. However, there is another purpose to casting professionals here – to add realism to the generational differences between the characters. There will also be extra characters drawn from the student ranks, in the roles of horses and shoppers.

In light of the fact that the play was deemed to be unsuitable for me when I was the age of students, I query this with Michaels. He points out that there are lots of horrifying acts reported every day on the news,

'The Normal is the good smile in a child's eyes - all right. It is also the dead stare in a million adults.'
- Peter Shaffer, *Equus*

Photo :: Alby Michaels
by Robert Hamblin

all over the world, but particularly here in South Africa and nowadays young people are generally less sheltered than they were when I was their age. There is a difference between the baby boomers and that of Generation Y. Alan Strang is a postmodern character with whom most of the students will readily be able to identify. His reading skills are low, he has no concept of physics or engineering, and the only music he knows is television jingles.

Michaels dismisses the question of whether the nudity is gratuitous by referring me back to *Dalliances*, the show he directed last year, that also featured nudity. Several people referred to the nudity in that play as “tasteful”. I ignored it then for the purposes of commentary. Personally, I don’t find nudity offensive if the role calls for it. As Michaels says in *Equus*, the nudity is only required in the final scene.

Michaels will be opening the casting call to all students, both at the University of Johannesburg, and students at other tertiary institutions. Students will participate in puppeteering workshops to learn the particular skills necessary to manipulate the horses.

Equus will run from 16 to 27 April at the Con Cowan Theatre, on the Bunting Road Campus. It is expected to draw both schools’ audiences (it is a classic play which is discussed in the drama curriculum) and the general public. ▀



ALBY MICHAELS, WHO HAS PLAYED THE LEAD CHARACTER ALAN STRANG TWICE BEFORE IN OTHER PRODUCTIONS, WILL BE DIRECTING THE MIXED PROFESSIONAL/STUDENT CAST OF TEN CHARACTERS IN *EQUUS*.



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CULTURAL TRAFFIC

:: Ben Evans

As I write this, I'm looking forward to tonight's London premiere of *I Stand Corrected*, an interdisciplinary collaboration exploring both the scourge of 'corrective' rape of lesbian women in South Africa, and the virulent anti-gay marriage lobby in Britain. The project is borne out of the unique combination of the social and magical realism of British playwright and actor, Mojisola Adebayo, and the distinctive fusion of classical and experimental dance experience of South African choreographer and dancer, Mamela Nyamza. For me, as an audience member here in the UK, the collaboration marks the best in international artistic adventure: a piece exploring a question, or an issue, of relevance and resonance to me on which the international context sheds new light. But it is also a piece produced from the mutual and international aesthetic curiosity of two inspiring artists. It's a risky first collaboration – both financially and artistically, but I'm as excited as hell to see it!

For many of us in the British arts, those South African artists we experienced in the 1980s and early '90s shaped us politically and artistically. Alongside artistic forms that were as exciting to us as they were new, came a critique of South African apartheid and the world's complicity in that system's perpetuation. Unlike some of our European neighbours, the arts in Britain have long been greatly influenced by overtly political ideas. The social realist movement of the 1950s led to unique explorations of the lives of the working classes, and subsequently,

over the decades, to arts movements exploring, challenging and celebrating the ideas of the feminist movement, of the gay and lesbian liberation movements, the anti-Capitalist movement in the 1980s, and of Black British Consciousness. Though the years of apartheid didn't see much South African work performed on British stages, what little there was proved influential on artists and audiences alike. In my own art form, many are those who recall having their opinions formed upon seeing Fugard, Kani and Ntshona's *The Island and Sizwe Banzi is Dead* at the Royal Court Theatre in 1973; elsewhere the likes of Hugh Masekela, Miriam Makeba, and Ladysmith Black Mambazo had their own powerful influence on artistic and political perceptions.

Now, however, I would argue that the cultural relationship between our nations has become somewhat stale. South Africa's political isolation has been replaced by financial isolation. British artists cannot afford to subsidise their performances in South Africa; South African venues and festivals largely can't afford to bring over UK productions; and in the UK, as ever, we continue to suffer from a certain cultural chauvinism which so frequently stops arts organisations, or perhaps funders and sponsors, from supporting the import of international arts from anywhere overseas. There are, of course, some notable exceptions. However, I would argue that the majority of the cultural traffic between the UK and South Africa ***continued >>***



is led by the better-resourced UK partners for whom it is not aesthetic curiosity driving the collaboration, but rather a residual political interest: liberal artists who want to work with, and in, a country that has a special place in their political souls.

This is by no means meant as a criticism. As someone whose own work was shaped by the anti-apartheid movement and South Africa's political theatre-makers, I would be hypocritical to do so; indeed, South Africa's political history and complex present remain important parts of my life and work. However, what I am arguing for is a need to work hard to replace that declining residual political interest with genuine and mutual aesthetic curiosity. For me, though I was first enthralled by Fugard, Simon, Masekela and Makeba, it is now the likes of Steven Cohen, Mandla Mbothwe, Brett Bailey and Mamela Nyamza who inspire and excite me. It is these artists, in my view, who are creating a uniquely South African performance aesthetic, and is these to whom (as an audience member) I am turning for help in interpreting the world in which I live.

As the twentieth anniversary of democracy in South Africa approaches, the UK will undoubtedly once again turn our eyes to South Africa. My hope is that when we do our British artists and arts institutions will recognise a South African boldness of contemporary aesthetic which matches the boldness of political argument, and that we Brits will be beguiled into updating our perceptions of the vibrant, nuanced, and undoubtedly unique South African arts sector. ■

:: **Ben Evans** is the Creative Director of BeCreative, an independent consultancy and theatre producing company based in London. www.be-creative.co

I STAND CORRECTED

by Mojisola Adebayo
and Mamela Nyamza

Photos :: Taryn Burger





AN EERIE MURDER MYSTERY WHERE
A QUEER WEDDING MIGHT HAVE
BEEN, *I STAND CORRECTED* IS A
SUPERNATURAL STORY OF TWO
BLACK LESBIAN LOVERS FROM TWO
DIFFERENT CONTINENTS, TRYING
TO TOUCH EACH OTHER ACROSS A
MORTAL DIVIDE.

PHENOMENAL PHOTOGRAPHY

JAN POTGIETER HAS BEEN THE OFFICIAL PHOTOGRAPHER FOR UJ ARTS & CULTURE PRODUCTIONS SINCE 2012. HIS CAREER STARTED WHEN HE WAS APPOINTED AS A PHOTOGRAPHER FOR UJ IN 2008. SINCE THEN HE HAS BEEN COVERING A WIDE RANGE OF EVENTS FOR UJ ON A DAILY BASIS.



Musical morphing
mayhem in *LITTLE POOF!*
BIG BANG! at the UJ Con
Cowan Theatre (written
and performed by Bruce J
Little with direction by
Neels Clasen)

Photo :: Jan Potgieter





"WHEN I AM SHOOTING A PRODUCTION MY MAIN GOAL IS TO CAPTURE THE VISION OF THE SHOW'S CREATORS. I WANT MY PHOTOS TO BE AN ACCURATE RECORD OF WHAT THE AUDIENCE WILL SEE FROM THEIR SEATS," HE SAYS.

Cindy Swanepoel as Janet in *DALLIANCES*, a sexy urban play by Pieter Jacobs dealing with indiscriminate promiscuity, rampant lust and obsessive love.

Photo :: Jan Potgieter

Jan usually attends the final dress rehearsal of a production. He prefers this because it allows him to walk freely on, and around, the stage without bothering a paying audience. The final dress rehearsal also resembles the show in its final state, allowing him to provide accurate reflections of the production for the press attending the opening night.

Drawn to the performing arts for its interesting, albeit technically challenging, lighting designs, Jan loves the intense saturated colours and raw emotions on stage.






UJ students in *THE WAVE* by Renos Spanoudes & Alby Michaels, one of six ten-minute plays in *SA SHORTS*: quickies for a microwave generation which premiered at the Student Theatre Festival of the National Arts Festival, Grahamstown and returned to play on the main stage at the UJ Arts Centre Theatre.

