



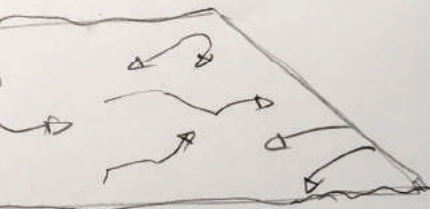
# SOUTH AFRICA

Shutter speed: Reflection/Deflection

TRACES ... PAPER

- MARKS OF BODIES — LONGING
- PERMANENCE
  - THE MARK OF SOMETHING UNATTAINABLE
  - SKIN — SHEDDING

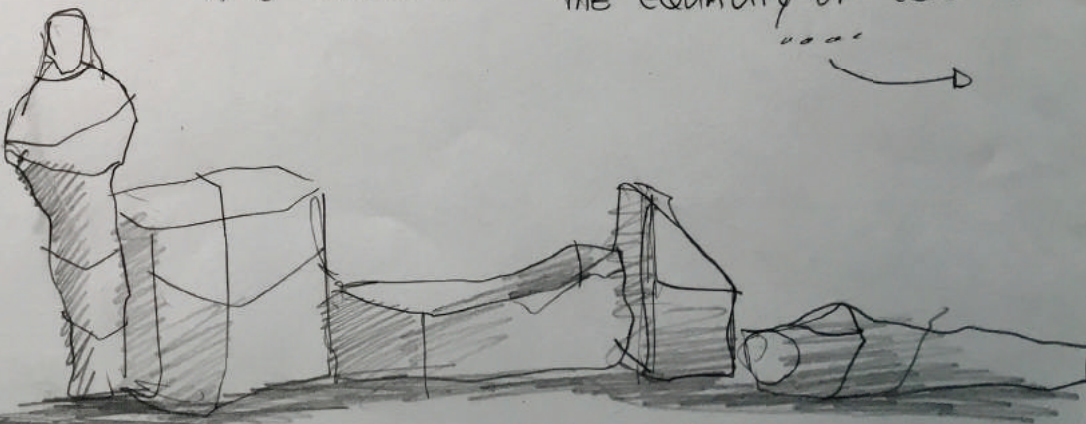
5



• WRAPPED BODIES AND OBJECTS

— SKIN.

THE EQUALITY OF OBJECTS.



## SHUTTER SPEED: REFLECTION / DEFLECTION

Outside of the mainstream theatre institutions and their bigger budget shows, designers, scenographers and theatre makers in South Africa are creating magic with minimal resources. This exhibit showcases a selection of work that reflects the think-on-your-feet, fix quick, dig deep attitude that is South African performance now.

Using the notions of reflection, deflection, framing, exposing and capturing, the curators imagined a shifting and transforming landscape, an installation comprised of the reflective panels that photographers use to enhance or modify lighting conditions. The metaphor this material offers us is that of reflecting and deflecting light in order to capture an image.

In our daily encounters with ourselves, our others and our othered selves, we experience elusive moments of slippage where meaning flounders on predated intent and imagined connection or missed connection. Did we say what we meant to say? Like photography, theatre design is about fixing fluid reality into an image in time and space, to impose a frame on multiple possibilities. What is reflected and what is deflected when the shutter snaps, when we make the choices we do for performance? How do we view each other, and how do those views act as filters, mirrors or windows? Do these reflectors help us see better, or do they help us to look away? What types of spaces do we build around us? From gated communities to laagers, mine shafts to skyscrapers to temporary dwellings, the spaces we traverse say so much about who we are.



### **The Performing Arts Stock Exchange**

A live event where artists get to list, share, trade, exchange, and toy with the concepts of Capital in playful and disruptive ways.

### **Creativity Cafe**

Playful pop-up spaces in which people can access creative processes, materials and a design-thinking facilitator to help them work through any problem under the sun.

### **Eco-scenography**

Spaces that connect culture, food, ecology and plants.

### **Curation**

Think tanks, exhibitions and arts-based services.

Flying House designs spaces and experiences that help people connect, create, innovate and grow.

***Dream it. Build it. Fly it.***

@flyinghse  
info@flyinghouse.co.za  
www.flyinghouse.co.za  
www.facebook.com/flyinghousetheatre

## Curator: Tamara Schulz (Guhrs)



Tamara holds an MA in Dramatic Arts, and has written educational textbooks, plays for young audiences and pictorial books.

