

Timecode	Adrienne	Topic/Comments
11:00:00	<p><b>Adrienne.</b> My name is spelt A for apple, D – R – I for ink, E for elephant, N for nut, N for nut, E, and the surname is Sichel, S for sugar, I C H E L for lovely.</p>	
<p>11: 01:00</p> <p>11:02:03</p> <p>11:02:42</p>	<p>What makes South African contemporary dance unique is that obviously, it's had international influences but during Apartheid we were part of...Effected by the cultural boycott. So when South African contemporary dance kind of began in earnest, I, dare to say the mid nineteen seventies...And there were the Apartheid driven separations, so you had the classical Western arts, uh, you also had African community performance and a lot of traditional dance. <b>And in the mid-seventies, some, mainly white South Africans, teachers, choreographers, started rebelling. So it became a, an act of, um, political resistance in a way.</b> But the influences...Because of the cultural boycott, we couldn't get really good teachers coming into South Africa, so people brought in techniques like the Martha Graham technique. Umm there was some Limon, which I've only discovered recently, um, some Cunningham, a lot of Horton. And the teaching uh happened uh some of the teachers, <b>the pioneers like Sylvia Glasser in Johannesburg and people in Cape Town like the Jazz Art uh pioneers broke the law basically by teaching people of color.</b> But it's more complicated than that because the University of Cape Town School of Dance which was founded in the '30s uh Dulcie Howes the founder, found a way of breaking the law. So she was training dancers of colour especially in Cape Town because in terms of the racial classification, if you were of mixed race you were uhm classified as colored. And she was training dancers but when they left the school, by law till 1978 the theatres were all segregated so dancers like Christopher Kindo had to leave the country. He went to I think to Boston ballet and then he had some contact with the Graham School and the Graham company. When those, but there were other dancers that spent their careers um in the UK. So it's quite a complex story but that all informs South African contemporary dance 'cause one of the roots is the uh, what was called the UCT ballet school is now University of Cape Town School of Dance.</p> <p>Uhm then you had the independents like <b>Sylvia Glasser</b> who was a white Jewish women in Johannesburg, her</p>	<p>WS</p> <p>History</p>

<p>11:04:17</p> <p>11:06:52</p>	<p>husband's an academic, David Glasser and when he went on sabbaticals she would go on sabbatical as well. And she started developing her now very famous <b>Afro-fusion</b> technique uh wh- which is known in this country and on the continent and internationally now. Um she developed it in Texas so <b>she had the courage to experiment by fusing um African and South African ritual and rhythms with Western technique.</b> So the uniqueness comes from the explorations, um the training...Because then in the early '90s um she founded this um community dance teachers training course. And amongst the early intake were now revered uh choreographers and dancers like Vincent Sekwati Matsoe and Gregory Vuyani <b>Maqoma</b> who grew up together in Soweto and they, they used to do Michael Jackson routines and they used to dance at weddings and <i>stokvels</i>. Um but <b>they also were influenced by the traditional dancers around them</b> and they were amongst the first sort of contemporary African choreographers coming from South Africa and for the continent. So um but also what makes it unique is the kind of, when I talk about fusion, it would include um forms like Bharatanatyam and Kathak... Depending who, like <b>Jay Pather</b> for instance, the community he grew up in, <b>all those influences fed into what became our contemporary dance.</b> And um it was never really called modern dance because part of the explanation is um you get a lot of, or used to get a lot of studios as well and they taught like modern dance which would be the more commercial sort of work and people opted for contemporary. But in terms of the forms there are various forms in the genre like physical theatre, dance theatre originally influenced by Pina Bausch and also Graham um now we have performance art, which is part of performance. So there are different genres within this umbrella of contemporary dance and contemporary African dance cause <b>after '94 there were, to our shock, we realized we were part of the continent and the continent started recognizing us.</b></p>	<p>Zoom to MS</p>
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Timecode	Gavin interview good	Topic/Comments
03:32:45	Err. My name is <b>Gavin Krastin</b> . That's G A V I N K R A S T I N.	
03:33:48	Um, well this performance isn't exactly a a performance only in and of itself. It's an image that has cropped up in quite a few of my works since 2013. And I am	WS

	continuously developing this image of a vacuum packed err body whether that be two vacuum packed bodies in duet. Or a solo work or um...A duet with one of the body's vacuum packed. So it's been on and off since about 2013 with three or four works I think	
03:35:23	Um. I mean quite honestly I'm not sure if it matters that much to me. Err uhh <b>I just want to make work and academics, scholars, programmers and organizers can label me as they see fit.</b> I personally go by the title of um <b>performance practitioner</b> or or live arts practitioner as it does...err...encapsulate so many art forms that deal with liveness and the body a- as its primary position. <b>I I did train in choreography though, ah so it definitely does come out. My appreciation or understanding of the body does certainly come out of a choreographic and physical theatre lineage</b> than a a a text or an acting or or a...human sculpture of figure drawing or anything. It is out of a a a very physical transfer transferring of energy that er I have trained or approach work in.	
	Err...I mean I I I do understand that it is a bit of a contentious err thing. But uhm.	
	Yes oh sorry alright ya. The term uh or or uh the conversations around South African contemporary dance err I do understand it as a somewhat controversial understanding in South Africa umm...Sorry I'm trying to formulate my my thoughts. Yes aha.	
03:37:54	Yes right. I mean in terms of conversations around contemporary South African dance I I think we really are um...contesting, playing with and pushing forms and content...Uhm. We're actually seeing a lot of err dance work with very pedestrian not domestic movement um....And certainly a non-codified movement I would perhaps argue. Or. Um. Perhaps in a current decolonization movement we might even see more of that. Ah in terms of of...That's speaking to form. <b>I suppose in terms of content and in terms of of of of this work it's ver- very much speaks to notions of whiteness...Um...In a certain way a....A packaging of a white body. A preservation of a white body. But perhaps simultaneously a death or a silencing of a white body. Or a distant memory of a white body,</b> uhh which are. Is topical conversations and of of course <b>I come from it through my own genealogy as a white South African man...</b> Um. So I I think yes it does speak to that...uh....Perhaps also the...I don't know...haha.	Race

03:39:28	<p>Help me out here...Haha. Why. Um. I think we in South African currently and for a very long time in fact, um considering the history of the country...Personal story or or or personal experience or very familiar or idiosyncratic movements or or...Or a sense of of of one's own viscerality or or corporal reality and how it functions in space err has somewhat driven or catalyzed a sense of autographic performance. But in...err err an autography, an autobiography that's that's somewhat is specific yet general enough to speak to larger thematic concerns.</p> <p><b>That it's not about one's self, or one's story or one's own narrative. Because I mean no one really cares uhm s- but perhaps it's framed or done in such a way that uhh it's able to expose and speak to the the larger politics that that do affect us all. I do- I don't know...</b></p>	C/u  Personal
03:41:05  03:42:20  03:40:57	<p>In terms of emotion I do try and distant myself from the work or or being in the bag for two reasons. Um primarily although it looks quite easy, there there's a bit of a technique that that has to uhh one has to be very considerate of um in order not to burst your eardrums. So that's constantly keeping the back of your throat, open and continuously equalizing the the air pressure in your ears and in your nose. Um. I I would imagine kind of like a scuba diver might, I wouldn't know I haven't done that. And so I'm I'm I'm more preoccupied wi- with that and trying to find length and extension and challenge the strength or durability of of of the membrane of the plastic, but without it breaking. So I'm very much with taking it to a point without it breaking. So I'm far more I think focused on that than any emotion. <b>Um the work will always have a certain symbolic or....Emotional or or embodied I I suppose meaning for me. Or something. The work was very much inspired by uhm when a...A loved one of mine err passed away and I I saw them get uh...removed in a body bag and that kind of feeling of...Don't leave I want to get in there with you... Don't go...</b>Uhm and that that beauty yet that ugliness in seeing that loved one being taken away in the body bag and ambiguity behind the image of of preservation but also waste.</p> <p>But of memory and care but also of of of artefacts or or something to be disposed of...<b>So I mean wh- wh- whenever I do get into the bag I'm immediately taken back to that image</b> um. But I I'm certainly not a romantic in that sense. And I think when I'm on stage I'm very much errr just trying to be real and present and that</p>	MS  Personal Death  Zoom in C/u

	<p>doesn't necessarily always mean uh having to go back or or or to stir up any uh past emotional ehh detritus or debris to to insight something. No that's um I don't know those are for actors and actresses...I don't know.</p>	
03:43:57	<p>Um. In terms of this image and uh the material, movement language and and my my practice errr larger practice ....Um the content or form is not ahem sorry...The content or form is not necessarily uh part of a larger uh project but the investigation perhaps is. I studied both design scenography as well as um err choreography and contemporary theatre and performance and and all of that. And I I very early on in my studies uhh was very taken aback by the hierarchy between the choreographer and designer. And that power dynamic between the two art forms on stage that being how the costuming or visual must always be subservient to the mastery of the choreographer. And that always bugged me and I I subsequently work with costumes that deliberately problematize the the exuberance or the freedom of the moving of the body as a means to really dialogue or interface with the material. Some people call it new materialism or I I don't know what these words are. Um. In that <b>working with these actual materials and their limitations, that I can perhaps source the language from it itself.</b> And so. Um i- it's not about this work. About uhm finding a a...Or or or finding a muscularity of a bound flow, it's about creating an environment that that is a bound flow. And that's by using this this plastic for instance. And and I've worked with, whether it be ridiculous shoes or other costumes or bodily extensions or prosthetics to somehow err...distort the body and how it operates in space which would then affect the movement language that one makes. Um so yes <b>I suppose turning to the materials as a a choreographic device. Is part of a larger thing that I often work in in my work. I'm very much interested in the the very real and and immediate cause and effect of of a body interfacing with something non-body.</b> Um. If that makes any sense. Ha.</p>	<p>MS</p> <p>Zoom out WS</p>
	<p>I...I ...I...I honestly don't know what this. I wouldn't want to speak on behalf of anyone else with regards to...</p>	
03:48:00	<p>Oh...I...Think my work is accessible. [?] Um no in all honestly I do think errr again I mean it it's very subjective but I do think the work is accessible. Um. I would like to think that the the arts and image-making</p>	<p>MS</p>