Photo :: Jan Potgieter





(Clockwise from left): UJ students Zimkiitha Nyoka as Zana and Modise Sekhothe as Andile in *DANCE THE DANCE (SA SHORTS)* by Tristan Jacobs; Earl Gregory as Tshupo and Jacques Bessenger as Alex in K. Sell Duiker's *THE QUIET VIOLENCE OF DREAMS* (directed by Alby Michaels); Christopher Dudgeon as Leo in *DALLIANCES* by Pieter Jacobs (directed by Alby Michaels)

Photo :: Jan Potgieter



"Shooting a dress rehearsal can be very challenging. It often happens that it is the first time that I see the show so I have to be very quick on my feet as there aren't any breaks or repeats in the performance. Although doing this is more difficult, I feel that the images captured in this way have more feeling than they would have if the individual scenes had been staged for the purpose of photography. It is better to look out for the short instances of emotional interaction between the actors when they are playing out their parts."

In 2012 Jan launched stage.focus which specialises in performing arts photography and he has also done work for Rocco de Villiers, Lizz Meiring, The Arts & Culture Trust (ACT) and ATKV.

:: www.stagefocus.co.za :: jan@stagefocus.co.za







JAN LOVES THE INTENSE
SATURATED COLOURS AND RAW
EMOTIONS ON STAGE.

Left: Kwena Mabotsa effortlessly
executes a daring lift with Tshephang
'Kiki' Moopa in Owen Lonzar's
extraordinary dance adaptation of
DANGEROUS LIAISONS

Below: UJ Alumnus,
Matthew Counihan, as Seymour in
Little Shop of Horrors

Photos :: Jan Potgieter





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LONG TABLE DINNER
& ART AUCTION

THE GEORGE BIZOS SAHETI SCHOLARSHIP AND BURSARY FUND (GBSSBF) PRESENTED A PRESTIGIOUS LONG TABLE DINNER AND ART AUCTION IN COLLABORATION WITH THE UJ ART GALLERY DURING OCTOBER 2012. THIS FUNDRAISING EVENT WAS A CULMINATION OF A WEEK-LONG FESTIVE PERIOD, INCORPORATING AN EXHIBITION WITH WORKS BY SOUTH AFRICAN ARTISTS

Photo :: Andrew Knobloch

The proceeds of the dinner, exhibition and auction (amounting to R260 000) will equally benefit the Bizos Fund in terms of cultural bursaries as well the UJ Arts & Culture Artist's Benefit Fund* aimed at assisting artists in a time of need.

Acclaimed South African artists William Kentridge, Diane Victor, Angus Taylor, Georgie Papageorge, Penny Siopis, Michael Meyersfeld and Chris Diedericks, amongst others, came out in support of these worthy causes by donating works for the auction which was managed by Stephan Welz and Company.

The über-glam event was made possible by gracious contributions from the University of Johannesburg, UJ Arts and Culture, UJ Art Gallery, the George Bizos Saheti Scholarship and Bursary, Stephan Welz and Company, the Distell Foundation, Salamander Design Concepts, the Johannesburg Youth Orchestra Company (JYOC), Mzansi Tents, Chairscape, Saheti School and Europa Melrose Arch. ■

** The UJ Arts & Culture Artist's Benefit Fund has been established with the aim of providing financial support to artists in need. Professional artists working in any discipline who are resident in South Africa and cannot work due to accident or illness will be considered for support. The fund is discretionary and there is no application process as one worthy recipient will be proactively identified annually, subject to the availability of funds.*





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SONIC MATERIAL

THE WORK AND THE WORLD
OF COMPOSER/SOUND ARTIST
FRANCISCO LÓPEZ

:: Jill Richards

Photo courtesy of :: Mr Lopez

Francisco Lopez is of one of the world's major figures of the sound art and experimental music scene. 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.

Jill Richards is a concert pianist and an acclaimed performer of new piano music. Based in Johannesburg, her performing and recording career has taken her to five continents

Right: *Jill Richards*

Photo courtesy of :: Ms Richards

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 listen carefully 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 collaborations. We share an enjoyment of the challenge of new things and a desire to explore, so creating a work together with the composer is a happy and thrilling prospect.

The working process will begin in my studio in Melville, and should be a very intense two weeks. I think 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.

We're planning a possible preview in the Johannesburg Theatre before we go to the National Arts Festival in Grahamstown for our première. We will be performing there in a wonderful space: the backstage area at the Guy Butler Theatre at the Monument.

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. ■





CLASSICS REMIXED + REVISITED

REHEARSALS
FOR A
REVOLUTION ...

:: Grace Meadows

SOMETIMES I CAN'T BELIEVE I DO THIS ... BECAUSE THINGS IN THE PERFORMING ARTS GET DIFFICULT ... AND OFTEN ... AND THERE ARE TIMES, AS THE PRODUCER OF ALL UJ ARTS & CULTURE PRODUCTIONS, WHEN IT'S ALL JUST A BIT TOO MUCH ...

But I can't stop, because ... okay, so maybe I live for this stuff (the drama of it all and all that (LOL)) ... and scarily – if I stop – then everything stops ... The bottom line is that any producer is only as effective as the people they work with – actors, directors, designers, technicians ... truth be told, at UJ I have an embarrassment of riches in that respect and I never really have the time to think about any of it, but ... for the sake of this article ... I will try ...

Being a Performing Arts Manager/Producer certainly was not my goal when I studied drama; all I wanted to do was act and for quite some time I did just that. After ten years of entertainment television, a growing profile and network shifted my focus towards directing and filmmaking. Propelled into this industry at a very interesting time in South Africa (and in my life) I constantly questioned why certain work was made while other stories, ideas and concepts never saw the light of day, let alone the support of an audience. Making work or rather 'making sure that it happened' flung me into production offices all over the country. I made a lot of coffee, smoked too many cigarettes and learnt how to disaster-manage on the go.

In *Teatro del oprimido* (*Theatre of the Oppressed*) Augusto Boal writes: "The audience holds a general rehearsal for what happens in daily life. Key concepts are human development and freedom. The theatre shows us new roles. In essence, these roles are ready and waiting for the time when the viewer actually needs them. The theatre itself is not revolutionary: it is a rehearsal for the revolution."

Programming a season is art rather than science. It's a combination of dreaming, divining, figuring out where the industry is at, where audiences are, and then going with your gut. We start by reflecting on what worked last year, ditching what didn't and then building from there. Aligned to UJ's 'Rethink, Reinvent' campaign, for the first semester of 2013, UJ Arts & Culture proudly presents a season of productions from the classical canon – but remixed and revisited for our times. Home productions include *Desdemona*

choreographed by Owen Lonzar and scored by Nik Sakellarides in which we reimagine Shakespeare's *Othello* through dance from the principal female character's perspective. Alby Michaels offers an unconventional take on Shaffer's truly classic *Equus*. Motladij Ditodi makes her directing debut mentored by Roy Sargeant as we tour Robin Malan's stripped down *Romeo 'n' Juliet Unplugged* to schools. Guest productions include the Forgotten Angle Theatre Collaborative's production of PJ Sabbagha's *I think it's Hamlet* and Think Theatre returns to the Arts Centre with an *Othello* for high-school leaners.

There are high costs associated with mounting any production, whether it is in a commercial space or at a university. The difference is that in the commercial sphere shows are increasingly mandated to be immediately commercially successful and the escalating ticket prices push that agenda. Such an atmosphere is not conducive to either producing great works, or to cultivating artists and nourishing the soul ... But here at UJ Arts & Culture producing great works, cultivating artists and nourishing the soul is exactly what we aim to do. And we are blessed that the structures at UJ conspire and coalesce to enable us to make that unique value-proposition, that we articulate through our UJ Arts & Culture productions. So we don't want your money honey, just come sit back and enjoy ...

Staging new work is important; this is why we selected that focus for our 2012 performing arts programme. But the classics are important too. New work is created by new people: artists honing their craft, cutting their teeth and living their expression. These voices are vital and so is creating a platform for emerging artists. New work keeps all of us – audiences, veterans, artistes, dreamers, academics, philosophers, politicians, (insert you) on our toes – all the while providing new experiences and different interpretations. But the classics provide a point of reference and also a point of departure from where we can begin to forge new identities in this microwave generation (where nothing is stable and everything is ephemeral; like the tide, it comes and goes ... so go on, come along with us ...). ▀

Grace Meadows is a creative producer and drama for life practitioner. Awarded for her role in public enlightenment, international friendship and mass communication, Meadows conducted her MA research towards a poetics for Theatre as Activism.