She is a founding member of Flying House, an organization dedicated to building sustainability and innovation in the ephemeral arts.



*Space Rocks*, Direction: Craig Morris / Written & Designed: Tamara Schulz, 2017

Tamara creates interactive theatre experiences that challenge audiences to re-consider relationships between self, community and spatial environment.

Trained as a scenographer and playwright, she has also worked in Applied Theatre, and Theatre for Conservation and Environment. She has used her participatory approach in urban Johannesburg place-making projects and in rural Zambia with communities that face human-wildlife conflict.

## Curator: Jenni-lee Crewe



In her practice as a scenographer she foregrounds the potential for design to enable innovative independent theatre, where minimal resources can serve and generate transformative theatrical moments.

She is a fellow of the Ampersand Foundation and a Naledi award winning theatre designer and a founding member of Flying House

Jenni-lee is lecturer in scenography at the Centre for Theatre, Dance, and Performance Studies at the University of Cape Town. She was at Rhodes University for her undergraduate and honours studies and worked with the First Physical Theatre company, before obtaining her MFA in theatre design from Tulane University in New Orleans. Returning to South Africa, Jenni-lee lectured in theatre design in the School of Arts at the University of the Witwatersrand in Johannesburg.



*Before Our Eyes*, Designed & Directed: Jenni-lee Crewe / Performer: Athena Mazarakis, 2015

# The Critter



**We like what we write**

**thecritter.co.za**  
INDEPENDENT ARTS WRITING

## Noluthando Lobese-Moropa



With a background in fashion design, Noluthando was mentored by Nadya Cohen, studied in the Stockholm Stadsteatern, and was a production designer in Salzburg at the Young Directors Festival.

As an installation artist, she works with thread and stitching. At the MacDowell Colony (NH) in New York, she developed "What it is" which continued at Studio X, Johannesburg (GSAPP Columbia University).

She was an observer at the Glimmerglass Opera Festival (Cooperstown) New York. Thando also worked on the Floating Stage (Bregenz Festspielehaus, Austria, 2013) as a design intern and under the mentorship of Johan Engelsset designer for Zauberflöte by Mozart.

Noluthando was one of the artists from

'JHB Massive', a group of artists at the annual street festival in Accra, Ghana 2015. Her theatre work has been staged in Germany, Austria, Ghana, the United States, Sweden, Amsterdam, and London.

Recent work in theatre includes costume design for *Tsotsi*, *the Musical* for Cape Town Opera, and *Chant* at The Centre for the Less Good Idea. *Big City Big Dreams*, *Gone Native*, *Ankobia*, *Sabela*, *When Swallows Cry*, *Divas of Kofifi*, *Pale Natives*, *Animal Farm* and *Cooking with Elisa*.

# CHANT



*"Finding materials and using what I have or rather picking it up from the streets is one of the elements that I enjoy about the process of my work. The washing machine pipes around the waist are an inspiration from the Ndebele beads worn by women around their waists, neckline, wrists and ankles. The vacuum cleaner on the head is inspired by women in the northern suburbs of Johannesburg selling mealies all day. It also works as a bulldozer that demolishes homes in the townships to make way for infrastructure, leaving families homeless and having to restart their lives." - Thando Lobese*



Choreographer: Nhlanhla Mahlangu / Director: Gerard Bester / The Centre for the Less Good Idea, 2018 / Photography: John Hogg

***"Most of the materials in my art and design practice come from using yarn. And most of my artwork no longer exists."***

*"Chant presents my challenged traditions in the hope to speak to new truths. It challenges the manipulation of nature, the use of technology, religion, tradition, politics and power to the point where our only space and time are crippled and unable to accommodate us." - Nhlanhla Mahlangu, choreographer.*





Choreography: Nicola Elliott / Performed for the National Arts Festival, SA 2014 / Photography: Val Adamson

# BRUISING

## Illka Louw

*Bruising* explores the dichotomy of tensions that exist between the inner and outer worlds in our individual notions of love, and it deconstructs the theatrical medium.

The design process for this production reminded me once again of the aspects of my work I enjoy most: like-minded creative people coming together in conversation, revealing their thoughts



through the medium of their chosen craft, and exchanging their responses to those thoughts. In my rough drawings, the quality of our conversations comes to life in the way the performers 'are' on stage. We witness our process as a performance.