<p>03:49:14</p>	<p>and storytelling and uhh the kind of performing and manifestations of proximities on stage are very integral and still is integral into conversations around bodies and access and spaces in South African history. I ... I definitely do notice that ahh... I have a a much younger...err early 20s err target market. Errr. Racially diverse audience or people that enjoy, than a slightly older audience. So I'm not quite sure what that might say. Uh... <b>But yes, in terms of the work. That the work does deal with race and that a lot of my work does deal with race.</b> Ah yes. I mean um it's um... Err. It's a very contentious issue at the moment and err I wouldn't call it an elephant necessarily because it's it's real you know. You kind of talk about the white elephant that... You you know what I mean? Just. I mean. I mean it's a very real issue and we we we are coming out of the stage of this Mandela rainbowism and taking off the please's and thank you's and really looking at things for what they are and demanding change and... So I mean I think as an artist that is so immediately affected by one's environment and the spaces of one's environment and uh especially in South Africa where so many of our spaces are so loaded... That it it will inherently uh affect the the art that one makes. Um, but again I can only speak from my position, my genealogy. I I don't know what what others may...</p>	<p>Race</p>
<p>03:50:40</p> <p>03:51:44</p>	<p>I mean it's perhaps implied... Um. And <b>ya I do struggle with nudity a bit because people immediately go to nudity as a as a means to the erotic or the sexual... Where often it can just be beautiful or vulnerable or uh very child-like.</b> And and innocent and I don't mean that in a creepy way but ahh but yes I I definitely do think that this ahh borderlines on the erotic. I mean it can't not. <b>The the the auto-erotic asphyxiations and materials of condoms and latex and naked bodies definitely definitely comes to mind um. You know in death and eroticism ah it wasn't necessarily uh uh something I deliberately went into the work with. But sexuality in general does again come up in my work err a lot again.</b> <b>Being a gay, white, male in South Africa of a certain privilege and class in relation to other bodies...</b> Um ya. So that's that... When different symbolic orders overlap and rub up against one another and there's that tension. And as artists you not only reflect that but you also try and obliterate it and reconstruct it and reimagine it as</p>	<p>WS Sexuality</p> <p>MS Gay</p>

	well. Um so I don't. That's perhaps where the ambiguity in this image comes in. I don't know if I am um trying to destroy and heal or preserve and memorialize. Bit of both I suppose.	
	I mean if you think that this is an image that's cropped up in a few works.	C/u
03:53:00	<p>Yes yes um...So so in terms of uhh it being an image that crops up in in a few works it's an image of a...of a human. Often a man. Actually only a man. Generally quite naked, vacuum packed in a bag. Often a white man. Ahem. Um in a bag vacuum packed and sometimes it's me or another person and uh it could be still or locomotive or more part of an installation or more part of a dance piece uhh...But it is something that I am playing with ...Uh there's something in me that sometimes gets a bit frustrated as a live artist that um...We spend so long trying to create these live fleeting ethereal images and once it's gone it's gone...And and you're almost sometimes frowned upon by repeating an image or or a move. Ah before. But um yet in other art forms you see so many of the same sculptures, or paintings or music scores being disseminated in so many exhibitions or shows or albums or catalogues. Um and that's alright. So why are live artists not allowed to repeat the same image but in a different context? And how does that different context or different geography or different uh social space...How does that shift or or move the performance.</p> <p><b>And so now this is the first time I've done it for camera or for film, or in quite a cropped haptic close-up. So I'm very interested to to see what that will come out like. I think it's always a process of never ending research and play and investigation err...So</b> that is something that um. I mean when I in- initially made this w...this image for a work, it was pretty much this image that summed up the essence of the work for me and so I've been playing with it ever since and I haven't been able to let the image go for particular reasons. I ...I try not to repeat exactly what I do with it in the bag but....That sort of membrane effect as well.</p> <p>But I also don't want it to become like a shtick or like that thing you go to um you know? Um...Ya.</p>	<p>C/u</p> <p>Film Site specific</p>
03:55:26	Yes. Ya. I mean most definitely ya. <b>It does speak to the fetus in the birth membrane. Which I think there is a very strong death image at the same time, uh even though it speaks to birth. Uh...The trauma of exiting</b>	<p>WS Birth Death</p>

	<b>and entering this world.</b> Um. And the idea that uh a-again that if you're looking at memory or these pockets or or bubbles of memory and the idea <b>of how babies are often uh or children are often brought into existence before they've even physically brought into existence. Just through thought or pre-memory if that makes any sense. Or a longing or a desire. Um. So ya I definitely do see the multiple connections. Ya. Um. I suppose we were born in a sac and we leave in a bag...</b> Often...Haha. Ya.	Memory
03:56:39	For here not particularly. Um. I just...The-. This particular phrase was from 'Epoxy' which, un and the reason I stood up in that was for practical reasons. I climbed a thing afterwards um so so no. There wasn't a...Um...Eh...It it... <b>I suppose choreographically or visually there is something qui- for me quite interesting, again, showing the dis- ease and the lack of flow and the um detraction from momentum in this bag and I think trying to stand up or using ah uhm ah um....A swing sort of momentum or an impulse uh to try and counter that what with the plastic....Ja.</b>	WS
	Oh no it's fine thank you.	
03:57:58	Relevant dialogue and on-camera dialogue ends at continued by general chit chat and thank you's. Chat about sound clip, etc	

Timecode	A10-0011_Kamogelo01152151	Topic/Comments
13:00:00	My name is <b>Kamogelo Moloby</b> . Name K A M O G E L O. Surname M O L O B Y E.	
13:01:24	What brought me to dance was not necessarily family background. I think it was personal interest in the arts and sort of seeking a way in which I needed to find an expression of what I had studied academically, but finding it in other ways. And so I had no previous background of dance or performance before I came to varsity, and in fact I started doing dance and performance in my first year of drama, when I was in my second year of university studies. So I came here to do a law degree, and I quadruple-majored in legal theory, politics and industrial, um, industrial sociology and drama. And it was only in my second year that (I) finally decided that I was going to take performance, um, into post-grad, after I had worked with <b>Gavin Krastin</b> and Sonia Smit, having done	WS

	<p>things such as, um, contemporary performance and butoh, and physical theatre. And I think that's where <b>I came into an understanding that performance goes far beyond enter- entertainment but sort of taps into the ways in which the body becomes a politics of social commentary</b> but also the ways in which the body can speak more than what words or academia can sort of at times encapsulate.</p>	<p>Politics</p>
<p>13:02:06</p>	<p>When I changed my degree, uh, <b>I told my mother the year I was graduating, that I had changed my degree from a Bachelor of Arts in, um, in law into a Bachelors of Arts in Performance</b> and my mother's always been very supportive. She she's never been the kind of person to own my decisions, or own my life trajectory. <b>And so when I told her, she was slightly disappointed, um, because also when you are a child coming from the township, particularly a black child, there's sort of expectations that you become a teacher, a nurse or a doctor, a lawyer, a profession that sort of upholds you, uplifts you out of your circumstances. And so her disappointment was in not having understood that performance could also be a way of making a life, of making a living.</b> Um... But having said that, she understood that it wasn't her work, it wasn't her decision and it wasn't her degree. And so she allowed me to go into a life that I had wanted to do for myself. And I think the more I've gone into it, the more writing that I've done, the more performances that I've done, the more travelling that I've done, the more she's sort of grown to understand that it is something that I'm good at and something that is of particular interest to me and the way in which I can become a professional but creatively.</p>	<p>MS Personal</p>
<p>13:03:43</p>	<p>She has seen me perform once. Uh, when I did a performance called, "Encounters" last year, um at the Wits Detours Festival. "Encounters" was a production that I co-choreographed and co-performed with a peer of mine Maipelo Gabang... Which was looking at the ways in which blackness encounters itself in space with each other, but also with space. And so in the performance we were looking at ways in which feminine blackness and masculine blackness can have a conversation and if that conversation were to exist, what would it be? And that was the first performance that she saw. Needless to say that she was extremely shocked and surprised, haha, that I could sort of hold and demand presence on stage but that I could also dance. Because like I'd said, th - I'd had no</p>	<p>WS</p>

	<p>previous training of dance or technique and so when she saw me perform, she was moved that that was her child on stage, and that the ways in which I'd put together the piece with my um, co-choreographer and performer haha sort of made her start to think about blackness in a way that she wouldn't have necessarily thought had she read about it in a newspaper article or in a book. Other than that, she's only see me from recordings or um clips that I've shown her.</p>	
<p>13:05:52</p> <p>13:06:21</p>	<p>Certainly. Um. So as a performer or as a person, right, I'm interested in how it is that I exist, how it is that I belong, where my being and belonging is. And so whenever I do work, I'm very much driven by my own identity but also trying to understand what it is to have an identity. And how do we go about defining what an identity is that does not homogenize us as people. And so I place myself greatly in my own work <b>and I think "Lipstick" actually was the first ever work that I did that fully dealt with, or that fully tried to tap into my being. And by that I mean being black and being queer and growing up in a township environment</b> where being black comes with particular signifiers or stereotypes. And so if you're black, you're meant to have a black accent, whatever that means. And it you're black from the township, you're meant to have a black, ghetto accent. And so those were things that started to arise when I looked at "Lipstick." How, how do I begin to speak about blackness that is very different but, an- but that is very removed and very different from whom I am, yet is still very true to where I've come from. But furthermore, <b>because I'm black and queer and from the township, the struggles of sort of speaking about my gayness in a space where being gay is sort of seen as a deviant act.... It's seen as you being a girl or a sissie. It's seen as you sort of trying to break away from what it is to be a man... was sort of a difficult journey for me. And so in choreographing and conceptualizing "Lipstick," I started to sort of think of those intersections, the catches of those intersections, how I was perceived in my township, how I perceived myself and how institutions such as schools and even the church sort of seeked to define my blackness, my maleness, my manhood and nature and sort of my belonging.</b> And so parts of "Lipstick" take part outside of the cathedral church in Grahamstown, and parts of it take part in an abandoned industrial area just on campus. <b>And</b></p>	<p>C/U</p> <p>Identity Gay Personal</p> <p>Lipstick</p>

	<p><b>so in creating that work, myself and Jeanette were looking at the ways in which this black, queer boy can sort of be in a space that is both constricting with regards to architecture, but constricting with regards to institution – and find a way where they could exist and belong without judgment or perception or stereotype or external factors saying “this is who you are and this is where you’re meant to belong and this is who you are meant to be,” in a world that should essentially be evolving.</b></p>	
13:09:18	<p>I have done, I think, two site specific work and <b>I think the difficulty with with such specific work is that you can’t impose choreography into the site. And so if I choreograph something in a studio and I take it to a site, the work reads differently. It, it, it’s, it’s, it becomes an imposed choreography onto the site, and it reads. As opposed to actively going to the site and investigating what it is that the site is saying and what it is that the site sort of demands the body to do and how to engage both the body but the space in its entirety.</b> And I think what that does for a choreographer is that it forces you to think outside of your training and it forces you to think outside of your technique because at times you may want to respond through text or through sonic speech or through gestures as opposed to doing développés and pirouettes and jumps. And in doing that, or in being forced to be in a space that calls for you to do that, you start to investigate the idiosyncrasies of the body and the idiosyncrasies of the space, and what those collaboratively with the body, can create a movement vocabulary that speaks about the site specifically, and the body particularly, and then create a site-specific work. When it comes to theatre, right, the things that you have to observe, right, where does the audience sit? How do you want the audience to be navigated into the space? How do you want to manipulate the audience if you want to manipulate them? Do you want them to observe the production from a distance or do you want to break the fourth wall altogether and invite them into the space? And I think it is the latter that I’m most interested in. How do I break an orthodox theatre space, a proscenium arch space? And bring the audience and make them implicit into the performance, either through making them step on stage into the performance, or engaging them in ways that sort of disrupt their understanding of what it is to be in a performance space...Such as a preset</p>	<p>MS Site Specific</p>



	<p>were very poor and I. I di- there was nothing else to give him besides a dance and uhm so uhm I uh I uh I got my mother's sari and I tied it around my waist and I was trying to get this uhm thing on in order to perform for him at this little party we were having. And he had heard about it and stopped stopped me from doing it and...So I made this entire piece about that moment when I get stopped and then I'm allowed to do it very much later. And I think that it's an important piece that I keep going back to about uhm...About how valuable my life has been since because I I tried to still uhm undercut that and overturn it and um you know, become a choreographer instead.</p>	
10:03:22:	<p>Uhm it was called Nataraja. Nataraja is the Nataraja is um the god of dance. It translates as the god of dance. Uhm and Nataraja was also the my father's name, so it was kind of ironic as well.</p>	MS