Photo :: JC Laurant



DESDEMONA

AN ALL-NEW DANCE PRODUCTION BASED ON SHAKESPEARE'S OTHELLO



11-20
APR
19:30

UJ ARTS CENTRE
THEATRE
KINGSWAY

DIRECTOR &
CHOREOGRAPHER
OWEN LONZAR
MUSIC
NIK
SAKELLARIDES

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ANYTHING BUT FORGOTTEN

THE FORGOTTEN ANGLE THEATRE COLLABORATIVE (FATC)

At a time when arts and culture is under severe threat in terms of securing sustainable funding, companies like The Forgotten Angle Theatre Collaborative (FATC) clearly demonstrate the value of arts and culture not only as a viable career path but also as invaluable contributor to job creation and the promotion of South African culture on a global scale. Under the visionary leadership of Artistic Director, PJ Sabbagha, the Company has taken up residence in Dance Studio A of the Con Cowan Theatre on the Bunting Road Campus as UJ Arts & Culture's very first Resident Professional Contemporary Dance Company.

"For many young, inspired South Africans, contemporary dance has been profound in creating a sense of purpose, re-visioning [the] future and enabling financial security. 'Dance changes lives' may sound like a gushy cliché, but it is something I see daily and it is something that we at FATC are committed to. Beyond funding this is the true sustainability of what we do ..."

says PJ.

Since its inception in January 1995 FATC collaborated with an extensive number of

South Africa's leading contemporary dance and theatre professionals including Greg Maqoma, Shanell Winlock, Sello Pessa, Moeketsi Koena, Athena Mazarakis, Craig Morris, Gys de Villiers, Dawid Minnaar, Jennifer Furgeson, Neli Xaba, Boyzie Cekwana, Gladys Agulhus, Timothy Le Roux, Gerard Bester, Irene Stephanou ... and the list goes on. FATC continuously collaborates with performers, choreographers, educators and theatre practitioners to present top quality theatre and training programs at both a national and international level.

FATC and its collaborating artists have been widely recognised for their excellence in the field of contemporary South African choreography and performance through the numerous awards and nominations that have been conferred on the Company. Currently funded by The National Lottery the Company is committed to creating contemporary South African dance theatre questions and investigates critical personal and social issues. As a result of this work FATC has become acknowledged as South Africa's leading contemporary dance company

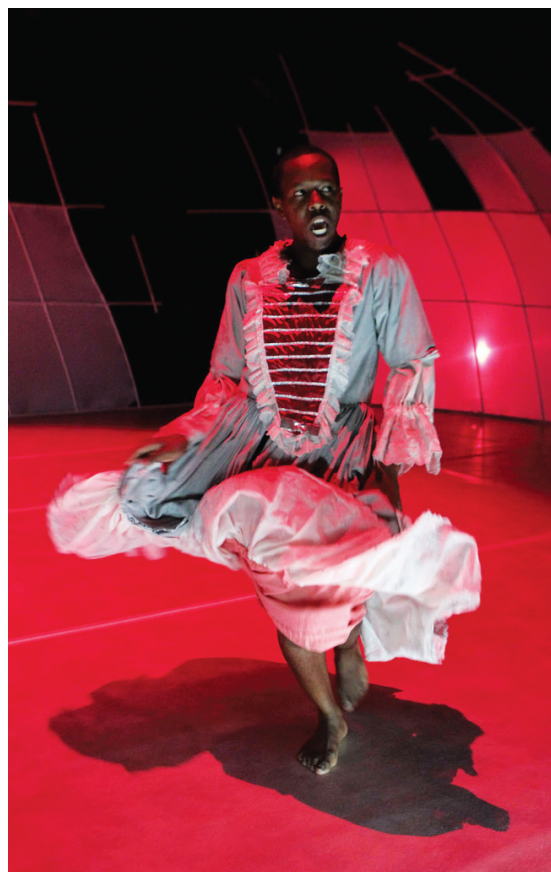
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in addressing the overwhelming presence of HIV and AIDS in contemporary South African society and the Company has been described to as a leading voice in the emergence of the new South African "protest/struggle" and issue-based dance theatre.

Since 2007 FATC has had a busy international touring season engaging in exchange projects with performances and residencies in Russia, Holland, Mexico, Tanzania, Mali, Madagascar, Mozambique, Reunion Islands, France and Taiwan. In addition, individual company members have been given an increasing number of international solo performance opportunities.

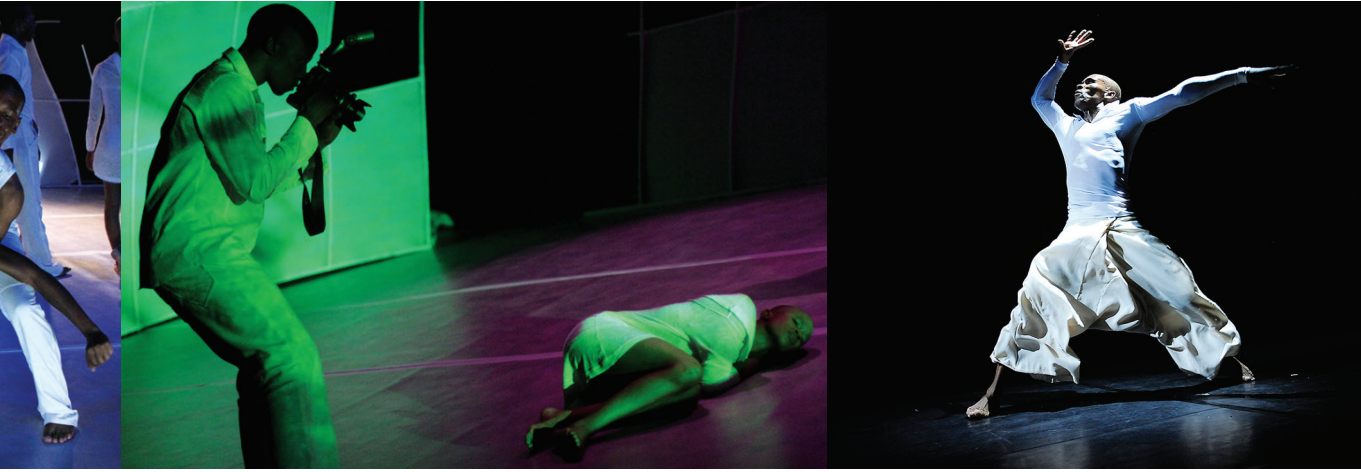
The programme for 2013 involves extensive creative and education projects as well as activities such as the annual ten-month internship for talented young professionals who have recently completed some form of formal, or informal, dance-related training. FATC will be all over the local and international dance scene with invitations to all major festivals nationally, as well as many international invitations including invitations from Russia, France, Holland and Germany. There is also the annual Artistic Residency programme that has hosted both local choreographers and numerous international artists. The education programmes include community outreach activities for both the local and rural, weekly evening open classes, Saturday classes for children, and FATC's annual summer and winter schools. FATC company member Fana Tshabalala has been awarded the 2013 Standard Bank Young Artist Award for dance and FATC will be on show in Fana's commissioned work at this year's National Arts Festival in Grahamstown in July. Other highlights will include the International Residency with multi-award winning guest choreographers Ivan Estegneev and Evgeny Kulagin from Russia. ▀

:: Find FATC on Facebook or for more information go to www.forgottenangle.co.za or e-mail info@forgottenangle.co.za.



FATC Artistic Director PJ Sabbagha is a South African choreographer whose name has become synonymous with issue-based dance theatre and more specifically HIV and AIDS-focused art.

Photos :: John Hogg



TOURING TOMORROW'S GIANTS

PROGRAMMING SOUTH AFRICAN WORK ON
INTERNATIONAL STAGES

:: Jan Ryan

How does one measure success in the arts, and specifically in theatre? Do good reviews mean a show has been a success? Or are high ticket sales a better measure? Or perhaps it's the number of awards a play picks up? We asked leading UK Arts Producer Jan Ryan and this is what she had to say.

UK Arts International has been producing and presenting performing arts productions for the past twenty years – and much of this work has been from South Africa.