Emmaly Wiederholt writes:  
"*...Bruising is minimal without being minimalistic, simple without being simplistic. In many ways the production [...] can better be described by what it isn't than what it is. [...] Elliott's bruise is an abstract one, but a bruise nevertheless. As her choreographic world gets torn apart (the floor comes up, the backdrop*

*falls), it becomes obliquely stunning. The mirrored squares begin to look like split ice. The fabric leads like red carpets to nowhere. These images sting the mind. [...] The programme note instructs further: 'Don't try to find a key to unlock it all – you make the key and you make the lock.' She might as well have said, 'You make the bruise and you make it heal.' What mark Bruising leaves will vary, but it nevertheless leaves its mark"* (Cue, 12 July 2014).

And it all begins with the words:  
*Dear Illka*  
*I have been thinking quite intensively about the piece these last few days*  
*[...]*  
*I look forward to hearing back from you.*  
Nicola  
(Sunday 12 January 2014)





## Illka Louw

Illka Louw is an award winning South African theatre designer creating sets and costumes for stage, ranging from musicals to drama. More recently, she has shifted to a self-reflexive practice where she attempts to expand her creative agency as visual dramaturge and theatre maker. Her interest often lies with the designer's engagement with the materials of her craft and art, and how that engagement becomes tangible for a performer and eventually, an audience member. Thus, her experience of scenography has been a philosophical and practical journey dwelling between a dramatic text-based traditional approach

to design and a post-dramatic approach to design-led performance.

Illka loves collaborative conversations with choreographers, directors and performers where a shared love for the materials of performance comes to life. Illka is currently teaching Design at Rhodes University Drama Department, in Grahamstown, South Africa. Illka has exhibited at PQ in 2003 and 2007, and was assistant to Sean Crowley, artistic director of Scenofest 2007, as well as curator of the Babel exhibit of 2007.



Jemma Kahn is a theatre and film maker born and based in Cape Town. She studied Fine Art and Drama at Wits University. Shortly after graduating, she spent two years in Japan which has had a strong impact on the content and form of her work.

Her primary theatre focus is Japanese kamishibai or 'paper theatre', a 12th Century highly visual storytelling medium. The kamishibai as it is practiced today evolved from a street theatre performance form that involves a narrator who travels around the small towns of Japan with sets of illustrated boards that he or she placed in a miniature stage-like device and narrated the story by changing each image to illustrate scenes.

Kahn has been creating and performing kamishibai since 2009 - the only person to do so in South Africa. All her kamishibai shows are intensely collaborative, bringing together a broad range of South African writers, illustrators and directors. Since 2012, the story boxes in her shows have developed to include panoramic images, composite images and boxes that pivot from landscape to portrait. At the time



## Jemma Kahn

of writing, Kahn is the only person in the world to have pushed the medium of kamishibai in these directions.

Her shows include *The Epicene Butcher and Other Stories for Consenting Adults* (2012), *We Didn't Come to Hell for the Croissants* (2015), *in bocca al lupo* (2016) and *The Borrow Pit* (2018). They have been performed at Edinburgh Fringe, Brighton Festival, Venice Biennale as well as in Holland and Australia. She has not returned to Japan to perform her unique take on kamishibai - yet.

In 2018 Kahn was awarded the prestig-



ious Standard Bank Young Artist Award for Theatre. Her work commissioned in connection with the award was *The Borrow Pit*, which premiered at South Africa's National Arts Festival.

# THE BORROW PIT



*The Borrow Pit* tells the story of 20th Century British painters Francis Bacon and Lucian Freud. These two men were like rock stars - they drank, gambled and disrupted, much to the art world's delight. Each painter had a string of beautiful muses, paintings of whom



make up a large portion of their work. Many of these muses died, falling victim to depression and vice. 'Is art more important than people?' is the question the audience were left to ponder.

As the script for *The Borrow Pit* was developed, Kahn worked with painters and a box designer to develop story-boxes that could move and pivot - to proliferate the possibilities of kamishibai storytelling. The actors in the play were photographed on 35mm film and these images collaged into the show's illustrations, meaning that you might see an actor's image, mirrored by the actor in the flesh on stage and then at any point these images could diverge. The box could pull back, or flip, the slide could change, the actors switched from

being puppeteers of the boxes to being 'straight performers', breaking away from the illustrations. This created a strong filmic sense without resorting to any kind of projection.