10:04:15	<p>Well ahem, so uhm okay there... Oh there were a few issues there. Ah. Let me ju- just. When I ... When I was uh at the in my teenage years um there was a choice of careers that awaited me and y- you know in those in those days, you either did law or you became a teacher or you became a doctor. You know any one of those very respectable professions and you, you know, you didn't have much more leeway. And so I did start studying law .It was also very, highly politicized environment at that time and you, you know, law was seen to be the most logical thing. Uh and then I I began to be more and more...uh lured by the theatre uh and dance and so I changed my degree and studied theatre instead and continued my studies in dance. And ended up getting a Fulbright scholarship and went to NYU um and er specialized in choreography and directing especially for uh for mixed media theatre.</p>	MS
10:05:17	<p>In terms of my family um I think I think they were always extremely supportive of my studies. But <b>my the environment you know, equated uh dance and men dancing with homosexuality and with gayness. Uhm so so there was a there was there was, you know there was kind of a double embarrassment first of all that you were moving towards a career that wasn't going to be necessarily productive, and at the same time uhm it was it wa-...It cast aspersions as to who you were and what you were.</b> It was in my late, my early 20s that um, sorry. My late 20s that I uh did a play called "The homosexuals aren't in Africa." And it was the first play that was uh created by gay people uh about gayness. I mean there were several productions in South Africa that dealt with issues of gayness and qu- and uh queer life but the- but they. But this was the first production uh</p>	Personal Gay
10:06:27	<p>which was directed by Peter Hayes, the late Peter Hayes uhm which actually you know, where he he sought gay people to do it uhm. So it was it was a particularly watershed kind of moment and I um I was, you know I did it. And it was actually in that work that I did this piece uh <b>Nataraja</b> which was about a dance for my father. Uhm. I was uhm. Yes and I you know there was a during the run up to the production, because it was extremely successful, it played at the National Arts Festival and then it went on to Johannesburg, and then we had several tours with it.</p>	WS

10:07:35	<p>And um during one of the tours, the the national television at that point uh uhm wanted to do a um documentary about it and they interviewed me and I I asked them to please let me know so that....<b>At that point I hadn't completely come out to my family</b> and um they they aired it anyway. And I mean I think it was a kind of a glorious way of coming out because you there was no way- nowhere else to turn and uh. It was in. It was part of uhm a teenage program I think, in the early evening of uhm of uhm of a weekend and so that ensured that everybody...Everybody saw it. Um. And there was a moment when I felt kind of uhm worried and uh particularly worried about...Like my mother [?] but you know, ultimately it was no big deal. People knew and it wasn't. But I think what happened <b>after that it was...It just made me a lot more uhm cognizant of how issues of great personal as well as political import will always affect my work.</b> That I couldn't. Could very. <b>I don't think I would be able to do work that's just art for art's sake. That there. I think those were some of the defining moments in my life that made me understand how my work would be located in uhm in sexuality, uh in politics, uh in issues of social import and political import uhm and that uh you know. That the that there was always going to be an investment that required me to have uh have these measures of integrity in terms of the work that I do. So I think they were very important formative moments.</b> Um. They presented challenges and I think that when I look back I think that they That it made it very important for me to to be very careful about and and to choose carefully what were the projects I was engaged in and why it was so.</p>	Gay
10:08:16	<p><b>of great personal as well as political import will always affect my work.</b> That I couldn't. Could very. <b>I don't think I would be able to do work that's just art for art's sake. That there. I think those were some of the defining moments in my life that made me understand how my work would be located in uhm in sexuality, uh in politics, uh in issues of social import and political import uhm and that uh you know. That the that there was always going to be an investment that required me to have uh have these measures of integrity in terms of the work that I do. So I think they were very important formative moments.</b> Um. They presented challenges and I think that when I look back I think that they That it made it very important for me to to be very careful about and and to choose carefully what were the projects I was engaged in and why it was so.</p>	Personal political

Timecode	Julia Wilson	Topic/Comments
	Yes totally.	
	Julia Wilson. J U L I A W I L S O N.	
02:00:38:	<p>Yes. Uhm. So for me...Work becomes really truthful when you're drawing on your own experience. I I choose not to speak for other people or for circumstances in which....Of which I'm not really party to or or clear about. Uhm.</p> <p>So for me the most important thing is that you make work that really speaks to who you are and where you come</p>	Personal

	<p>from. And your history and to to really use the making of the work as a way to interrogate my own life and.... Acknowledging that that my life also reflects other lives. Uhm and so what is personal is is also as....My...My old boss would say, is deeply political. Uhm and so I think that it's a good place to start, when you're making choreo-...choreographic work.</p>	
02:52:29	<p>Uhm...When Lauren and I decided to collaborate we...Didn't really know what we wanted to make. We just knew that we wanted to work together. And uhm we sat down one day and we thought about what it was that was really affecting us as women in our context. And what we've both experienced is a really, really high level of uhm....Sort of this seemingly harmless, sexual harassment that that occurs on a daily basis on the street. Whether it's cat-calling, whether it's uhm....Derogatory comments. Whether it's the way in which we feel like we can't dress in a certain way in public spaces because of the attention it it draws....All of these things start to really impact on a person's sense of self in space. And so for us it really became something that we began to notice even more intensely once the conversation started to unfold.</p>	Harrasment
02:02:52	<p>Uhm...And for us I mean there're studies around women on public transport and how a man will take up so much space on public transport...And a woman will will take up so much less. And I think that that's kind of a really good marker of the ways in which women are being treated...Uhm...</p>	Not wide enough
02:03:53	<p>So ya I mean...For me it really is our personal experiences that become very political when we're operating in public spaces. I mean there's a lot of research around uh, personal space and how on public transport a man will really take up quite a lot more space. Whereas a woman....</p>	Not wide enough
02:05:16	<p>So with regards to the personal being political, uhm, for me it really is about how we operate in public space. How how things affect us in public space. For example there's research around how much space men take up on public transport as opposed to to women who generally take up a much smaller space and...I think that that's really emblematic of the kind of relationships that we're starting</p>	Man spreading

<p>02:05:59</p> <p>02:06:52</p>	<p>to garner in in public space. Uhm and I think it's hugely problematic that a woman feels the need to...Really compress themselves to a point at which they're invisible. Because our visibility becomes...Kind of threatening... You know? It becomes vulnerability because of the way in which, generally...And I don't want to stereotype all men...But uhm, you know generally there is a sense that that men have the authority to say whatever they like. To behave in whatever they want. And also to...Really disregard the impact of the comments, the gestures, the the aggression that is loaded into these really...What I really do call sexual harassment. Uhm. I think quite a lot of the time it's become so normalized that people stop calling it sexual harassment. They don't even acknowledge it as such and that includes women. Uhm. I think you become so used to this negative attention, that you just sort of go that's run of the mill...It is what it is...But for me that's unacceptable.</p> <p>And so really the starting point for 'Harassment' was to say no...This is. It's enough. I refuse to let it be okay to be spoken to in these ways. To be addressed in these ways by men who don't know me. And for this to be my experience every day. To me that just...It's not right and it's not fair. And it really speaks of an underlying issue whereby women are really not acknowledged as equal.</p>	
<p>02:07:38</p>	<p>Uhm...Ya. So a little while ago I was um at my parents' home in Sherwood which is where I grew up. And um I was walking about 100 meters to the shop around the corner, just to buy some cigarettes. And um on my way back there was a group of men following me. Uh...Not necessarily purposefully following me. I think that we were on the same mission, but at the same time it became this sort of like...They kept inching closer and closer to me...Knowing that I felt uncomfortable and uh the cat-calling started...</p> <p>And this conversation around oh my friend wants to come visit you at your house started to come about...And I'm</p>	<p>Personal Harrasment</p>

	<p>alone. I'm close to my house, but not close enough that I could you know, sort of evade five men. Uhm...And it just became such a threatening situation and even though it was like a sort of opposing...You know. And a and a real sort of just a posturing on their behalf. I don't think there was any real intent there....It made me really feel very vulnerable. And since then I drive this 100 meters to the shop. Which is ridiculous. And I'm I'm privileged enough that I have a car, that that's a possibility for me...But for many, many women in this country, and in fact the majority it's walking and it's public transport and that is how we get around. And so how do you avoid these situations? It becomes impossible. And so for me at some point the attitude needs to change. Because this constant level of vulnerability is...Is...It just makes life that much less pleasant and livable, you know?</p>	
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02:09:47	<p>For me, uhm...It's important to know... let me think about this. So, when we were conceptualizing 'Harassment'.... We really wanted to place ourselves in public space. Um and actually record the cat-calling and the the low level harassment that goes on....Unfortunately by the time we had a camera set-up and our costuming was really a poor choice in that sense, because there was....It was clear that there was something going on and so that didn't really happen. But uhm for us it was really a matter of placing ourselves in the spaces where we felt the most vulnerable. And so we were in city centre, errr outside the City Hall in Durban. Uhm...</p>	Site Specific Stage
02:10:39	<p>For me, stage kind of limits your performance to those who will pay to see it. Whereas when you really put yourself in an environment you're exposing your material to the community that these spaces serve. And so it becomes less exclusive, first of all. But second of all you're inter-... You're interacting with a space in which these concepts come about and so automatically it becomes more meaningful. Automatically your experience as a performer is enhanced. Uhm. So you know, this became really important to us in filming the work... Yeah.</p>	
02:12:11	<p>Well for Lauren and I um it really is a lot about first of all, improvisation. And also about taking themes and seeing how they can be translated into movement. And so for example we spoke about how a lot of women try to cover themselves up in public....Or try not to look overly attractive when they're commuting. And so there was this, sort of impulse to make ourselves ugly.... In a lot of moments....And you'll see that in 'Harassment'. And also this idea about personal space which I have spoken about is...It really is something that can be quite easily translated into movement. Because it really is about how you take up space. And this is what we do as dancers, we take up space. And so it's an improvisational process which then becomes solidified and clarified through rehearsal.</p>	improvisation
	The pressure is immense.	
02:13:43	[Inaudible] the idea of collaboration because I think one thing that's very important....	
	Oh oh. I'm just telling you....	

02:13:33	<p>Okay right. Cool. So for me something that really was important about ‘Harassment’ was the collaborative element. Uhm we worked with our friends Keenan, Matthew and uhm Devon who really are collaborators in the sense that none of us can afford to pay each other... But we believe in our work strongly enough, in each other’s work strongly enough... That they’re willing to jump on board and I think it’s important to mention that these are three men who heard about what we were making... And heard about what we were concerned with and really jumped on board... As a concern of theirs as well. And so it’s important to mention that they are.... That that the problem is not with all men.</p>	
	<p>Uhm... I haven’t been present for any screenings of ‘Harassment’. I actually only saw it last week. So uhm... I’m not really sure what the response is. I’ll probably find out after JOMBA!, which is a contemporary dance festival which will happen August/September.</p>	
	<p>Yes.</p>	
02:15:17	<p>Ya. Ya I mean I suppose I feel like I had a really.... Quite an interesting and and kind of wonderful childhood, um for many reasons. And one of those was that I was always encouraged never to use the word bored... That was not an option in my household. There was always something to be done. There was always something to play with. There was always something to make and something to do. And so I think a lot of my creative process... Sorry... Creative process really stems... Sure</p>	<p>Childs Play Personal</p>
02:16:03	<p>I think a lot of my creative process really stems from what I was taught as a child. And so I think reflectively I I sort of go back to that time in my creative process. I also think that that kind of childlike approach makes you a lot more open and a lot more playful... And a lot more sort of experimental in a lot of ways. Because you’re not trying to conform to what other adults are doing, you’re just playing really.</p>	
	<p>Sure.</p>	