I have been privileged to work with some of South Africa's most inspirational artists including Hugh Masekela, Pieter-Dirk Uys, Brett Bailey, Yael Farber, Paul Grootboom, John Kani and Janet Suzman. Most, although not all, of the South African work I now present is in the context of the Afrovibes Festival.

So how do I decide whether a production is right for international audiences, since although

I am not a maker of art, I put my taste on the line every time I present a piece of work? I am of course, constrained by a number of things: whether I think the work will speak to a UK or other non-South African audience, whether I can raise the finance to make it viable, whether I think the work will attract a wide enough audience – and, of course, whether it will be considered a success.

But how, in a world where so much depends on personal taste, do we recognise and define success? Is it dependent on the awards the show receives, the response from the media, how many people come to see the work – or simply on one's own knowledge of having presented a piece of quality work that is saying something relevant, truthful and important? In the UK, the media is dominated by reality TV and competitions such as *X Factor* and *Strictly Come Dancing*, which create 'instant celebrities'. For many people, this kind of exposure is the benchmark of success, but is the number of

Right: Third World Bunfight's *House of the Holy Afro* designed & directed by Brett Bailey with choreography by Natalie Fisher

Photo courtesy of ::
UK Arts International



HOW, IN A WORLD WHERE
SO MUCH DEPENDS ON PERSONAL
TASTE, DO WE RECOGNISE AND
DEFINE SUCCESS?

tabloid inches written about you (or how many Saturday night prime time slots you have) a meaningful measure of success? I think not.

We are all, of course, dependent on the media for exposure. Without it, how are we to attract an audience? But reviewers, like the rest of us, are subjective in their taste and while it is affirming to have a positive review from a respected journalist in a quality newspaper, I believe that is only part of the story.

Are awards a truer measure of worth? Maybe, but in my experience, the selection of recipients is often motivated by a number of factors – not entirely concerned with the quality of the work – and if an artist's work is not presented in an established theatre or a recognised gallery, it can be difficult to find your way on to the adjudicators' radar. One notable exception of course is the awards that arise from presenting work at festivals. In the UK, the Edinburgh
continued >>







Steven Berkoff's
production of
Oedipus

Photo :: Mike Robertson
(Courtesy of UK Arts
International)



Fringe is the main opportunity theatre artists have for recognition, with Fringe Firsts and Herald Angels coveted by everyone.

The 2012 South African season, which was presented at Assembly, brought accolades for all the work it presented, most especially the Baxter Theatre's production of Yael Farber's *Mies Julie*, which as a result of the acclaim it received, went on to play a season at St Ann's Warehouse in New York at the end of 2012, with more international dates in the pipeline. The National Arts Festival provides a similar opportunity for South African artists. To be chosen as a Standard Bank Young Artist is wonderful endorsement. In 2012 we presented *And the Girls in Their Sunday Dresses* as part of the Afrovibes Festival in the Netherlands and UK, its director, Princess Mhlongo, having been Young Artist of the Year for Theatre last year. Similarly, we programmed the Sibikwa Orchestra who had won an Ovation Ward at Grahamstown in 2010. We did not programme these two pieces of work specifically because they had won awards, but it certainly gave us confidence knowing they were so highly regarded in South Africa – and it certainly made it easier to get attention from the British press. One of the most influential pieces of work I have presented in the UK is Paul Grootboom's *Township Stories*. It received a Herald Angel, some wonderful reviews and people still talk about it as one of the most powerful pieces of work they have ever seen. Most who saw the production loved it – others found it too violent and raw. But whatever people's response, no one's reaction was lukewarm – it caused an impact wherever it was seen.



... ALL THESE THINGS FEED OUR PERCEPTION OF SUCCESS BUT IN THE END, IT IS THE ARTIST WHO MUST BE THE TRUE JUDGE OF THEIR WORK.

So good reviews and bad reviews ... audience adoration or distaste ... awards and name checks ... all these things feed our perception of success but in the end, it is the artist who must be the true judge of their work. Only they can tell if what they have created is truthful and authentic, by their own standards. If they have espoused those qualities, then they will have been successful. I believe that it was the authenticity and honesty of *Township Stories* that really touched people. Everyone wants recognition, whether it's from their peers or from the media, but while awards and good reviews are essential for sustaining our careers, ultimately I believe it is the level of integrity we bring to the work we create, that offers a true measure of how successful we are as artists.

Many artists attain neither fame nor fortune or critical acclaim during their lifetime – the usual signs of success – but we acknowledge them as cultural giants ... ▀

:: **Jan Ryan** is Director of UK Arts International and Producer of Afrovibes UK. www.ukarts.com

Left: *Blood Diamonds*

Photo :: Christo Doherty
(Courtesy of UK Arts International)



HISTORIC FIRSTS

PIETERNELLA'S SONG:
A NEW WORK IN DEVELOPMENT
SUPPORTED BY UJ

When librettist Anna Hamlin approached UJ about the musical drama/opera, *Pieterrella's Song*, UJ Arts & Culture was asked to consider sponsoring Isak Roux, the South African born German composer coming to South Africa to work with Anna on the project. Given the stirring, dramatic qualities of the story, combined with its historic significance we responded with a considered, but decisive yes!

All drama for the stage needs a great story and this tale has it all: tragedy, comedy, business, ambition, romance and loss. The libretto starts in 1652 when Jan van Riebeeck first set foot on Cape soil where he would spend ten years as Commander of the Dutch East Indies refreshment station. It was a time of historic firsts: the first loss of land, the first nationalist, the first war, the first Christian, the first legal intermarriage, the first vineyard. Among the Khoi of the time, two compelling figures stand out: a young man named Nommoa, and the young woman, Krotoa. Both transcend their traditional roles but where Krotoa, renamed Eva, responds to the creative energy of Van Riebeeck and feels enriched by being part of two cultures, by contrast, Nommoa, her contemporary, and South Africa's first nationalist, distrusts the Dutch completely and this perceived 'good boy' leads the Khoi in the first Dutch-Khoi war. Where the first act begins with the coming of the Dutch and ends with the Khoi defeat in the Dutch-Khoi war of 1659–1660, the second act concentrates on Eva's life following this war. This musical drama sheds light on a vital part of South African history, and explores for the first time how the protagonists connected and related to one another.

There are many historic firsts enacted in *Pieterrella's Song* but it is especially pertinent that in the centenary of the Land Act of 1913, this drama re-enacts the first war over land, and the first loss of land in which the eloquent, poignant response of the Khoi, are comprehensively described in the pages of Van Riebeeck's journals. ■

:: **Isak Roux** is a composer of international standing and is best known for his arrangements of South African music, especially his work with the musical groups Ladysmith Black Mambazo and Kwela Tebza. Although the production will only be ready to hit the boards towards the end of 2014, some of Isak's work with Anna may be showcased later this year.



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FOR
GOT
TEN
ANGLE**

IM Munity

choreographed by
ivan estegneev +
evgeny kulagin (russia)

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bunting road campus

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SPOTLIGHT ON

FEDERICO
FRESCHI

PROFESSOR FEDERICO FRESCHI (FF) IS A MAN OF MANY TALENTS. HAILING FROM SPRINGS, HE STUDIED OPERA AT THE UNIVERSITY OF CAPE TOWN'S COLLEGE OF MUSIC AND WENT ON TO JOIN THE CAPE PERFORMING ARTS BOARD (CAPAB) SINGERS' STUDIO SUBSEQUENTLY PERFORMING AN IMPRESSIVE RANGE OF ROLES IN OPERAS, OPERETTAS AND MUSICALS. PROF. FRESCHI ALSO COMPLETED AN UNDERGRADUATE DEGREE IN FINE ARTS AT WITS, HOLDS A DOCTORATE IN HISTORY OF ART, LECTURED HISTORY OF DESIGN AT THE CAPE TECHNIKON, HAS WORKED IN HUMAN RESOURCE DEVELOPMENT, WAS ASSOCIATE PROFESSOR OF ART HISTORY AT WITS AND MOST RECENTLY HELD THE POSITION OF EXECUTIVE MANAGER AND SENIOR CURATOR AT THE GOODMAN GALLERY IN CAPE TOWN. HE RECENTLY JOINED THE UNIVERSITY OF JOHANNESBURG AS EXECUTIVE DEAN OF THE FACULTY OF ART, DESIGN AND ARCHITECTURE (FADA).