As with her other works, *The Borrow Pit* exemplifies Jemma Kahn's analogue approach to the visual dimension of her work. The photographs were developed by hand in a dark room and the illustrations were produced over the course of many months.

In performance, these made up a continual stream of hand-made images and each time a painted slide was done with, the actors threw them onto the floor. By the end of 90 minutes, the stage was strewn with hundreds of drawings. The

actors kicked them around with the same disregard that Bacon and Freud had for the poor people they painted and then so easily discarded.



Written by Jemma Kahn in assoc. with Marco Dutra / Dramaturgy & photography by Jacob van Schalkwyk / Illustration by Jemma Kahn and Rebecca Haysom / Box design by Wessel Snyman / Directed by Jemma Kahn  
Starring: Tony Miyambo / Jemma Kahn / David Viviers / Wilhelm van der Walt

# JUNGFRAU



Jade Bowers & Erica Lüttich & the  
Boitumelo Project

Mary Watson's short story 'JungFrau' was adapted by Ameera Patel and directed by Jade Bowers in association with Festival Theaterformen and the National Arts Festival Grahamstown. Bowers designed the set in collaboration with Erica Luttich and the team from the Boitumelo Project, which provides arts education and skills to young people and adults living in Hillbrow, Johannesburg's inner city.



Author: Mary Watson / Playwright: Ameera Patel / Director: Jade Bowers / Set and Costume: Jade Bowers and Boitumelo Outreach project / Composer: Yogin Sullaphen



*"There is a moment in Jungfrau which turns your head into a warped sword-in-the-wind wintry coppice. It is when Stephan, the wolf lunges forward on all fours, his powerful shoulders and haunches dig into the soft, interstitched (did I say woolly?) blanketed floor. Like a Coriolus force, this entire set so cleverly woven by designer-director-producer Jade Bowers, is sucked almost from the enormously draped walls, over the raised box, threatening to drag us, cups and chops chattering, all the way down the drain with him." (Mike Loewe - The Critter)*



## Jade Bowers

Jade Bowers is the 2016 Standard Bank Young Artist for Theatre. She currently works for UJ Arts & Culture and runs her own production company: Jade Bowers Design & Management. She has been recognised by The Presidency as one of South Africa's Young Achievers; was named one of AfriPOP's Top Five Female Theatre Makers in South Africa, and the 2014 Arts and Culture Trust ImpACT Award winner for Theatre. Jade has worked as a production manager, stage manager, festival director (for WALE 4.0), theatrical rights administrator, director and designer.

## Erica Lüttich

Since 1985, Erica has been working as a Film Editor on dramas, feature films and documentaries. Her work in Sharpeville, Soweto, Hillbrow and Diepsloot is based on creative healing, offering skills and participation to and collaboration with communities. She is the manager and creative director of the Boitumelo Project at the Outreach Foundation in Hillbrow which she joined in 2002. Her collaborative work with the students, crafters and partners not only addresses past histories but also develops individual creativity, economic empowerment and a sense of place in the neighbourhood.



## Leigh Bishop

Leigh Bishop is an award winning Cape Town based Costume Designer and stylist. She is currently Head of Costume at the UCT Drama Department's Little Theatre; a versatile costume designer for theatre, opera productions, feature films, television and commercials. She completed a ND Fine Art at Wits Technikon in 1988 and her Honours Degree in Technical Theatre at UCT's Drama School. She is currently completing her masters dissertation in costume at UCT.

She has worked alongside acclaimed national and international artists and

directors which include productions such as the award-winning *Wooden Camera*, *Nothing but the Truth*, *Bopha*, *Making of a Mahatma*, *Beyond Borders*, *Sarafina*, *The Ghost and the Darkness* and *10 000 BC*. In 2009 she won a Naledi award for her zany and off-beat costume designs in Mark Dornford May's production of *The Magic Flute*.



In 2015 she won a Fleur du Cap for *Slowly* and in 2017 she won her second Fleur du Cap for *Twelfth Night*, both directed by Geoffrey Hyland. Her work has been described as utterly captivating, a sensory feast where *"she combines her hands-on experience in all aspects of costume, attention to detail and love for the visual art of storytelling."*

## SLOWLY



In *Slowly*, four princesses of an 'advanced' but decaying culture await the arrival of a barbarian army. No doubts lie over the brutal outcome. Decorum demands suicide and immolation, but, for some, the possibility of life is all too compelling.