	how different people responded to particular contexts and uh I think our our history in South Africa is really loaded and really complex and that there is a space for all of these stories.	
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02:21:34	Uhm...I don't think. I can ever be disassociated from my privilege. Uh I'm aware that I've had the benefits of studio dance training and university education and all of these things which a lot of my colleagues have never had access to. However I also feel that sometimes those things can stop you from really generating truthful work because you get caught in conventions. And so for me it's been quite a lot of the time a struggle to assert myself as somebody whose story is valid and is worth hearing. Because of course our context is so loaded with stories of pain and struggle. Uhm. But yet the framework has to be there. There has to be a sense that that you can connect with anybody's story and anybody's history. It does mean that the work I make, maybe reflects a different aspect of society and perhaps it's possible that other choreographers and other dance audiences might find my work trivial. Or contrived. I would hope not because I do believe that the work that I make is relevant. Um. But I think it really is a process of continually asserting yourself. In saying these things are important to me and I'm pretty sure they're important to other people too. And just to have enough faith in your creative process to...Just do it. Because at the end of the day if there's something in you driving to create, you must do it. Regardless of how you view your privilege or your positioning. I I think at the end of the day as a creative there really...It's very important to follow your gut and go the story does need to be told.	Privilege
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02:23:41	I've been working with Flatfoot dance company for the last four years. I recently left to move to Cape Town but um I have a really strong relationship with them. I think initially there was a sense that I was a young, white woman I was not going to handle the kind of situations that I was put in. Um. We run a lot of development projects in in township communities. And I...And even I will acknowledge that there was fear there...And yet there's a real joy in pushing through situations in which you have been told that you shouldn't be in. Or you should be frightened to be in as a white woman and sort of going actually no. I refuse to be frightened. This is a	Medium  fear
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	inherent to South Africa. If you look at <b>Gregory Maqoma's</b> work and his trance work and the kind of uh attachment that he has to his ancestry and his spirituality in his work. Uh. That for me is what makes it South African work. Um if you look at <b>Lee-Anne's</b> work and the stories that she tells. They are truly south African stories. They exist in this context, and are specific to this context and that's what makes it South African work.	
02:29:36	I feel like my own work kind of is translatable elsewhere. Um if we speak specifically about <b>Harassment</b> , that's a universal issue. Err you just have to go onto social media and you'll find numerous examples in a day of women really addressing the issue of sexual harassment in the streets, you know, all over the place. However, I do think that the stories that we tell will always be specific to the location in which we grew up and the context in which we exist. At the same time other South African choreographers are relatable overseas. I don't think that the work is unrelatable. I don't think that it can't translate. But I do think that it exists, or that it's created in and for a context that is very specific.	Medium
02:31:15	I think that because certainly contemporary dance does lend itself to a particular audience and a a kind of....And I suppose an educated audience which is unfortunate. But by the same token I think when you watch the kind of work that's coming out of South Africa, you don't need a university education to understand the feelings there. Uhm. But I also think what's really interesting in in South Africa particularly is that many dance companies and development programs are using dance as a way to really tackle some of the issues in township communities...In rural communities where there isn't...A... You know really access to the arts as an audience member. But it's becoming something that gets brought in as a life skill and a livable experience that can promote some kind of change. And so I think it's really from the teaching aspect in which <b>we're developing an audience that is able to read the work. And able to hear these stories and and relate to them and process them and understand them. And and really in their guts, feel what is meant to be felt.</b>	ws
02:32:37		
02:33:17	So the old jail in Grahamstown is not designed for the amount of people that it was holding. It was designed to hold 200 prisoners. Um. I think it was by the 18...30s I could be wrong. There were 2100 inmates there. If you	Medium Jail

02:34:15	<p>go into that space you'll see the size of the cells. There are only 26 cells. To imagine all of those bodies in this space. That is so dark...I mean the windows are like, this big... You know? There's so little breathing room. Um. Also this idea that that until you know, fairly recent history there were public executions outside of the old jail. And then later the executions were done behind closed doors, you know. <b>I I think this really speaks to the violence that's inherent in our history.</b> Um. And this idea of historically, particularly black people being treated like...Cattle. I mean if you could, I can't even imagine the conditions that were present in this environment with all of these people in these tiny cells. If you go in there you just see that the space is not a space that should be accommodating that amount of bodies. And there's a heaviness there. I mean when you know the history, you really do feel how desperate that environment must have been to actually exist in. And that's not particular to the old jail. There are a lot of spaces in South Africa that have this history. There are a lot of spaces in South Africa that are totally emblematic of the kind of oppression that that has been really our baggage. That which we carry with us. And so for me these spaces need to be open to the public so that we can reinvent them as places that provide opportunity for creating. For creation. Um as spaces that can be re-contextualized and opened so that they...Kind of have...Start to develop a history that that is more positive and uplifting as opposed to these sites of oppression. These sites of pain and torture and really really sites of darkness that that reflect really badly on our history and on us as a nation. And on my my own legacy as a white woman in South Africa. I think it's time now to move forward and not forget our history or negate it but to translate it into something else. Into a space that provides opportunity.</p>	c/u
00108N 02:37:03	<p>I think that there're many ways. I think that there're many ways in which dance ahem sorry...I think that sometimes people think that dance is something ethereal that can't be connected to lived experience. That can't be translated into valuable skills. And here I completely disagree. Um. Through Flatfoot I've been privileged enough to work as a teacher and what I've found is that we have a history where, particularly black bodies have been painted in a light in which they are not important. In which they are</p>	Ws Education

	<p>unworthy.</p> <p>And here with interpretative dance teaching and dance education we can really start to go...No your body is important. Your body is is sacred. And there are ways in which you can be touched and ways in which it should not be touched. There are ways in which you can be addressed and ways in which you should not be addressed. And I think that there's something really integral about working with the body. Uh I think that there's something really sacred about working with the body and finding a way to love oneself. And I think that dance really does bring that to light. I think that there's something to be said for this idea of connecting with one's body in a way in which we celebrate the way that it works and the way that it communicates.</p> <p>So for me contemporary dance is really a way in. And uh a very clear way of starting to shift notions of embodiment. Really starting to shift the way in which we perceive ourselves. In which and in which we perceive other bodies. Um, whether they be male, female, black, white, gay, straight. All of these things start to shift when you start to engage with the body. We start to interrogate things on a much more visceral level when we're working in this way with the body.</p>	<p>closer</p>
<p>02:39:51</p> <p>02:41:04</p>	<p>I think for myself I really have to interrogate my history and my privilege and the politics in which I am in-inherently linked to. Um. My whiteness is something that ah...Is really contested and I...I even resent in myself. And so these are things that I would like to investigate for myself and also in in the context of South Africa. <b>How do I position myself? And how do I acknowledge my privilege? How do I step forward from it? How do I...At what point do I negate it and at what point do I acknowledge it?</b></p> <p>And so these are questions that come about quite often for me. And I think it's something that would be interesting to interrogate in dance work. Um, also my positioning as a woman. Uh. <b>I think it's really important to start drawing on our power as women and and going actually no we have a place here. Er. We have a voice and we need to speak.</b> And we need to be able to say and this is what is acceptable when you're speaking for women and this is actually what's not acceptable. When you speak for women. So here, I think</p>	<p>Ws</p> <p>Closer med</p> <p>Women</p>

	<p>again we relate to this idea of the personal being political for me.</p> <p>Um, this idea that if you've experienced it, it's political. If your body has been touched by these issues it is political. I don't know that I like that so much. <u>My whiteness is what I want to investigate.</u></p>	(ironic)
02:42:12	<p>I don't think that you can move forward without acknowledging history. I really don't. I think that it's very dangerous to pretend that our history doesn't exist. And I think it would be dangerous to not acknowledge the kind of real violence that we come from as a nation. I think that, sure, move forward. Sure, um try to find new ways of being in society and and sure try to recontextualize oneself within this environment.</p> <p>But I would be very careful of of ru- of running away from the stories which are so important to us as a society. I really think that we learn through our history.</p> <p>That... We can recognize patterns being repeated through acknowledging our history and our stories. And I think that we can serve as a cautionary tale, I think that we can through telling stories start to understand why we are the way we are now. And I think that they're inherent to the way in which we develop over the years. <b>So for me, the idea of moving on and ignoring our history is is dangerous and may be irresponsible.</b></p>	Ws history
02:43:38	<p>It's kind of dangerous territory for me because...</p>	
02:44:39	<p>Um. It's. You know it's very hard to speak for other people if you know what I mean. So I'm I'm very cautious about speaking about this. Because I also acknowledge that I don't have the right to say that this is how you conduct yourself. That that you must now always acknowledge these things... I I. Sure I can have my viewpoint. <b>But I do feel uncomfortable with the idea of speaking for the 'Born-Free' generation.</b> Like I I feel that they need to figure it out. Um. So this question is...</p>	ws
02:44:09	<p>I think that...I've had experiences with people on both both extremes. Uh. Where people are like I'm I'm tired of hearing this diatribe. I'm tired of of sort of this rehashing of this historical information. And then on the other hand, particularly in the arts community, people who go... Can you hear my stomach grumbling? Hahaha. Okay just checking.</p>	medium
02:45:44	<p>Um...So for me I think I've interacted with people on both ends of the scale. Where you have people who are no longer willing to engage with this conversation around</p>	ws

02:46:18	our history and where we come from. But mostly within the arts community I would say that there really is an acknowledgement of our past. Um. And <b>it's interesting to me that artists choose to keep speaking about our history. Because I really do think that artists can become the catalyst for change.</b> And so if their acknowledgement is of our history and if they are choosing to keep telling these stories I think that really does speak about the ways in which we can move forward.	
0013Jn  02:47:14	Ya um. Basically from here I go from Grahamstown to Cape Town. And then I start a new job working as a 3-D fabricator in Cape Town. So it's a little bit of a change. It's...It's very different from what I'm currently doing. But I'm hoping that the two worlds can coincide. I think the work that I make tends to be very visual. And so working in film as a fabricator kind of gives me a way in. And a. And also a toolkit with which I can create the scenography of the work that I make.	Hands cut away  closer
	Ja. Um...I was really nervous. It was my first performance in six months. I haven't performed live in six months. Actually more than that. Uh and so it was a little bit terrifying, I felt a little bit tentative. But I think that, for me "days like these" affect me deeply on an emotional level. I think that it really is something that gets me in the gut. And so um. I mean there there many times in rehearsal where you sort of start to tear up and get a little bit emotional because you're hearing these stories again. Um. So I felt that our performance went well. I felt that I threw myself around a little bit too much but. Haha. That's okay. That happens. It is what it is.	

0014BF 02:48:57	<p>I think that a lot of what...White people have become really defensive about their position as as white people. We exist. What are you going to do about it? I can't hate myself forever. But this kind of attitude is not acknowledging of the pain that has historically been present in our society because of these problems. So for me, first of all choreographically, er I can't speak for what I would particularly do because that's a process of rehearsal and improvisation and all of these things. But for me the point is to create a work that says...Acknowledge yourself. You have got to see yourself within a context. You do not exist in isolation. If you don't acknowledge these things, then you forever turn a blind eye. And that for me is is incredibly risky. <b>If you cannot find enough humanity to acknowledge your own role, your own privilege, your own responsibility and your own culpability really...Then how do we move forward? Because there's no compassion in that. And so for me, really the the impulse to investigate white privilege is to cast light on it.</b> And to. And really is a reaction to the kind of disregard that I've seen in other white people who just refuse to go there. Who will not go there. Who refuse to even touch on the idea that their privilege has gotten to them to where they are. There's this whole thing...I've worked hard all my life. Sure you've worked hard all your life but you were also given the means to be in the right spaces...To have the right education...To have the right skills in order to create this situation for yourself in which you worked really hard, you know...Well done for your hard work. <b>But can we also just talk about the elephant in the room? Can we also just really be aware of the fact that it's not just hard work that got you to where you are...</b>So this is something that in conversation with with people amongst my...Er. Who are white, like me. It...It's something that really grates on my nerves. When I hear this this lack of acknowledgement. And so I think that within the kind of work we do in South Africa as contemporary choreographers, we have an opportunity to ad- address these things and say...Can we think a bi- little bit more deeply? Can we be a little bit more emotionally connected? Can we be more clear about our position? And can we be a little bit more...Can we find our humanity enough to acknowledge where we come from? To acknowledge what it is that makes us</p>	<p>Medium</p> <p>c/u</p> <p>privilege</p>
02:49:51		
02:51:15		