UJ ARTS & CULTURE'S PRECIOUS MAPUTLE (PM) CHATTED TO HIM ABOUT HIS MANY HATS:

PM

Welcome to UJ! It's early days, what are your first impressions?

FF :: I'm very excited to be here! It's a beautiful campus, and everyone who I've met – and I've met a lot of people in a short space of time – has been unfailingly optimistic, helpful and gracious. I'm particularly excited to be at FADA, a place that brings together all the academic and creative disciplines that are close to my personal and professional interests, in Johannesburg, the city that is closest to my heart. I am inspired by the ways in which the Faculty responds to the challenges of real-world problems with a diverse and powerful mix of open-ended creativity and focused, socially responsible design solutions. It is inspiring to me to see architecture, visual art, and design all in one well-equipped space, staffed by committed and highly qualified professional artists, designers, architects and academics.

PM

What else inspires you?

FF :: I'm inspired by creativity, ingenuity and intellect, and the limitless possibilities that these offer both singly and in combination. Most of all, I'm inspired by Johannesburg, by its energy, creativity, dynamism and thriving diversity.

PM

I have read that you are an avid art collector. What kind of works do you collect?

FF :: I have a modest, and somewhat eclectic collection. I favour art that is abstract and cerebral rather than figurative, but this is not cast in stone. I've been fortunate to acquire wonderful artworks from my friends and colleagues in the art world over the years, and occasionally buy works on auction. Some of my prized pieces include mixed media works by Joni Brenner, and a Victor Pasmore lithograph that I acquired with an audaciously low absentee bid at an auction. I also have a particular fondness for ceramics and have built up a fair collection over the years.

continued >>

PM

In addition to your love of visual arts, you have a talent for singing. You won first prize in the Wendy Fine Singing Prize, and were placed as a finalist in both the Oude Meester Music Prize and the SABC Singing Competition. You have also sung the principle baritone role in *Le Nozze di Figaro*, *La Traviata*, *La Bohème*, *Don Pasquale*, *Lucia di Lammermoor*, *Die Fledermaus*, *La Fille du Régiment*, *Die Lustige Witwe*, *Carmen*, amongst others. That's a truly impressive list. Which of those did you find the most challenging?

FF :: Learning an operatic role is always challenging. Apart from the work that goes into memorizing the music and words, there is the challenge of finding the character within the musical parameters that the composer has defined. In some respects the music makes this easier, in that it provides an immediate emotional connection, but in other respects it curtails the kind of expressive freedom that non-singing actors have to find their own rhythm and tempo.

PM

How does your singing and obvious love of music inform your work as a visual arts academic?

FF :: In theory the two are part and parcel of the same intellectual and creative processes that make me who I am. In practice, however, they're often quite separate: when I'm singing, I'm completely focused on being true to the art; nothing else exists for me. Ditto when I'm working on my academic pursuits. I've been

fortunate that I've been able to pursue both to a high degree of competence, but my academic career is increasingly taking precedence, as my appointment as Executive Dean at FADA attests.

PM

As the new Dean of FADA, what is your vision for the faculty?

FF :: I believe implicitly that FADA is poised to be the best institution of its kind in Africa. My strategic focus is going to be on realising this vision. Watch this space!

PM

Is there an opera role which you have not yet performed that you would still like to perform?

FF :: I've been fortunate to have learnt (and sometimes performed) most of the roles in the lyric baritone repertoire, with the exception of perhaps the greatest of these: *Don Giovanni*.

PM

What are the chances of us seeing you perform in a UJ Arts & Culture music concert?

FF :: Have repertoire, will sing. Give me a date! ■



BEHIND THE SCENES

A NEW UJ ARTS
& CULTURE/
BRITISH COUNCIL
PARTNERSHIP

Behind the Scenes is an initiative designed to build on, and rapidly expand, the range of capacity building/professional development programmes undertaken as part of the British Council's global Drama & Dance provision to date. While many of those activities have revolved around the creative processes involved in making a new artwork, this project – as its title suggests – will instead address various aspects of the “backstage” infrastructures that need to be in place for

any new artistic ventures to be successful but remain under-developed in South Africa.

Rather than focusing solely on the support and development of a relatively small number of entrepreneurial young high-achievers however, this new, more inclusive project's core objective is the development of skills, knowledge and new multi-lateral networks across a much broader constituency – potentially embracing

continued >>



THE MAIN OUTCOMES OF THE PROJECT WOULD BE INCREASED MANAGERIAL EFFICIENCY, THE GENERATION OF NEW AUDIENCES AND GREATER INCOME, THE CREATION OF GREATER OPPORTUNITIES TO PROMOTE LOCALLY-PRODUCED WORK IN INCREASINGLY COMPETITIVE NATIONAL AND INTERNATIONAL MARKETS, AND ULTIMATELY WIDER ECONOMIC BENEFITS FOR THE COUNTRIES INVOLVED.

and empowering practitioners operating at all levels within the local cultural landscape from traditional state-run venues and festivals to smaller independent companies and arts agencies. The main outcomes of the project would be increased managerial efficiency, the generation of new audiences and greater income, the creation of greater opportunities to promote locally-produced work in increasingly competitive national and international markets, and ultimately wider economic benefits for the countries involved.

The project will be piloted in South Africa in partnership with UJ Arts & Culture, with a Marketing & Audience Development module in 2013. This module will primarily be aimed at key staff working in (or having aspirations to work in) the relevant departments of significant institutions. Participants will not be required to pay any fees for the training received.

Behind-the-scenes workshops do not intend to pursue formal accreditation for the training to be delivered in the longer term, given that it proposes high-level training for experienced professionals who are unlikely to be motivated by the promise of a certificate; and as entering into agreements with higher education institutions is likely to create unnecessary layers of bureaucracy, elongate timelines and undermine the bespoke nature of the training planned. By working primarily with experts from established UK venues however, the potential to foster long-term professional links between their organisations and their contemporaries, in local performing arts constituencies through this initiative, is considerable.

The Behind The Scenes Marketing & Audience Development Workshop presented by the British Council in partnership with UJ Arts & Culture takes place over two days and will be presented on the Bunting Road, Doornfontein and Soweto Campuses during March 2013. For details and to apply visit go to www.uj.ac.za/arts. ■



The course takes the format of an interactive workshop with lots of contribution and participation from delegates.

Photos courtesy of ::
British Council Serbia

ILL-FATED BEAUTY

AN ALL-DANCE DECONSTRUCTION OF SHAKESPEARE'S *OTHELLO*

:: **Precious Maputle**

Owen Lonzar explores themes of love, jealousy, and betrayal through dance from the perspective of Shakespeare's ill-fated beauty in the first UJ Arts & Culture production for 2013 entitled *Desdemona*. Precious Maputle catches up with the effusive and irrepressible choreographer.

Owen has a strong dance background, with his first professional assignment as a dancer taking place at the tender age of fourteen. He trained in jazz, tap and funk with The Imperial Society of Dance Teachers London. Following his dream, Lonzar has spent the last 15 years establishing himself as a choreographer. He says interpreting Shakespeare through dance is a huge challenge which he looks forward to tackling, adding that while many ballet and contemporary dance companies have created dance works based on classical plays, what will make this production unique and compelling is that the piece will be a deconstruction and interpretation from Desdemona's perspective using a hybrid of modern and accessible forms of dance which has pretty much become his trademark in choreographing for UJ Arts & Culture.

Desdemona is the daughter of a Venetian aristocrat who elopes with the military hero

Othello, a man several years her senior, disappointing and enraging her father, and arousing the resentment of Othello's envious underling Iago, who knows Othello's weaknesses. *The Tragedy of Othello, the Moor of Venice* is based on the Italian short story *Un Capitano Moro (A Moorish Captain)*. The work revolves around four central characters: Othello, a Moorish general in the Venetian army; his wife, Desdemona; his lieutenant, Cassio; and his trusted ensign, Iago.