Barker's text explores, without judgement or easy resolution, the way in which women are treated as tools of warfare and subjugation.

Barker's uncompromising aesthetic demands a production of heightened epic grandeur. To achieve this I researched a variety of cultural costumes ranging from Africa to Asia specifically focusing on neck rings, beading, natural and handmade fabrics. Inspiration was also drawn from the traditional Vietnamese Hanbok dress, which, visually overlapped with the 18th Century back sack dress and Masai married women's kanga wraps. This culminated into simplified yet bold and sculpted garments. Wearable art that transcended across cultures and periods exploring the possessed, owned, worshipped and adored female figure constrained with costly fabrics, corsets and neck rings.

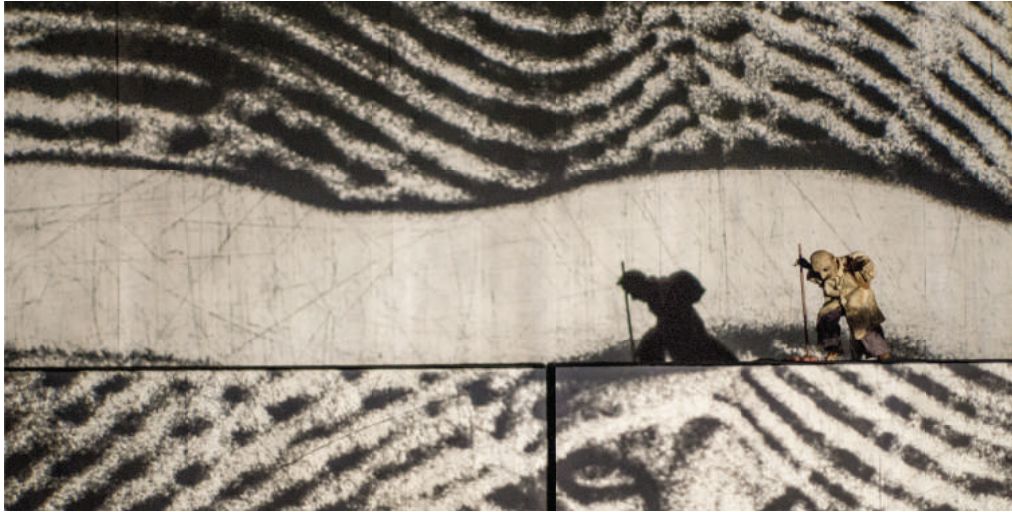
Each costume consisted of a corset, crinoline, a layered organdie dress and handmade beaded felt neck, arm and leg bands. The combination of all these elements symbolizes the social parameters and constrictions placed on women across time and all cultures. The colour



white is a metaphor respectively for birth or death further enhancing the cross-cultural connection aligning to Barker's idea of sociocultural ethics.

Writer: Howard Barker / Director: Geoffrey Hyland / Costumes: Leigh Bishop / Set: Nicolas Mayer / Lighting: Luke Ellenbogen / Photographer: Rob Keith / Cast: Chi Mhende, Jennifer Steyn, Ghalia Phillips, Faniswa Yisa / 2014 National Arts Festival Grahamstown / Artscape Arena

# THE ALCHEMY OF WORDS



*"I was always drawn to shadow puppetry because it fits into a frame like a graphic novel and within that frame anything is possible. My light box gives me the same freedom – to create a world in a frame without needing too much. In my case some sand, cardboard and scissors." Naomi van Niekerk*

In *The Alchemy of Words*, three artists from different disciplines – puppetry, film and music seek to capture the enigma of Arthur Rimbaud, the 'enfant terrible' of French poetry. An immersive experience that combines projections, puppetry and live music inspired by the diverse imagery from Rimbaud's poems – smoke filled



battlefields, the lush countryside of the French Ardennes, colourful vowels and crimson seas.