02:52:44	<p>privileged. To acknowledge what it is that has placed us really on on just a few steps ahead of everyone else. If we can't acknowledge these things, then we're not really integrated. We're not really trying to find a way to create a cohesive society. Um. If you can't acknowledge your privilege then you're never going to really....Be inside of our context. You'll always be on the fringe of it. So. <b>That's something I choose to address.</b></p>	
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10:10:16	<p><b>The correlation of uhm of uhm uh of co- of forms of dance um of contemporary movement, how the body moves, its relationship to space and time was always um in in relationship to the politics of the time or of social issues. Um errr it's it's it was it was very often a challenge to bring together.</b> Um especially since I ehh when I was at NYU for example and I did courses uh especially with people like Claudia Gitlelman who was part of the Alwin Nikolais Company at the time so the you can imagine that the courses um, the choreography, the improvisation courses were very, very formal so we, you know there it it it was from a Bauhaus derived vocabulary that dealt with motion, with space, with time, with space, with design. So these were kind of very formal concepts. I and yet when I when I....When I chose to create something I I couldn't just stay with shape or I couldn't just stay with um an issue or formality in dance, I think locating itself became uh, you know became inimical to my work, my Masters' project at that time was uhm dealt with uh uhm with uhm er the the lives of black women and I um you know, a lot of that was inspired by my my mother and m- my mother's own struggles uh err with regards to being married to a political activist...But having a kind of a personal struggle that you know the world didn't really know of um and working off the notion that black women in South Africa was um...Were uhm or you know um and continue to be the most oppressed and and and get get get um the rawest end of the stick. So by the end of my Master's degree when I wanted to do. When I uh when that was an issue that that really obsessed me...Finding the correlation with space and time and all of those formal concepts is something that it took me a long, long time inside a studio and working with a a range of different dancers to to try to</p>	<p>CU Dance and politics</p>
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<p>10:16:53</p> <p>10:17:52</p>	<p>belong to India and I don't think that India belongs to me um so so the connection between Indian dance um was was something that was almost like a vehicle because it was the most accessible vehicle of dance that I had when I was a child. <b>Now uh you know, when I was a child I wasn't allowed to take ballet class. I couldn't take a contemporary class because it was only for whites.</b> So I couldn't actually study those forms until I was, possibly when I was 16 or something. Then <b>I would slip into a, literally into a back room and the teacher would teach me in a separate room to all the um uh white students.</b> And that's the, that's how I managed to get access to a certain amount of ballet in my teenage years. But when it...But for Indian dance it never was something that I stayed with as you know, this is my identity. It it was very um um peripheral to who I was. It was a it was a an instrument, a vehicle in order to dance. Because that was the closest language, that was the most accessible language. Where for a start I didn't have to pay for it and I didn't have to um you know, I was allowed to actually do it. <b>Uhm so so so for me it it was Indian dance was very instrumental, it has nothing to do with a kind of um identity about who I am.</b> Um it's um. So I I don't I think oh uh you know and it differs from from I think from choreographer um err to choreographer um to what extent those um tha- those kinds of ethnicities. <b>I mean you know, classical ballet is an ethnic dance</b> and you know one could ask that of a of a of a European choreographer, to what extent the um ethnic form informs the dance and I think more more likely uhm it does inform it. But you know one is constantly in search of a contemporary sensibility. And what is that con-, what is the contemporary moment. And my contemporary moment is a contemporary South African moment and that moment is informed by quite a wide range of um influences and um ahem Indian dance is a a tiny specter ahaha in the full range.</p>	<p>Apartheid</p> <p>Indian Identity</p>
<p>10:19:14</p>	<p>I was oh my goodness...Um...How old was I...I was in my 30s...Yes.</p>	<p>WS</p>
	<p>Yes. Yes.</p>	
<p>10:19:55</p>	<p>Well I th- you know. D- I grew up um in a um in a in a in a very politicized home, I grew up in a very polit-politicized environment. Um and I think I I had choices and I chose mean I I I think there are many people that that still do consider themselves Indian...Uhm uh. <b>But to say that I'm an African um is uhh is both a truth and</b></p>	<p>Identity African</p>

<p>10:21:49</p> <p>10:21:51</p> <p>10:23:16</p>	<p><b>a wish.</b> Because you know, you can't y- y- you know because identity is also extremely claimed uhm and and um it sits in such a it's it's it's such a premium. <b>Uh who am I to claim that when my ancestors come from a completely different continent</b> but uh- b- if it if you. Bu but but you know one has to think about what makes one survive. Uh or....How do you survive, how does one survive from day to day and <b>what keeps me in South Africa as opposed to going and settling somewhere else or doing this kind of work anywhere else.</b></p> <p>And I'm I'm constantly dr-. I mean straight after NYU for example I was um offered a uhm scholarship to stay and to continue the studies and to. And on several occasions there was that that lure to go to New York or go to to um to to ah uh at one point to Europe um and it's never really interested me. <b>And so you know, uh so what brings me and what locates me in South Africa must be something about an African identity.</b> And I I think it's very broad to say that, it's it's um some kind of pastoral wish fulfillment of being African or anything. Uh but I do think my concerns are about contemporary South Africa they are they are. <b>I am uh passionately concerned and involved in all that is uhm in in that what is South Africa. It's not that I am not concerned about the world and I'm not concerned about universal issues but um my my lens is South African. So I guess that makes me African</b> um um uh when I think about what my my my concerns are. I do have, you know even though I'm a, I would say my my thought sits in a post-colonial frame, um I do bend towards a certain kind of existentialism. So I'm kind of impatient with ahem mores and structures that kind of like hold you down and and try to define you. I often find that even in my work you know, that err, uhh you know that this whether it's theatre, whether it's dance or is it interdisciplinary or what is it, you know how does it uhm how does it define itself. <b>So those definitions are are problematic for me in much the same way as um um err definitions of sexuality are as well.</b></p>	<p>C/U</p> <p>Identity South Africa</p> <p>Gay Identity</p>
<p>10:23:54</p>	<p>Well what would make uhm South African dance South African dance as uh and distinguishable as such is um uh is just a wide range of uhm of ideas um it's its it's kind er. You know. Fi- fi- first and foremost one has to clear clear one thing and that is this there is a notion of universality, of uh of kind of global forms that is</p>	<p>MS</p>

<p>10:25:51</p> <p>10:26:23</p> <p>10:27:00</p>	<p>perpetuated by Europe and the United States. That there is a certain uh kind of, you know there was a time when one one believed that uh any kind of modern dance was Martha Graham or any kind of uh post-modern dance was Trisha brown or Twyla Tharp. Um any kind of in-between those pe-epochs was Merce Cunningham. And so so these these forms um sit as um as almost um in a very strange way a kind of a dogma on dance um and it's it's been a little bit of a struggle for South Africa choreographers to work through that dogma. Uh uh let it be said.</p> <p>Because we we have a range of South African choreographers that come from say as an example training from the P.A.R.T.S institute in Brussels. And there's a kind of a release technique that they come into into South Africa with and it is there is an attempt to to incorporate that into South African dance theater. And it becomes uhm uhh, it becomes self-perpetuating because there is uh only a small group of people that know where... What the hell this means and where where it comes from, what what its roots are. And so the audiences get smaller and smaller and it it maintains a kind of elitism. And the elitism is not because people don't want to watch dance, the elitism is because of this tha- be- because of a trap that I think that some choreographers feel that they are under because there is only... There's a certain kind of dogma that they have to pay homage to. <b>Now there are many choreographers that have broken out of that and they have demonstrated a kind of a uhm a kind of connection between um uh classical African dance, uh or and a range of classical African dances and the contemporary body.</b> And have and have developed a range of different techniques, now ultimately I guess it's a question of if you want to if one is searching for what defines South African dance, what is definitive about it. I mean of course there's the very very easy answer, you could say well it's contemporary dance with um a a particularly classical South African dance influence. So at some point in our history there is something called um <b>Afrofusion</b> or fusion dance where people like uh Sylvia Glasser uh Sonya Mael [?], um Alfred Hinkel uh combined these uh these different forms and ye- cam-kind of naively in some respects came up with a hybrid of sorts uhm and all... And and and but the population, the the the populous kind of quickly grows out of that.</p>	<p>WS</p> <p>African dance</p>
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10:28:05	<p>Because that's not that's not the language one is um one is speaking with in one's life. You you you're going through far more complexities so it starts to. It all began to feel a little bit caved in and boxed in and more and more people are finding other ways of of working this A- this South African-ness with the contemporary body that I think are much more innovating and more more exciting. <b>So but it is it is a multitude of ways and it is as complex as South African society is. And um sou-</b></p>	South African Dance
10:28:17	<p><b>South African society is is influenced by a variety of of of facets.</b></p> <p><b>So uh someone like Mzo Gasa who's got a production on the fest, the 2016 Festival Fringe, um has uh created a work that that really brings kind of contemporary, um a kind of contemporary African dance language that is you know, you don't really see that much.</b> And then you have choreographers that are working with uh with uh performance uh and uh a kind of a release technique and working with the body uh as um as um as a as a site as a site of research and so you you you're creating ehh...Eh in that <b>the body as it stands is constantly being uh um being uh prodded for for for meanings that are beyond any kind of spe- ethnic specificity.</b> And then you have something like the Cape Dance Company, uh you know, really uh extremely uh beautiful but very neo-classical and uh neo-classical uh modernist evocation of what the contemporary moment is. Uh and then of course you have the the companies that are kind of you know just are basically doing mindless dance and uh that's also uh are are are a kind of a facet of our country. Um I don't think South Africa you can say you know, what is contemporary South African dance and come up with any one facet. And I think a large part of it is um is the legacy of the African National Congress in the in the uhh in the '90s oh of course before. But I say that because it is something that we don't always acknowledge the current government for which was ahuh to open open these these doors and so it was all open... And it was anybody's it was anybody's, it was a free for all. Pe- you know there weren- people weren't dictated to as to what o- o- one did and what one didn't do. In fact in the early years of our democracy um i- it was quite fashionable to fund umh the national arts council and the national funding bodies were funding a cross-section of companies, a cross-section of dance a cross-section of theatre. It was always seen to be quite important to</p>	Mzo * Transition  Africa
10:30:25		MS

<p>10:30:55</p> <p>10:31:20</p>	<p>preserve like as reflected in our national anthem, reflect a variety of different voices. Wh- of late it's becoming less and less I think the national arts council for example is um supporting mainly uhh rural companies uh and are much more much more interested in uh in the development of indigenous forms um or forms that are indigenous to this to coun- to this to South Africa. <b>But the legacy remains and the legacy is um is is quite a multiplicity of forms</b> um and I- it's very hard to kind of go well this is South African dance and this isn't.</p> <p>Um I think it's um I think that that definition is going to be as elusive as trying to find a um you know, what is French dance or or what is uh German dance? German contemporary dance or you know, what is American contemporary dance? Uh it is going to be as illusive because uh South Africa has quickly uh culturally anyway has grown up to be a world nation.</p>	<p>WS</p>
	<p>Alright then I'll use 'Body of Evidence' as an example.</p>	
<p>10:32:42</p> <p>10:33:29</p>	<p>Okay uhm...In my own work um I have um um I have fird- [?] uh I've relied on a on a technique that that that first and foremost um promotes um a certain release in a body. I mean I I have trained, I cut my teeth on Graham and Cunningham and Hawkins um and Horton. And then um much later on uh in release technique, but I think the mainstay now is an Alexander technique derived vocabulary. But that's just in the technical training and then uh. <b>But in the improvisation and the choreography uhm the influences of uh of personal stories become quite paramount.</b> And it's not so much uhh an overlay of certain techniques that give the work its um its particular uh feel or its particularly style, but as in <b>'Body of evidence'</b> I um I worked very intimately with uh with the the nature of the content. So out of content I created a series of um of exercises of uhh of uh- that that married the way the body moved with what the body was dealing with at the time. And so as a result the the the performers under a under a net that that was quite um open that that people were made to feel that they could use, they could do, uh they could bring in whatever influences they they needed to. Uh. In that net they they used Indlamu and uh uhmm Pantsula that Pantsula that that morphed into contemporary or you know or or whatever it was. In 'Body of evidence' in particular because the works were meant to be, ye- you know, the- it's such a those are very, very personal stories. Um the</p>	<p>Personal Story Dance</p>