"The change in the point of view and point of departure will rearticulate Shakespeare's original story to comment on a very topical issue of violence against women in a way that I hope will engage and speak to young people," says Owen. Without giving away too much he adds that he is toying with the idea of locating the production in a high school or university setting which will inform production design choices regarding costumes and music choices. ■

Desdemona opens in the UJ Arts Centre Theatre on the Kingsway Campus on 12 April and runs until 20 April 2013. Book at Computicket. For group bookings and discounts e-mail ujarts@uj.ac.za or call 011 559 3058.

:: **Precious Maputle** is a news presenter on UJFM and is UJ Arts & Culture's brand spanning new Marketing Officer. Go Precious!

Over the last 16 years Owen Lonzar has worked on 23 musical theatre productions in South Africa and has conceptualised, choreographed, directed and costumed fifteen productions at thirteen resorts in Turkey, Tunisia, Egypt, Spain and Greece.

Photo: Jacques Grobbelaar



THE CHANGE IN THE POINT
OF VIEW AND POINT OF
DEPARTURE WILL REARTICULATE
SHAKESPEARE'S ORIGINAL STORY
TO COMMENT ON A VERY TOPICAL
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WOMEN IN A WAY THAT I HOPE
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August 2013

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UNIVERSITY
OF
JOHANNESBURG

KULTCHA KALENDA

[DRAMA]

UJ Arts & Culture presents

ROMEO 'N' JULIET UNPLUGGED

Adapted by Robin Malan
Director: Motladij Dithodi
Designer: Jade Bowers
Artistic Advisor: Roy Sargeant
Johannesburg Schools Tour

FROM 22 APRIL 2013

A 75-minute condensed version of the play, rather than the 'full works'. Five young people lose their lives in the course of the play: the two 'star-crossed 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'?

BOOKINGS: 011 559 3058 ::
ujarts@uj.ac.za

[MUSIC]

UJ Arts & Culture presents

SOUNDSCAPES FOR MALLETS: DUO FOURIVTWO

Magdalena de Vries (marimba) and
Frank Mallows (vibraphone)

Arts Centre Theatre

4 FEB 2013 :: 17:30

Duo FourIVTwo (pronounced four-four-two) is known for its innovative use of the soundscapes of the marimba and vibraphone. It creates an excellent blend between old and new, featuring not only transcriptions of masterworks from previous centuries, but also commissioning South African composers to write new pieces for their instruments, thus expanding both the national

heritage and international repertoire of mallet percussion.

[VARIETY]

UJ SRC presents

FIRST YEAR CONCERT

(Sanlam Auditorium)

4 - 8 FEB 2013 :: 18:00

(Con Cowan Theatre)

7 FEB 2013 :: 18:00

First years participate in a music, dance and drama concert as part of orientation.

[EXHIBITION]

UJ Arts & Culture presents

DISCORDANCE

Solo exhibition by Michael Meyersfeld
Gallery

6-26 FEB 2013

This fine art photography exhibition by a renowned photographer encompasses three sections: *Urban Disquiet*, *Bent* and *Observance*. *Urban Disquiet* comprises a series of urban images, the landscape of today where love, danger, greed and nihilism weave the tapestry of this society, while *Bent* – the street series – represents the further chaos of the city. *Observance* links the three themes. This collection – that includes symbolism, sacrifice, edifice, memorial worship, contemplation, reflection, pilgrimage and idolatry – explores man's celebration of rituals and customs. It ponders whether the act or practice of observing or complying with a law, custom, command or rule ensures a world free of discord and chaos.

[GUEST]

Michael Abrahamson presents

VISAGE

Revealing the Secrets of the Mind

Arts Centre Theatre

11-17 FEB 2013

Michael Abrahamson has a highly developed sixth sense. He has spent years developing his mental and intuitive abilities, all of which culminate in his latest stage show, *Visage: Revealing the Secrets of the Mind*. The performance includes extrasensory perception, prediction, foresight, mind control, memory feats and rapid mathematics all built into a theatrical experience. Funny, interactive and unfathomable!

INFO: info@powerbrain.co.za

[STORYTELLING]

The Faculty of Education presents

UJ STORYTELLING FESTIVAL 2013

Soweto Campus, Imbizo Building

22 FEB 2013

(PRIMARY SCHOOLS AND PUBLISHERS)

23 FEB 2013

(HIGH SCHOOLS, UNIVERSITIES, NGO'S, PRIVATE SECTOR AND PUBLISHERS)

The Executive Dean of the Faculty of Education, Professor Sarah Gravett and Dr Gcina Mhlophe, Director of the Gcinamasiko Arts and Heritage Trust invite you to attend the 2013 UJ Storytelling Festival. Using the art form of storytelling to make books come alive, the festival aims to encourage reading and an appreciation of literature for learners in both primary and high school. Events include storytelling workshops for children, teens and adults

as well as puppet shows, hands on craft activities for children, motivational speakers, exhibitions and performances associated to dance, music, poetry and choral verse. For more information or to register call 011 559 5101 or e-mail gadijap@uj.ac.za. Registrations close on Monday, 12 February 2013.

[DANCE]

The Forgotten Angle Theatre Collaborative (FATC) presents

ARTISTS IN RESIDENCE 2013

Ivan Estegneev and Evgeny Kuligan

Con Cowan Theatre

28 FEB-12 MARCH 2013 :: 19:30

2 MARCH 2013 :: 15:00

FATC's first Artists in Residence for 2013, critically acclaimed and multi-award winning Russian choreographers Ivan Estegneev and Evgeny Kuligan (Dialogue Dance, Kostroma, Russia) will be creating a new full-length contemporary dance theatre work in collaboration with FATC dancers during February 2013. The collaboration will feature performances by FATC award winning dancers including 2013 Standard Bank young Artist for dance Fana Tshabalala.

INFO: info@forgottenangle.co.za

DESIGN INDABA SIMULCAST

Arts Centre Theatre

27 FEB-1 MARCH 2013 :: 09:00

TO 17:30

Since 1995, the Design Indaba Conference has invited the world's top creative minds to address professionals from the creative, corporate and educational sectors alike. Championing creativity that enhances every aspect of the world around us, Design Indaba

recognises graphic design, advertising, film, music, fashion design, industrial design, architecture, craft, visual art, new media, publishing, broadcasting and performing arts shoulder-to-shoulder.

[MUSIC]

UJ Arts & Culture presents

VIRTUOSIC 4 HANDS PIANO RECITAL

Laura Pauna and James Redfern

Arts Centre Theatre

4 MARCH 2013 :: 19:30

The Schubert *Fantasia in F minor* is possibly the most well-known 4 hands work. The lyrical opening is notorious for its difficulty when combined with the bottom accompaniment figure. Ravel *Rhapsody Española (Spanish Rhapsody)* is one of the most demanding duo works, full of velvet Ravel sound effects as well as fireworks in last part, "Feria". The last work on the programme is the *Rite of Spring* by Igor Stravinsky, that celebrates 100 years this year, having premiered in 1913. This is one of the most influential works of the 20th century – with its modernity, it rocked the pillars of the classical world.

[EXHIBITION]

UJ Arts & Culture presents

ROLL CALL

Solo exhibition by Majak Bredell

Gallery

6–27 MARCH 2013

A paper scroll (18.30 m long by 1.53 m high), was created by Bredell to vindicate the lives that were destroyed during the many centuries of the European witch persecutions. From the 1100s to the 1700s, Europeans engaged in a systematic and furious assault on men,

women, and even children believed to be witches. *Roll Call* is a symbolic restoration of the integrity of their bodies – no longer broken and burned – but whole. The scroll will be accompanied by other works paying homage to modern voices that dared critique and speak up or out on issues of religion, women, and the body, free from fear of burning for their views.

[DANCE]

The Forgotten Angle Theatre Collaborative (FATC) presents

I THINK IT'S HAMLET

Choreographed by PJ Sabbagha

Arts Centre Theatre

25–26TH APRIL 2013 :: 19:30

27 APRIL 2013 :: 15:00

PJ Sabbagha's stunning and compelling contemporary dance work performed by the world-class FATC dancers comes to the Con Cowan stage after critical acclaimed performances at the 2011 Dance Umbrella, and the 2012 Kuandu Arts Festival in Taiwan.

INFO: info@forgottenangle.co.za.