*and moving two puppets on top of two boxes." Orielle Berry, Arts Portal 25 September 2017.*

*"In the ethereal production you can watch van Niekerk as she stands at a light desk and, with the simple but effective use of tools such as sand, a comb, drops of ink and transparencies, paints beautiful pictures that are screened overhead, as the alchemy of the words of Rimbaud's poetry are expressively translated by van Vliet to melodious and haunting songs, while Pencolé alternates between reading some of the poems in French*





## Naomi van Niekerk

Naomi van Niekerk is an artist, film and theatre-maker living in Johannesburg, South Africa. Central to her practice is the visual interpretation of poetic and narrative texts. Using techniques such as shadow theatre, stop-motion animation, live drawing on an overhead projector and puppetry, she creates visually compelling short films and theatre pieces: *Epitaph* (2011), *Sfeer* (2013), *Kontinuum* (2014), *The Impermanence Museum* (2014) and *The Alchemy of Words*

(2017). International invitations include the 'Festivale Internationale de la Marionnette' in Charleville-Mézières (2019), 'Le Saffran' theatre in Amiens (2018) and the Avignon theatre festival (2011) in Avignon, France.

Between 2015 - 2017 she directed, animated and independently produced three animated short films using powder animation on a multi-plane light table. Her films have been shown at more than 60 film festivals world-wide garnering several awards. Together with Arnaud van Vliet she is a 2018 'Digilab Africa' winner with a Virtual Reality project called 'II Worlds'.

Van Niekerk completed a BA in Dramatic Arts (Cum Laude) at Wits University, Johannesburg in 2006 followed by a three year diploma in Puppetry and Visual Theatre (2008 - 2011) at École Nationale Supérieure des Arts de la Marionnette, France.



## Zivanai Matangai

Zivanai was born and raised in Zimbabwe and moved to South Africa 14 years ago. He worked in the photography industry for eight years, starting off in sales of photographic equipment, before becoming a freelance photographer. He is passionate about perfecting his craft, relating to his subjects and empowering them through images – from portraits to uncovering the things we barely take notice of. He is particularly drawn to people and finds it interesting how each face tells a different story.

## Mantala Nkoatse

Mantala was born and bred in Alexandra, north of Johannesburg. She is a beat-boxer, poet, writer and performing artist who is not scared of giving a voice to the difficult stories. Her work is influenced by her surroundings, ordinary people's conversations and the motions of nature. Mantala describes her role in the #Art-MyJozi /JDA (Johannesburg Development Agency) project as a poetic journalist. She collects stories from people in public and turn the stories into poetry. She also draws inspiration from a specific site's sequence, pattern and symbolism for her writing and performance poetry.





In 2017, Mantala, and Alex-based poetic journalist and performer, and photographer Zivanai collaborated on creating a portfolio of a journey along the corridor from Alex to Clarendon Place. Using a bible, a suitcase, a spade, a paint roller and red danger tape as props, they captured moments of playful engagement, documenting their performance and performing their documentation for the #ArtMyJozi project research archive.



A women's clinic became a makeshift set, a backdrop to their performance, and a changing room for the multiple identities which Mantala inhabits through costume. The impromptu engagement that develops with passers-by, some of whom recognise them from the street, teases the boundary between spectacle and the everyday. #ArtMyJozi is a place making through art program, product of a collaboration between COJ (City of Johannesburg), JDA (Johannesburg Development Agency) and The Trinity Session.



Zivanai and Mantala bridge the gap between the public realm and potential design development – giving a voice to the users, residents and future users of these spaces.



KE LORILE KE ROBOTSE  
I DREAMT I WAS SLEEPING

# YET TO BE DETERMINED

questions the boundaries of what a body experiences when adorned as beautiful, but also when it endures pain and elicits empathy from proximal bodies.

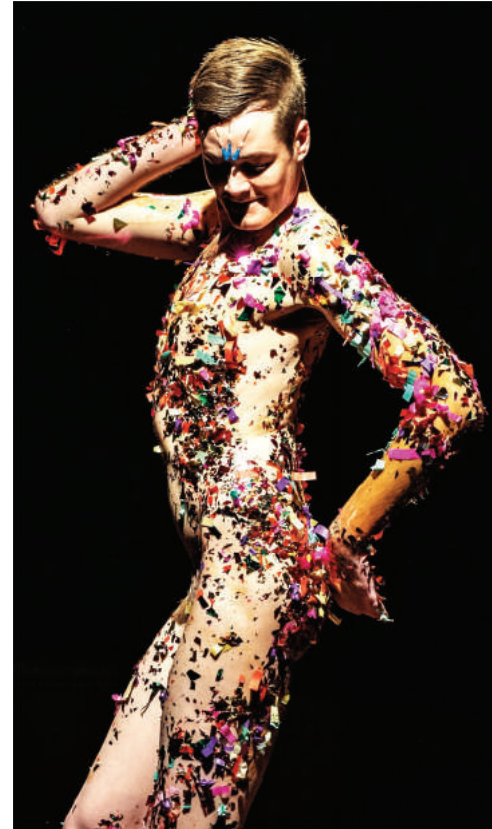


*"My primary concern was the consideration of nakedness as costuming. How can a naked body undergo a transformation and process of dressing at the hands of the audience, and how can that defenceless body retain a sense of power through the agency of its gaze?"*