	<p>the the the forms that were very, very close to that particular performer and it may well be different for the performer next to them...Um the the you know, came to the fore and in articulating a particular aspect of content, forms were created. So I um I think that's when form began to be the content, content began to be the form. Uhm so it wasn't a conscious evocation of an of a hybrid style but more uh trying to get into a into the inner workings of of a um of a particular piece of content.</p> <p>For example around skin and around uh the piercing or the the rupturing of skin which was an exercise we did um and the the uhm the kinds of uh movements and the kinds of languages were drawn out of that particular dancer's particular various influences. Um I think uh creating an environment that was um as close to what a contemporary society might be uh to create that laboratory like that was the was the key. Wasn't all too abstract was it? Would you like me to get more specific than that?</p>	
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10:37:01	<p>Yeah I mean I could I could try. I think it's just because I you know I, very seldom make work for a particular audience in mind, you know, I just make the work. And sometimes they have resonance and sometimes they don't. Um and I you know, um I've I've always prided myself in making these big, clunky works that are <b>site-specific</b> that you know that you can't really tour or or or any of that. An- I but but I also believe that you know, that a global you know we are a global audience, we're fed on the internet and uh and multiple channel television. So uhh there is a global consciousness that that that occurs. Uhm. And I think uh and I think that the body speaks in a in a kind of a global way. Uhm in in any event and uh if it is if it is working in a way that is um um close to the close to what it is that it's saying and is not just showing virtuosity and athletic virtuosity and all that, which of course one could well do...But if you are staying close to the subject um then I think your uh I don't need to have to create dance for a particular, a particular audience. Uh 'Body of evidence' was created for um a a hospital downtown Johannesburg originally and then I I I showed it in different places. And then it went to the Netherlands and it played to uh quite a diverse audience. Um and I never felt at any point that I</p>	MS
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	had to change anything.	
	Stage version.	Body of Evidence Archive is stage version
	Well we've got some cityscapes examples.	
10:39:15	<p>Umm I I uhm I used to do a lot of stage work in my early career and then I I branched uh, I I you know, at first the the my problem was that the audiences I was getting was the same old same old.</p> <p>You know it was the same old, motley group of people that went to every contemporary dance production. And I was um getting a little bit tired of that uhm uh because the work wa...Didn't always have to do with them necessarily. It had to do with a with a broader group of people and I felt that I was inviting voyeurs into other people's lives. Um and I. So that was my first, my first incl- inclination was to to to broaden the audience base of the work. And to test.</p>	WS
10:40:14	<p>Um so I I to test the to test the so so my one of my my uhm err <b>one of the greatest excitements of my career has been to take contemporary dance into uh a regular space and to uh a site-specific, a site space, a public space</b> and then I...</p>	C/U

	<p>One of my. <b>One of my greatest err excitements in my career has been to take contemporary dance into a public space uhm and when I began to see what that was doing with uhm a public that was largely unschooled in contemporary dance.</b> So we need to qualify what that means. I I believe that um because of our education system, our an inherited education system in our country and because of the constant um privileging of certain groups of people over other groups of people...Uh and because we did not and still do not have uh wealth redistribution in our country, the access to education, the access to certain kinds of cultural codes....Especially contemporary cultural codes remains uhm uh remains for a select few. But the contemporary consciousness is not different. I think that people have, people anywhere, everywhere have a sense of what is contemporary because of the access to the internet and because the access to television and to electricity which is one of the best things that has happened in uh post-apartheid South Africa. So when I when I when <b>so I was</b></p>	Site specific
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10:42:11	<p><b>interested in taking contemporary dance out into these public spaces without necessarily dumbing it down for for the people that were watching.</b> And I must say it was uh it was an extremely fulfilling exercise. Because whatever it was that I did it, wherever it was that I did it, I felt that I was not just uhm uh wanking. I wasn't just uhm uh speaking to myself or my little coterie of uhh literate friends, uhm and the literati or the intelligentsia that there was um there was a certain le- level of connection. As long .</p> <p>You know the point is that you know, any public, any public at all gets uhm gets this kind of indulgence in the ego, or getting, gets any kind of indulgence quite quickly. Uh I think in the theatre people do but they're just very polite about about saying so. And they not that polite....</p>	
10:42:07	<p>So uhm the the uh I I I <b>then began to make work for particular sites and um and that was quite interesting because then I had to make a draft in a rehearsal room and then take it out and try to direct it in a in a space and um that was really lovely</b> because in I started to do this in Durban. At the workshop I created a work for a coffee shop, uh a kind of a public in a public space and uhm, uh you know, it was it was really wonderful. Because people would watch, come and watch you rehearse and um and then they would offer to direct. Haha. And then they would tell you uh what it is uh and it and it was really terrific because obviously there wasn't any of that kind of politeness that was going on. People were you know, were literally kind of thinking that they wanted to contribute to whatever it was that was happening. Um it was a it it became quite a, you know, unlike some of the site-specific work I've done in Copenhagen or wherever where people go... Oh yes yeah you know it's crazy artist doing this and they're disrupting us again and you know and leave us alone...Um in South Africa certainly in uh in certain spaces where we've worked uh, that that where clearly the public don't have access to to to to cultural production we did a...And <b>'Infecting the City'</b> which is a festival which I curate in Cape Town in Mbombela uh and wh- even even there when we would in Mbombela when we were doing the rehearsals or when we were doing the performances, the kind of enthusiasm and that people running from one work to another....Kind of not</p>	<p>WS Site Specific</p> <p>C/U</p>

<p>10:45:28</p>	<p>wanting to miss miss any of that. That kind of like lack uh lack of jadedness when it comes to performance and site-specific work is something that is very inimical to South Africa. And and you know, kind of um there's an energy about about performance in that way. Uh. So it is a pity when people complain about audiences inside a theater and all they talk about how it's not being well supported et cetera and yet <b>there is a very, very clear energy for performance outside the theatre.</b></p>	<p>Site Specific</p>
<p>10:47:05</p>	<p>Clear energy for it in a in a festival like 'Infecting the City' in Cape Town uh where you know, you co- we could sometimes play to a 1000 people. <b>You know, it could be like a soloist and there could be 1000 people watching it</b> or uh uh uh err we often do work for example outside the Cape Town Station and once there was ah ahem I was er I was curating a work by uh Jazzart when Alfred Hinkel was still directing it and he uhm. The we- while that work was happening he had was making use in the choreography of traditional um Num [?] rhythms in this kind of contemporary dance. <b>And uh there was a women</b> uhm uh walking to, obviously going to to get the trains and she, you know she was carrying all these bags and she saw what was going on and she uhm she kind of tried to get out of the way because Cape Town of course is uh is film city. You know it's so beautiful that we've got lots of cameras around and people who are always doing some sort of filming. And very often the people of Cape Town feel that the city does not belong to them, they don't feel like the city belongs to them anyway because most of it is not owned by majority of the people of that of of of Cape Town. So there's there's there's this certain lack of ownership, and so in that moment she looks at the at what's going on and she thinks that it's not for her. Even though she's hearing the rhythms and so she tries to get out of the way and then she and <b>it was the most moving thing because then she realized that it was for her.</b> Uhm that there were people you know, sitting around and actually watching it and um and it was just such a such an amazing moment to see that in her face. <b>And this realization that she could actually put her bags down and sit down on the on the floor and watch the performance.</b> And she I think she missed her train but she uh she ended up watching uh, you know watching it. And I think I think that kind of</p>	

	<p>way in which contemporary dance as uh as Jazzart done does, as various other companies do, uh ways in which it can draw draw people. Not because of any kind of commercial imperative but because <b>they're working with a form and they're working with subject matter that connects to the people and connects to the spaces that it flourishes in and that it grows in. And that's that's really crucial about site-specific work</b> that it is not just creating work for a for a kind of um neutral audience.</p> <p>It is uh this is for audiences that have an investment, have a have a particular purchase in what it is that they are watching and the artist is is extremely vulnerable in those in those situations and have to and they would they would need to find a very direct correlation. <b>So there there there's a lot to be said for doing site-specific work in South Africa where most of the publics are a lot less jaded than many other parts of the world and are able to to to to share in this in this vi- vibrancy</b> um uh that that possibly was there when it first uh emerged in the world as a as a particular form.</p>	
	<p>It's been called several things. It's been called uh intersecting the city, uh infecting the city and then infesting the city.</p>	
<p>10:50:03</p>	<p>Umm ye- you know I uh <b>I think I once said that our identities are um are under our skin and written in blood uh and</b> I think I was referring to uhm something I think that in the 1994 moment in South Africa was kind of like swept under the carpet. That we were a nation, a rainbow nation, uh ready for reconciliation uh and the truth. And of course there was the Truth and Reconciliation Commission that helped us get over the the brunt of Apartheid, or what we thought was the brunt. But if you didn't you know the the er the prese- <b>the separation of identities and the issues of race and class continue to uh affect this society.</b> Because there was a um there was an underestimation of how sophisticated colonialism and Apartheid were and how they do go quite deeply into the skin. Now we we've not had enough attention paid to the psychological distention in our society and neither have we paid a- any attention to the material inequality in this society. So a combination of both has resulted in a in a kind of a in this pervasion. A per-. A pervasive tension in in our in our country and I think that is what to I was referring to. That I think our</p>	<p>WS Identity</p> <p>Apartheid</p>