[DANCE]

UJ Arts & Culture presents

DESDEMONA

Arts Centre Theatre

11–20 APRIL 2012 :: 19:30

Racism, love, jealousy, and betrayal in Shakespeare's tragedy about the moor of Venice reimagined through dance from the perspective of the ill-fated beauty, Desdemona. The daughter of a Venetian aristocrat, she elopes with the military hero Othello, a man several years her senior, disappointing and enraging her father, and arousing the resentment of Othello's envious underling Iago, who knows Othello's weaknesses...

[EXHIBITION]

UJ Arts & Culture presents

LEARNING TO FLY

Solo exhibition by Yannis Generalis

Gallery

10–25 APRIL 2013

Generalis considers the tension and contradiction of flying as a metaphor for proximity and separation in a faltering socio-political redefinition of the polis. The mere consideration of flight for humanity marks the beginning of abstract thought and civilisation. The instinctual understanding of the concept determines the very need to challenge the rules of nature and certainly the laws of convention. Mechanical flight became the quilting point for every composition and re-composition of class; a gauge determining the *status quo*. Winged flight was considered the province of the immortals, cathartic enviable motion. The thrilling danger of take-off, the bliss of being airborne, tearing through an invisible atmosphere: Freedom! The chance to arrive at a forbidden 'domestic arrival' without passport control or xenophobic neurosis.

[DRAMA]

UJ Arts & Culture presents

EQUUS

by Peter Shaffer

Director: Alby Michaels

Con Cowan Theatre

16–27 APRIL 2013 :: 19:30

Psychiatrist, Martin Dysart, investigates the savage blinding of six horses by Alan Strang, with a metal spike in a stable. The boy who committed this atrocity is an unassuming seventeen-year-old, the only son of an opinionated but inwardly-timid father and a genteel, religious mother. As Dysart exposes the truths behind the boy's demons, he finds

himself face-to-face with his own.

[MUSIC]

The Johannesburg Youth Orchestra Company in association with UJ Arts & Culture presents

JOHANNESBURG YOUTH JAZZ ENSEMBLE

Arts Centre Theatre

29 APRIL 2013 :: 17:30

This vibrant ensemble stands under the leadership of well-known jazz trombonist, John Davies. John does not hold formal auditions but rather, interested young musicians are welcome to join the Saturday rehearsals. Here, in the context of a band practice, the members of the group learn the fundamentals of jazz playing.

BOOKINGS: 011 484 1257 ::

info@orchestracompany.org.za.

[DRAMA]

Think Theatre presents

Shakespeare's OTHELLO

Director: Clare Mortimer

Arts Centre Theatre

06–10 AND 13–17 MAY 2013 ::

09:00 AND 12:00

(SCHOOLS PERFORMANCES)

7 AND 16 MAY 2013 :: 19:00

(PUBLIC PERFORMANCES)

Think Theatre's acclaimed staging of Shakespeare's *Othello* is geared towards secondary school learners studying this classic tragedy as a set work. The production is directed by the award-winning actress, Clare Mortimer, who is also an accomplished writer and experienced English teacher.

With its pivotal themes of racism, love, jealousy and betrayal, the play remains powerfully relevant to today's audiences. "It was deeply gratifying to sit through a morning school's performance and experience a packed audience of high school pupils displaying a genuine enthusiasm for the work, whooping with delight as performers took final bows." – Billy Suter (*The Mercury*)

[MUSIC]

UJ Arts & Culture presents

BRYAN WALLICK: PIANO

Arts Centre Theatre

6 MAY 2013 :: 17:30

Bryan Wallick is gaining recognition as one of the great American virtuoso pianists of his generation. Gold medalist of the 1997 Vladimir Horowitz International Piano Competition in Kiev, he has performed throughout the United States, Europe, and South Africa.

[MUSIC]

UJ SRC presents

SANGFEES

UJ Sanlam Auditorium

13–17 MAY 2013 :: 18:00

Two residences or day-houses join together to have fun on stage. If you like comedy with a bit of drama, don't miss this.

[EXHIBITION]

UJ Arts & Culture presents

TOM WAITS FOR NO MAN

Group exhibition curated by Gordon Froud

Gallery

8–29 MAY 2013

Following on the success of the Leonard Cohen *Altarpiece* exhibition that travelled the country, Froud curates another

group show based on the life and lyrics of the acclaimed songwriter, poet and musician Tom Waits. Artists have worked on LP-sized discs (30 cm in diameter) to produce a remarkable variety of works. This show of over 100 pieces in a huge range of mediums that opens at KKNK moves to the UJ Art Gallery directly after which it will travel the country. This will again prove to be an exciting and stimulating show that pays homage to one of the great storytellers of our time.

[DANCE]

The Forgotten Angle Theatre Collaborative (FATC) presents

FATC SHOWCASE

Con Cowan Theatre

16–18 MAY 2013 :: 19:30

New works created by FATC company members and performed by FATC 2013 interns and newcomers.

INFO: info@forgottenangle.co.za.

[MUSIC]

The Johannesburg Youth Orchestra Company in association with UJ Arts & Culture presents

WOZANI: DISCOVER THE ORCHESTRA

Arts Centre Theatre

19 MAY 2013 :: 15:00

Featuring the intermediate and senior groups of the Johannesburg Youth Orchestra Company – Foundation Winds, Foundation Strings, Jazz Youth Ensemble, Chamber Winds, Chamber Strings, Symphonic Wind Band and Johannesburg Youth Orchestra the concert will comprise jazz, classics, movie music and music with a beat of Africa. The programme will also include a demonstration of the orchestra instruments.

BOOKINGS: 011 484 1257 :: info@orchestracompany.org.za.

[DRAMA]

UJ Kuns & Kultuur bied aan

VEESFIER AFRIKAANSE VOORLESINGS

UJ Con Cowan Teater

VANAF 24 MEI 2013 :: 19:30

'n Reeks van gedramatiseerde voorlesings. Bekende akteurs en regisseurs beplan dat jy, soos Amanda Strydom gesê het, gaan rock in jou taal! Die volle program is nog agter slot en grendel – so maak seker jy hou die pers dop.

[MUSIC]

The Johannesburg Youth Orchestra Company in association with UJ Arts & Culture presents

JOHANNESBURG YOUTH ORCHESTRA

Arts Centre Theatre

28 MAY 2013 :: 17:30

The Johannesburg Youth Orchestra (JYO), together with the Symphonic Wind Band, is the senior ensemble within the Johannesburg Youth Orchestra Company. One of 10 graded ensembles and orchestras within the company, the JYO is a full symphony orchestra with a current membership of just over 70 young musicians with the youngest members just 12-years-old. The repertoire includes music from the classics, popular contemporary music, light music, music from the movies and African music.

BOOKINGS: 011 484 1257 :: info@orchestracompany.org.za.

[EXHIBITION]

UJ Arts & Culture presents

DUAL LIFE

Solo exhibition by Craig Müller

Gallery

5–26 JUNE 2013

Müller, currently living between the Gauteng metropolis and a small KZN town, considers it

his duty to observe experience and then reflect, express and, hopefully, impress. He endeavours to philosophise, illustrate and challenge all within his frame of reference without prejudice, culminating in a diverse representation due to the random visitations to fields of experience. His work includes mechanical attributes with a similarity to observations of the physical world, any deterministic theory or a venture into chaos which might interact with this world, a closed system, and a hope for exit. He presently focuses on non-reproducible processes, i.e. directly on canvas, paper or by combining and joining metals and wood. His work influences itself, by creating forms, entities and techniques new to him. He then re-uses, revisits and improves.

UJ ARTS & CULTURE CAMPUS PROGRAMMES

A variety of cultural activities are offered on all four campuses free of charge to UJ students. Students may participate in any activity on any campus irrespective of which campus they are based on. Teaching and learning offerings, practical performance experience in a range of genres, as well as community development initiatives are available. Contact the relevant cultural office for details where applicable:

Soweto: 011 559 5678

Doornfontein: 011 559 6959

Bunting Road: 011 559 1309

Kingsway: 011 559 4674

DANCE STRENGTH & TECHNIQUE

Tuesdays & Thursdays ::

17:30–19:00

In Studio A, Arts Centre

These classes teach dance technique and provide strength training. Former principal dancer of the London Festival Ballet Company in London,

Dianne Richards returns to UJ with intermediate training to improve many areas of your dancing such as core strength, *port de bras*, ankle strength, and inner thigh activation. Whilst not ballet specific, previous experience in dance is a pre-requisite.