Surrounded by jars of honey, the audience are invited to a ritual-

istic, intimate application of honey onto the body - a symbolic action and a material that may signify embalming, mummification or a holy cleanliness. Confetti cannons/guns are passed throughout the audience and participants may shoot their shot at the still and sticky body. With a violently loud bang an explosion

of sparkling confetti is released and sticks to the honeyed body. What starts as an execution-style shooting ends with a celebration of sparkling empty promises of materialism and hedonism. His skin



turns into shiny and reflective scales as he becomes something hybrid; something anthropomorphic.

He dances, reflecting light like a disco



ball, until removing the black hood to reveal his face adorning a triptych of needles skewered through the skin of his forehead. In silence and stillness, the body slowly bleeds while returning the gaze; he is exuberant in his bloody nudity.

Created, performed and designed by Gavin Krastin / National Arts Festival 2018 (Makhanda/Grahamstown, South Africa) and the Institute for Creative Art's Live Art Festival 2018 (Cape Town, South Africa)

## Gavin Krastin

A visual ceremonial meditation on the irrevocable nature of change, this live art performance encounter is a participatory ritual involving the audience, who play a part in creating ephemeral costuming and determine the journey of the work. It





## Gavin Krastin

Gavin Krastin is an award-winning multidisciplinary artist working predominantly in live art performance with an interest in the body's representation in alternative and layered spaces. His work straddles theatre, dance, visual arts and curatorship, resulting in experiences that are often full of beauty, but not always easy to stomach. The social underpinnings and philosophies of space intrigue him and inspire a questioning and mythologising of operational systems, behaviours, proximities and the politics of boundary-crossings and transgressions in his work.

Rather than using performance as a means of escaping or transcending the politics of the body, Gavin uses it to occupy and subvert notions of presentation and representation. For him what live art surfaces, or provokes, is a 'resistant potential' in which live actions can unveil and challenge the many defeats, or inscriptions and processes, of the body as perpetrated by history.

He has taught at the University of Cape Town's Centre for Theatre, Dance and Performance Studies (Cape Town, South Africa) and Rhodes University Department of Drama (Makhanda/Grahamstown, South Africa) while also working with the First Physical Theatre Company (Makhanda/Grahamstown, South Africa) in various capacities. In 2017/2018 he started "Arcade", a nomadic platform and annual event that supports and showcases experimental, durational and site-based performance art by young artists.

His performances have toured to USA, Canada, England, Wales, Scotland, Czech Republic, Germany, the Netherlands, Brazil and Switzerland.



## Gerhard Marx

Marx completes his undergraduate degree at The Michaelis School of Fine Art, UCT, where he receives the Michaelis Award twice. He receives his MA(FA) (Cum Laude) from Wits School of Art, Johannesburg.

Ecstatic Archive is his sixth solo project with the Goodman Gallery, who regularly represents his work at various international Art Fairs, including Frieze (London and New York), Art Basel, Art Basel (Miami). Marx's work is included in numerous international Art Collections and was included on the South African

Pavillion, Venice Biennale (2013). He has been involved in the making of numerous large public sculptures, including *The World On Its Hind Legs*, a collaboration with William Kentridge (Beverly Hills, LA), *Vertical Aerial: JHB*, (the Old Ford, Constitution Hill, Johannesburg), *The Fire Walker*, collaboration with William Kentridge (Queen Elizabeth Bridge, Johannesburg) and *Paper Pigeon*, collaboration with Maja Marx (Pigeon Square, Johannesburg).