<p>10:52:51</p>	<p>artists, uh um at one point and I certainly include myself, uh you know, were very anxious to create this rainbow nation of the world you know. <b>And it was a that the bodies certainly the dancing body was was almost neutral. That it was incorporating this and this eclectic form but was largely neutral</b> and as we as we begin to understand our how, why for example certain parts of South Africa are amongst the violent the most violent in the world uhm one begins to, or you know one begins to accept that um this this that it's more...</p> <p>You know we have to do much more than a Truth and Reconciliation Commission with no recourse to land redistribution or reparation or any of that. So I I often think about memory in the way Foucault and Michan [?] think about it and that uh you know it's not so much about the past, it's about the present. And if your present is so infused with so much inequity, the the capitulation to what the past was comes ah you know is is is very present. <b>So um when people think or talk about you know, leaving the past behind and moving forward, it's um you know, ah of course. Who would want to carry a past a horrid, horrid past on your shoulders. But when the present resembles the past in so many ways then there's no other.</b> There's no other....You know...Wh- uh you know what does one expect? You want the human body to stop being human and just be you know just kind of ignore that which um, is uh erm attends on the body. Um and I think more and more um artists are beginning to find ways in which that distention is given um is given focus. And uh that's very exciting for me. I mean one of the most exciting things for me uh of recently in my own career has been the nurturing or, not nurturing, but creating spaces for <b>young choreographers....Uh who have uhm I think uhm become more vigilant about about um not capitulating to the dominant narrative of uhm rainbow jingoism and of of capitulating to what I think the world desperately wanted of South Africa</b> admittedly, wanted of Nelson Mandela, wanted of uh of the of de- uh Desmond Tutu of this you know, of this nicely melded nation. And I think that young choreographers certainly are are are are are beginning to to reflect that in the work and and a lot of it also has to do with form. Because I think more and more the work is less resolved. It is more up in the air it's it's disrupted. Its <b>there's a lot of site</b></p>	<p>South African dance</p> <p>Born Free</p>
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<p>10:57:25</p>	<p><b>work but there's a lot of uhm uh installations, a lot of uh interventions.</b> There's less and less of this kind of large scale modernist work that one saw in the in the late 90s. And I think South Africa is uh ah if I could be so bold to say that South Africa is digging deeper thanks to the the the the articulation of such by by younger younger people and <b>and almost an abandoning of uh of the of the older generation by by young people.</b> Now that may seem like a contradiction in terms for me but um I think move.</p> <p>Uh with trying to create a clean break from that and to revisit the Apartheid project and to revisit this um wh- uh you know what really happened and what continues to happen uhm is crea- is making space for a you know a wonderful group of artists I mean there's a there's a collective in Cape Town uh c- comprising of uh women from various parts of South Africa called Iqhiya And iqhiya is a reference to the the piece of material that um that was seen to be quite um quite prominent in um in the uh the <b>Fees Must Fall, the Rhodes Must Fall protest</b> in South Africa. And uh and these err 12 err women, uh 12 black women, 12 black, young women are uh you know started off by creating a work outside the national gallery... Which they were seen to to to not be able to penetrate, not be able to get into. Which is true because most of the work in that gallery are by um you know, are by white men. So so they so they've started a whole kind of performance, a whole kind of installation and a whole uh uh movement. It's almost like a manifesto that sits outside the gallery, uh where you know, they drove a taxi and they sat in the taxi and they had a discourse, a performance discourse about uh social responsibility and art and you know, a whole range of things. Um Sthembile Msezane uh does these uh sculptures, these uhm these endurance sculptures where she stands on a plinth in the middle of uh of Cape Town or wherever uh referencing the lack of uh women as uh uh women in these uh these vast monuments throughout the throughout the country. Um. <b>So there there there there's several uh of these kinds of initiatives by young artists that are uncompromising in their uh and are not just creating South African dance or South African performance that uh that has a has a neat happy ending.</b> It uh shows itself for the complexity but also shows itself with the destructive quality of art and what art can really do and I</p>	<p>Gavin ?</p>
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	<p>think we we're going back to what South Africa did and gave to the world in the 70s uhm when it gave uh certain forms of protest theatre that became these bastions of uh er human rights art. And I think that many young artists are are finding that and combining that with a with a kind of a a a strong political voice and also sophistication of form. So um so th- the- these uh you know and also sophistication in the way technology is being used. So um I I I think that from that point of view it's a very exciting time for South African uh performance</p> <p>um and it's almost you know, you'll notice a hesitation for me to say South African dance because I think that even those forms are becoming re- repositioned and redefined. So you you <b>it's almost old-fashioned to talk about South African drama or South African dance. I think it's all one great, big performance</b> that's uh finding its manifestations in a variety of ways.</p>	
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11:00:24	<p>Um well I think I think the one thing that one that we should be aware of when looking at South African dance is the um um is that there i- you know there is always the the classical forms, there's the contemporary form and the the contemporary forms are bec-. The the the the the investment in um in in um in in cultures perpetuation um often determines where it's going as well. So you know. Dance doesn't just kind of somehow happen, the- it doesn't it it does depend on uh on on on what's being foregrounded. And I think that we're we're in the middle of quite a few um uh intersecting points because I don't think in somewhere like the United States uhm you you're you're having any kind of tension between uhm traditional dance forms or classical dance forms and a contemporary dance form. In South Africa the the need to for redress, the need to put right what happened during Apartheid et cetera has formed an undertone, so the investment in classical African traditions et cetera has um has needed some attention all all the time. I mean and and it's also absurd to even think about it as classical because it didn't. It's not that it existed and doesn't have a context anymore, uh dance is inimical to everything that South Africans do and so uh uh uuh dance traditions continue.</p>	
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11:02:44	<p>Now uh one has to then then then look at how complex that that matrix is and then overlay that with how complex a contemporary consciousness is. And in South Africa as a as I've said in in in the other parts of the interview the the the access to the internet, the access to television the access to a kind of a contemporary uhm err to contemporary languaging is um has made uhh has has brought a very very interesting uh complexity to to the dance. <b>And so you you you know, and some people choose to avoid it and that's great.</b></p>	MS
1:03:24	<p><b>They choose to avoid the the the politics of contemporary South Africa</b> or they may uh choose to just continue to do a kind of a neo-classical ballet or uh and continue the way it was. And in a very strange way it also shows it shows up what South Africa is.</p> <p><b>Um I think more and more this interest in site, in site-specific work is becoming uh imperative for us to see how the arts connect with regular people and how the regular people are can inform uhm what the challenge is of our work ah work are.</b> Uh we have again we have to understand that the majority of people in this country have not had access to certain dance codes and that could also influence where where and how the dance goes. I think that more and more also artists are interested in taking works outside of the gallery spaces outside of the the regular theatres and and a lot of it is to address what is becoming more and more a a society that has um has underlying tensions that need to be resolved. And ar- the arts um are sensitive to that and the arts will continue to be sensitive to that. <b>And I think that eh that in trying to grasp what South African dance is is to understand it as not just a packaged product inside a theatre uhh that one is able to locate and see for what it is. That it is it's um it's extremely um uh um it's volatile, it's mercuric, it it shifts</b> because of the the various uhm concerns in this country, from uh from uhh not wanting to be part of an elitist group of uh of of thinking, or an elitist way of thinking about the arts... To uh to trying to figure out how the contemporary um the contemporary moment in all its complexity can be reflected in the body. <b>So I think artists uh uh uh you'll find as many different forms as you have issues and concerns in South Africa</b> so so good luck with you viewing.</p>	<p>Politics</p> <p>Site Specific</p> <p>South African Dance</p>
11:05:55	<i>Talking about dinner after this for <b>filming of hands.</b></i>	



13:13:23	I am of the person that I'm not born of a <b>Born Free</b> generation and <b>I have strong conviction in that because as a black person existing in this world, I think my body and my presence is not safe. And so, the struggles that my parents had in- during Apartheid or during the pre-Born Free are the same struggles that I have. Just in a different way.</b> I had a conversation with my mother talking about being black with a paper that I was writing, going to a conference in Duke [?] University and she responded by saying that it is hard for her as a black parent who fought during Apartheid to be in a space of nostalgia about something that did not become realized. And I think in saying that she was speaking about having fought a struggle that was won idealistically, because as black people we are still in a space where our education system is still very much different. And I say that having gone to a very public school, with very less access to institutions that would allow me understandings and knowledge about how it is that I could go to varsity. Or about opportunities outside	WS Born Free
13:15:00	of being a nurse, or a lawyer, or a teacher. <b>Um. And so it is difficult to be in a space where we are identified as being Born Free simply because we we are born after Apartheid. That is not enough. And so the emerging culture of current choreographers who are black, and both male and female of varying sexual identities have started to tap into the idea of what it is to be black in South Africa.</b> And I would assume worldwide because being black in South Africa comes with a violence of under- understanding that you're constantly reminded of your blackness, that you are constantly reminded that when you enter into a space you have to enter either with retaliation of having to fix peoples stereotypes and understandings of what it is to be black, or you have to enter to introduce a new discourse. To say that, I may be black but that is not all there is to me. That my skin is not all there is to me, and so by virtue of you being or by virtue of you perceiving me as black does not say that you expect me to speak in a particular way... Or you expect me to have an education level that only reaches a particular point, right? But even more violent South Africa and even South African educational institutions still hold the culture of reminding you that <b>at times you just want to strip your skin off of you, so you can either be invisible and blend in...Or...I'm sorry be</b>	Race Black Identity
13:15:42		C/U

<p>13:16:21</p> <p>13:17:39</p>	<p><b>invisible in order to not be seen, or invisible to blend into whiteness. Because at times we want something that goes far beyond being seen by virtue of the color of our skin, and that is something that I'm sort of grappling with at this point and that is something that I grapple with a lot with my work.</b> And I see is the trend with a lot of South African choreographers too who are black. Because whiteness at this point is more interested in interested in understanding cultural capital of blackness as opposed to co-existing and living with blackness. And I say that because we're still at a point where people want to know how it is that we can sort of hold rhythm, or the perception is that if you're black you can hold rhythm. That we can speak all 11 official languages because we're black right? Um However, no one goes as a black person where do you come from? Um, no one goes as a black person what is your struggle? People go oh you're a black person and so obviously you know Shaka Zulu and that is something that was said to me last year, this year sorry at the conference. Haha. And so I think there is more interest in understanding black culture as opposed to understanding black people. Which I think is a great violence towards blackness and black existence.</p>	<p>MS</p>
<p>13:18:38</p>	<p>Umm let me think about this a bit. My first ever production. I worked in 2011 with a then student who was doing his masters production and he was putting on a production for the arts festival. <b>During the rehearsal process he stopped the rehearsal altogether, to tell me that I am young, black and queer and a male with a good body and so in this industry I'd always be employed because that is exactly what they are looking for.</b> And it was only in my third year of performance when I got cast in a piece where I had to make 'ambient noise with my language' that is how it was explained, um and I was half naked that [I] understood that there is still a a great exoticization of the black body and blackness. One, I did not need to be naked on stage for the piece to continue, it didn't make sense. Two, the understanding that my language and the way in which it sounds creates ambient sound, was sort of a violence, right. And so, the lack of understanding of how it is that people draw relations to blackness and black being and black existence, with very skewed haha misconceptions has sort of driven my work.</p>	<p>Gay Chocolate Race</p>

<p>13:21:15</p>	<p><b>And so the ways in which I create work is to expose those sort of skewed understandings and stereotypes and perceptions. And I put them on stage as they are, then I begin to make comments on them. How it is that someone would arrive to saying a statement such as you're black and queer and a male with a good body and so you'll always be employed, right?</b> That goes to days where Robert Mapplethorpe would put a black man on stage and sort of take pictures because he has a big penis. Right? <b>It it's a beautiful black body, it goes back to this space of slavery where a black master would find the black body disgusting to engage with an intellectual conversation or a social environment, however it's beautiful enough to sort of engage with sexually and to abuse and to rape.</b> And so I still find those lineages as a residue that still exist in us as black people, to date. And it was sort of difficult to not be aware of those spaces as a black body even when you enter on stage, because <b>the first thing that someone sees is that you're a black person...Before they see the content of the work. And so as a black person, I show my blackness on stage. And that becomes the content</b> and I think that's how I sort of tackle it, right now.</p>	<p>C/U</p>
<p>13:22:01</p>	<p><b>I think it is fair to say that black people are hyperaware of their space and they're hyperaware of their blackness. One, simply because they're always being made of their blackness and their space,</b> as in a simple thing as getting access to varsity education. In writing the essay for coming to Rhodes I had to justify why as a black person from the township I would want to come to a university that was in the Eastern Cape and titled Rhodes University as opposed to going to a university such as University of Johannesburg which was a formerly black institution. Further than that, <b>as a black person I'm made aware that there are particular economies that I do not have, or privileges that I do not have, which do not afford me access to spaces where whiteness does. And so, it is difficult to walk around without being aware that you are walking through honey. It's difficult to walk around understanding that you you're simply being, because you can't simply be.</b> You have to be while also trying to be others. And the difficulty with that is that it doesn't allow blackness to fully realize itself because it is still trapped in a mental institution where it has to exist in direct opposition to whiteness...</p>	<p>WS Race</p>