FATC OPEN DANCE CLASSES

Wednesdays ::

17:15–18:15

In Studio A, Arts Centre

THURSDAYS: 17:30–18:30

Venue: FATC studio adjacent to the Con Cowan Theatre.

The Forgotten Angle Theatre Collaborative (FATC) is UJ Arts & Culture's resident professional dance company. These classes are taught by FATC company members who are some of the leading contemporary dancers in the country, participants will enjoy a range of contemporary dance approaches. Focused on the fun and exhilaration of moving, no previous experience is needed and all levels of fitness are welcome.

LATIN & BALLROOM

Doornfontein Campus

Dancing is for everyone, from the beginner through advanced, singles or couples. Our team works with a fusion of American and International styles making it easier for the beginner dancer to learn and understand all different styles of ballroom and latin dancing. Forms include an exploration of: Waltz, Tango, Rumba, Salsa, Merengue and more.

HIP HOP

Soweto and Doornfontein campuses

Hip Hop dance includes a variety of styles like breaking, popping, and locking. Hip Hop is a very free style form of dancing. Hip Hop is a fairly young form of dance, but is rooted in a long history of Hip Hop music. UJ

Arts & Culture also makes use of Lyrical Hip Hop that focuses more on choreography and performance than on freestyles and battles.

Available on our Soweto and Doornfontein campuses.

UJ SHOWCHOIR

Wednesdays, Experimental Theatre, Kingsway Campus

If you're a GLEE fan you're going to love UJ Arts & Culture's all-new extra-awesome extracurricular activity where everyone wears sparkly costumes, dances and sings covers of pop songs and show tunes. Directed and choreographed by Owen Lonzar with musical direction by Siegfried Pretch.

SHOWCHOIR SINGING LESSONS

Wednesdays

17:30–16:30

(April and May only) in Rehearsal Room A, Bunting road campus (adjacent to the Con Cowan)

Professional composer, musician and UJ Showchoir Musical Director Sigfried Pretch facilitates singing lessons open to all UJ students. Focusing on vocal training and enunciation, participants are invited to improve their vocal skill, tonal quality and range.

DRUMMING

Doornfontein campus

Those who love music, those who love a bit of new-age therapy and those who enjoy a bit of both. Just think of it – starry skies and the thump of African drums reverberating through the air... work around the theme of raising one's vibration by pounding away at a djembe or a variety of different African drums. The facilitators of these workshops will guide you through in the basics of drumming.

COMEDY FOR BEGINNERS

THURSDAYS 17:30–18:30

(6 weeks April/May) in the Experimental Theatre, Kingsway Campus

The effort to discover and understand what makes us laugh and the commitment to cultivate that humour within ourselves in order to share it with others – *Comedy for Beginners* is an exciting 6-week course facilitated by Ashalin Singh; performer, accent specialist, actor and all-round funny guy. This short course culminates in a showcase open to the public. Commitment and regular attendance is a pre-requisite. Pre registration at the Art Centre is essential to secure your place.

APPLIED THEATRE TRAINING

MONDAYS 17:30–19:00

In the Experimental Theatre, Kingsway Campus

TUESDAYS 17:30–19:00

Bunting Road Campus, Studio A (adjacent to the Con Cowan Theatre)

Applied Drama is an umbrella term for the wider use of drama practice in a specific social context and environment. This practice doesn't have to take place in a conventional theatre space. It can be shared with, or created for, a specific audience, making them the starting point and the driving force for what is often a personal-based exploration. A multi-disciplinary form provides opportunities for students to engage in numerous community outreach theatre projects. Applied drama techniques and methodology coupled with theatre games and facilitation training will be taught. The programmes applied experience have included projects on racism, domestic violence, sexual harassment, homophobia, HIV awareness, youth suicide, addiction and numerous other social ills.

POETRY

Doornfontein and Soweto Campus

Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. From the mid-20th century, poetry has sometimes been more generally regarded as a fundamental creative act employing language. Poetry uses forms and conventions to suggest differential interpretation to words, or to evoke emotive responses.

DRAMA

Soweto campus

Basic Techniques in performance with particular focus on voice training, character development, physical theatre, and acting. This foundational training will stand you in good stead for auditions that run throughout the year for UJ Arts & Culture productions. For those not wishing to act *per se*, public speaking, confidence building and self-presentation are invaluable attributes for the workplace.

STAGE CRAFT

02–04 APRIL

In the Con Cowan Theatre

21–23 MAY

In the Centre Theatre

Participants can look forward to an over-view of technical components (sound and lighting), backstage support (costumes, crewing), basic terminology and all the spaces in between. This two-day course offers foundational knowledge on the inner workings of a theatre from etiquette to the various roles and responsibilities of this exciting industry.

UJ Arts & Culture produces student and professional performing arts in three theatres as well as exhibitions, concerts and a range of cultural and creative activities across all four UJ campuses. Facilities include the UJ Arts Centre located on the Kingsway Campus comprising the 436-seater Arts Centre Theatre, the UJ Art Gallery, dance studios and choir rooms, as well as the Experimental Theatre on the Kingsway Campus and the 180-seater Con Cowan Theatre and dance studios on the Bunting Road Campus. These venues also serve as receiving houses for professional South African and international productions, concerts, exhibitions, conferences and cultural events.

FACILITIES

UJ ARTS CENTRE

[Theatre, Gallery & Dance Studios]
UJ Kingsway Campus, Corner of Kingsway Avenue and University Road, Auckland Park

GPS COORDINATES ::

-26.182804, 28.000213

DIRECTIONS FROM SANDTON ::

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

UJ EXPERIMENTAL THEATRE

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

GPS COORDINATES ::

-26.182804, 28.000213

DIRECTIONS FROM SANDTON ::

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

UJ CON COWAN THEATRE

UJ Bunting Road Campus, Bunting Road, Auckland Park

GPS COORDINATES ::

-26.105706, 27.595743

DIRECTIONS FROM SANDTON ::

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

TEAM

UJ ARTS & CULTURE

Head::

ASHRAF JOHAARDIEN

Gallery Curator::

ANNALI DEMPSEY

Performing Arts Manager::

GRACE MEADOWS

Theatre Manager::

JEAN-CLAUDE LAURENT

Choirmaster::

RENETTE BOUWER

Administrator::

JEANINE PAULSEN

Marketing Officer::

PRECIOUS MAPUTLE

Soweto Campus Cultural Officer ::

NEO MOTSWAGAE

Bunting Campus Cultural Officer::

SUSAN MAHLATSI

Doornfontein Campus Cultural Officer ::

MZWANDILE MENZIWA-KAHLABA

Associate Choreographer::

OWEN LONZAR

Associate Directors::

ALBY MICHAELS and MOTLATJI DITODI

Associate Stage Managers::

JADE BOWERS and DAY MTHEMBU

Front of House Manager::

ASHALIN SINGH

African Music Specialist::

SIDUMO JACOBS

Arts Centre Assistant :

THATO MKHWANAZI

Choir Assistant::

ZANELE SEFOKO

Curator's Assistant::

NICOLA KRITZINGER

Gallery Assistants::

THOMAS MOKOATEDI and TITUS RAKGOATHE

Technical Assistants::

SIZWE MOLOKO, GIFT MABASO, KENNY LONGWE and ONKGOPOTSE NENE

Unless otherwise stated, tickets are available from Computicket. Information is correct at the time of going to print. Details subject to change without notification. The University of Johannesburg cannot be held responsible for the consequence of any actions taken as a result of information provided in this publication.

PATRONS WITH DISABILITIES

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

LATECOMERS

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

VENUE-HIRE

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



Want to study at UJ? Be **CLEAR** about it. **C**hoose your subjects wisely in Grade 9. **L**earn well in Grade 10. **E**arn the good marks you need to go to university in Grade 11. **A**pply early with those marks in Grade 12; and **R**egister at UJ for your first year if you are accepted. So if you want to continue studying once you finish school, then you need to put in the ground work while you're still there. It all adds up to being **CLEAR**. Reach your goal of studying at UJ. Be anything you want to be. Be **CLEAR** about your future.

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