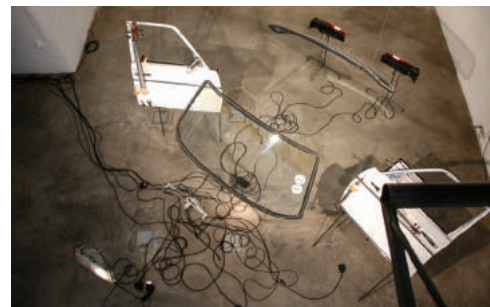
Marx has extensive experience in theatre, as scenographer, director, filmmaker and playwright, including *REwind: A Cantata for Voice, Tape and Testimony* (directed by Marx, interactive film by Gerhard Marx and Maja Marx, composed by Philip Miller), performed at the Royal Festival Hall, Southbank, London (2010), the Market Theatre, Johannesburg (2008) and the 62'Centre, William College, Massachusetts (2007). He is a fellow of the Sundance Film Institute, the Annenberg Fund and of the Ampersand Foundation.

Gerhard Marx lives and works in Cape Town with his wife, fellow artist Maja Marx, and their two daughters.

# VEHICLE

Created by Gerhard Marx for Season 4 of The Centre for the Less Good Idea, *Vehicle* is an immersive sound installation work. Marx turns car parts into musical instruments by grafting onto them pieces of violin and double bass. The piece explores how the immateriality of sound relates to the physicality of objects. It exists both as an installation work to be viewed and engaged with, as well as a performed work through the collaborative efforts of acclaimed South African musicians Shane Cooper and Kyle Shepherd. They play this hybrid instrument in conjunction with a pre-recorded prose piece by poet and travel writer Toast Coetzer.

*"And the second is over. And my eyes are back on the road, back on autopilot, back to peripheral vision, with my hands here, the vital signs of the car all where they should be. A radio station breaking up and then hissing like water on a hot stove plate." – Toast Coetzer*



*"I am led through a ruinous industrial architecture that has been turned into an archive of automotive parts; a room filled with only windshields, a room filled with car seats, a room with hatchbacks and room of left-sided doors, and then the right-sided doors, a corridor of wipers, then flickers and then a small room of only bumpers. We walk through the dark spaces towards the light at the back. Here a dusty yard is filled with thirty or more car wrecks, a compendium of trauma, a catalogue of mobility and aspiration abandoned or foiled. The interiors of vehicles implicate the human body. Like instruments, they are well-constructed cavities, these are constructed to be filled and occupied by the human body. It is the physical occupation of that hollowness that animates the automotive body and allows it to transcend its physicality and become 'vehicle'." – Gerhard Marx*

Artist/director: Gerhard Marx / Performers: Kyle Shepherd, Shane Cooper / Prose: Toast Coetzer / Videographer: Noah Cohen and Yoav Dagan

## Acknowledgements

We are deeply grateful to the people who have supported this project

The team from the Prague Quadrennial for their financial support  
Mark Fleishman and the staff from The Centre for Dance, Theatre and Performance Studies, UCT

Ashraf Johaardien, CEO of Business Arts South Africa (BASA)

Madeleine Lambert, Head of Research, BASA

Pieter Badenhorst - Photo Hire Cape Town

Steve Kretzmann - photography

Bernd Schulz and Steve Kretzmann - for keeping the home fires burning

Jane Crewe

Nthabiseng Malaika

Lesego Chauke

AFRICAN FASHION. GARMENT DESIGN & CREATION



DANIEL LEGEND

CUSTOMISED & HANDMADE

+1271834143486

insta: @daniellegend1 | email: d.daniel81@yahoo.com

THIS PROJECT WAS MADE POSSIBLE  
WITH SUPPORT FROM  
OUR SPONSORS



PQ  
2019



BUSINESS  
AND ARTS  
SOUTH AFRICA

Front and back cover:

*The Dream Pressure Tester*

- Stephen Hobbs and Marcus Neustetter, The Trinity Session

For SUD 2017, Hobbs/Neustetter explore the definitions of a dream - to bring about transformation or change in a community's attitude to their living spaces and public lives. The Dream Pressure Tester is a vessel, a poetic translator, and a measuring tool for human desire. In the context of broader global debates around the rights of individuals and communities, the work offers up new language for a discourse around urban social transformation.

#### THE TRINITY SESSION

The Trinity Session is concerned with the logics of art-making in complex, social-public situations; where the dynamics of context, site, available resources, and creative solutions converge to create unique artistic conditions and opportunities.

Website: <http://thetrinitysession.com/>