13:27:46	I think contemporary South African dance, and I say contemporary, not as a dance form, but as a space and time, and a time and place, is unique to South Africa because of the ways in which South Africans speak and I will also say black South Africans, speak about their blackness and about their body that goes far beyond the ways in which they were taught to train as dancers. <b>And so when audiences watch performances by South Africans and by black South Africans, it goes far more personal, because it reaches beyond what technique has taught. And so the performance becomes visceral because the performer immerses themselves in the performance and they do that through investigating how it is that the body can speak about content matter. And so if I were to create a work about being black and queer, I will not dance</b>	<b>WS</b> Contemporary South African Dance
13:29:15	in the same way as I would, had I created a work about being black with coarse hair, right. That sort of calls for a different way of moving. That calls for a different discourse and dialogue with the body and the content. But I also think <b>black contemporary South African artists are extremely radical, in that they aren't apologetic about what they put in space and on stage. And isn't about whether or not the audience will understand or relate to it. It is about getting the necessary message across and whether or not you understand the message is not the point.</b> The point is that you saw what the message was, or you saw the act of creating the message. And in seeing the act of creating the message, you start to ask yourself what it is that you've just seen, which makes you want to ask more questions. And it is in the asking of questions that audiences will begin to understand what it is that they didn't know. <b>And I think that's what makes South African contemporary work relevant at this point, is that it forces audiences to ask questions, as opposed to watching a piece of production, finding it the most beautiful thing they've ever seen.</b>	Race Black  <b>MS</b> Gay Queer

<p>13:30:49</p> <p>13:32:19</p>	<p><b>About content, but also how form has been disrupted.</b></p> <p>For example, I had an interview with Mamela Nyamza who’s a brilliant choreographer and performer who’s also been trained very classically in ballet and contemporary dance and she speaks about how, to date, as a black female body trained in ballet, her training is still not seen as sufficient, because she is black. And so, when she creates work, and I find this extremely profound, she will show the form that she was taught and she will show how it’s been imposed on her as a black body and so she has to work extra hard to tuck in her bum, so she can show an aligned spine. Then she will go against that, and show how it is as a black person, dancing ballet is, right. And so it’s, there’s a multi-layered message that she puts into her work, even when she choreographed “Black Swan” and the dying of the swan is actively on the floor, which is something that has never been seen before, right. <b>It is to say that I show you form, I show you where your form has been flawed on my body, but furthermore I will show you how the content of your form will look different if I put it in a specific context that is South African. And that’s what I mean when I say South African choreographers are unapologetic and radical with regards to their work, and how they choose to make it contemporary with the context.</b></p>	<p><b>WS</b></p> <p>Form</p> <p>Contemporary Dance</p>
<p>13:32:30</p>	<p>When I was at the conference, I had numerous conversations with dancers from the Alvin Ailey Company that were that were there and Misty Copeland also came to speak and she was also speaking about how, as a principal black ballet dancer, she’s still not discussed as elegant, right. If she does a jump or a pirouette, it’s seen as athletic, because she’s black. If her peer did the same thing, it would be an elegant jump or an elegant turn. And so I think those things still exist, right. <b>Being black on stage still says volumes about how it is that people read your work.</b> Because she’s black, she’s athletic and she’s strong, and her grace comes in her being strong, not in her being feminine and simply graceful, which is still a problem, I think. See, it’s, it’s a weird way of looking at dialogue and discourse and dance.</p>	<p><b>WS</b></p> <p>Contemporary Dance</p> <p>Race</p> <p>Black</p>

13:33:44	Having come from, having come from America haha with a with a dance conference, I think I found it interesting in the ways in which black performers in America and black academics are also trying to reach out to blackness. Their own blackness, but othered blackness in a diasporic sort of conversation. And so, it was very particular to me and very noticeable that white academics in America speak very differently to b- differently to black academics. So at the conference it was very shocking to me to still have white people ask me if I knew Shaka Zulu, haha, if I knew Nelson Mandela, if I spoke Zulu... <b>People were shocked that I was an only child because the perception is that black people have like 15 children, right? Um. And so I think if I were to sort of speak to</b>	<b>MS</b>
13:34:58	<b>an American audience it would be to say that, there isn't a separation between politics and social and the body, or art...It is to say that, when blackness performs, or when black people perform, they don't perform...They exist on stage. Because at times that is the only way and the only place you can safely thrust your discourse in a space without being reprimanded for doing it, apart from having someone write a critique of your work. Haha That is the only space you can be honest with yourself and honest with your audience, and truly make them understand how it is that being black still resonates with Nina Simone's Strange Fruits. You are hung on an oak tree, waiting to dry and the crows are surrounding you. And so existence is through the suffocation of trying to survive when you're actually dying, most times. And</b>	Race Family <b>WS</b> Political Race
13:36:25	<b>so it becomes difficult...It becomes difficult to at times find joy as a black person when you know that even in finding joy you have to choose to be happy, most times. Because there's a struggle and a violence and a persistent violence in being black and having to prove your blackness...When you don't even need to prove that you're black, all you need to do is simply exist. And I think that's what I've found peculiar for me.</b>	<b>C/U</b> See 13:40





	state of joy, including my entire family. When I can, at this here moment, be in a space where I'm in my final year of Master's degree, and I can write a thesis and produce a piece of work and I can travel the world, publishing work. Because that is an opportunity that is at times rare for a lot South Africans, including her and a lot of my family members. Because of, again, the residual lineages that Apartheid has sort of attached to black people from specific areas.	
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11:07:10	No it wasn't post-Apartheid it was during Apartheid because of these teachers. And certainly uh there were, especially in Soweto there was Nelson Manake [?], there was Jackie Semela uhh and Carly Dibakwane and the embassies were very important. So they all went to the American Dance Festival or uh Jackie Semela was part of a YMCA in Soweto so they sent him to New York and there he discovered um Limon and Doris Humphrey for instance. He brought the Humphrey technique back to Soweto and he fused it with his other experiences of West African dance that he picked up in America 'cause we had no access to the continent. Um, so, to go back to your question...	C/u
11:08:23	Right. The political defiance were the people teaching in the studios. I mean there was once an incident in Cape Town uh where classes were raided and in Johannesburg by the security police. But there were certain laws, like with the Market Theatre for instance uh at the Universities they were zoned differently. Uh so then people of mixed races could uhm work together although they couldn't perform together on the stage. <b>There was a whole raft of laws uh the Public Amenities Act, the Immorality Act where you couldn't touch somebody of another color...</b> So that's where the defiance came in and also defying the funding structures because if you were white you had access to the the big theatres, the big dan-, the big ballet companies. Um but if you were coloured you could get ballet training as part of the school system but if you were black you had no access uhm so that was part of that. Um the activism happened with the creation of organizations like Dance Alliance in Johannesburg with - uhm Dr. Fred Hagemann now Professor Hagemann at the, at Wits University uh and um teachers...Oh people like Sylvia Glasser and Jackie	WS  Apartheid
11:09:02		

<p>11:09:58</p>	<p>Semela and Lucky Diale who worked with Robyn Orlin, everybody got together and it was a... I'm trying to think of the word, it was a lobby, lobbying group so they they took on the classical companies, the the state funded companies. Um and they started developing with also artists like from Cape Town Alfred Hinkel, Jay Pather um <b>fighting for the African body on stage</b>. The female dancers only have to be blonde, white and anorexic to be on the stage.</p> <p>So part of that dialogue and debate that happened was fed into Dance Alliance and then after 1990 sort of pre '94 there were the Act Tag [?] um there were these um pressure groups and um activist artists across performing the performing and visual arts. Um they were creating a White Paper basically for the new country and dancers were at the forefront of that. Um Jay Pather for instance I think was on the steering committee; Georgina Thompson whose director of Dance Umbrella she was part of that; um Fred Hagemann was part of it um so that's where the activism came in. Sadly, after '94, a lot of the activism died because the artists fought for and helped create the National Arts Council and the Department of Arts and Culture <b>but over the last twenty-one, twenty-two years there's been a lot of slippage. And I think that happens all over the world when people sort of win, they think they've won the revolution - you can't actually take a back seat, you have got to keep fighting.</b> It's all about funding and structures so the funding and structures were put in place but to a large extent people have been shut out.</p>	<p>Zoom to MS</p>
<p>11:11:39</p>	<p><b>but over the last twenty-one, twenty-two years there's been a lot of slippage. And I think that happens all over the world when people sort of win, they think they've won the revolution - you can't actually take a back seat, you have got to keep fighting.</b> It's all about funding and structures so the funding and structures were put in place but to a large extent people have been shut out.</p>	<p>Born Free</p>
<p>11:11:47</p>	<p>Well it's it's to do with um, I remember all those meetings um there was consultations with um the Dutch, the the Nordic countries saying what is the ideal model because they wanted to fight a system where the administration gets most of the funding and that's what's happened. They create these monolithic funding organizations like has happened elsewhere in the world and that's part of being shut out. There's still some valuable uh funding happening such as the Lottery and the Nationals Arts Council and there are the boards and committees in place... But it also uh can become a political football. A lot of these artists, I don't know if you've interviewed <b>Gregory Maqoma for instance. At some point quite early artists like him were regarded as not African enough because they were too</b></p>	<p>C/u</p> <p>Traditional vs Contemporary</p>

<p>11:13:04</p> <p>11:14:23</p>	<p><b>contemporary and not traditional. So um that's happened all over the continent uh where um the dance is perceived as beads and feathers and for tourists or to promote politicians. Um theatre dance and contemporary dance is essentially about the individual. It's highly political and these are very individual articulate artists. They South African artists who happen to be black Africans and they are regarded as not African enough because we are dealing with very sensitive issues.</b></p> <p>And there's a, um, part of the problem is that we, um, arts education was very divided as well. So a lot of people in political positions now making these decisions have never seen a piece of theatre dance. It's actually not their fault 'cause it was not part of their experience. And also a lot of politicians who were in exile came back had no idea what had happened. That transformation and that uh across the line there were companies like Free Flight Dance company and Dale Blanc [?]- um these pioneering um teachers and companies did all that and people in exile had no idea unless they saw them in Europe before '94. So um it's hugely complex um and there're there's a there are a lot of fault lines. <b>But it is extraordinary um South African contemporary dance have for the last twenty years has a big international reputation for being very um adventurous um and confrontational and theatrically innovative.</b></p>	<p>Gregory Maqoma</p>
<p>11:14:57</p>	<p>Well that happened, uh you know you got theatre for export during Apartheid uh which was bad because um you could see it was designed for a foreign audience. <b>But when you talk about those tensions ehm for African contemporary dance, which we are part of the tension is between tradition and modernity and that's where the art happens</b> and that's what makes the politicians angry. But the tensions um there are artists like Nelisiwe Xaba and Mamele Nyamza in Cape Town. Uhm. There's another aspect to that art for export – a lot of these dancers um have when they go to Europe for instance are the exotic, the 'Other' and uh they don't cut out to that. They've actually made some extraordinary work out of...In reaction to that because <b>there is a commercial side of it where black bodies are exploited. There's a terrible term called black chocolate. There are sexual um exploitation sides to it um but the, the very vigilant artists guard against that.</b> But also um I mean</p>	<p>tradition and modernity</p> <p>black chocolate</p>

	<p>we were as critics working in isolation so there we had to create critical criteria to evaluate this work we were seeing which was incredibly scary and this was during the heart of Apartheid. So we had to find words and vocabulary and terminology for this work um and then when it started getting international exposure um it was valued and acclaimed but it was valued and acclaimed here first and people tend to forget that.</p> <p>So we were on the right track but I have sat in other countries next to people or critics seeing somebody like Vincent Mantsoe for instance performing who goes into full trance, and they had no idea, they could feel something change but they didn't realize he was in real trance. So there's a lot of um there are a lot of taboos um, I know in the United States at one point, anthropological dance... Anything to do with anthropology was a really dirty word. Sylvia Glasser also is a trained anthropologist and a lot of the work is deeply anthropological uh on the continent and in this country so we had to um find those norms or um create criteria which would work for the theatre dance...</p>	
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Timecode	July 05 Athena000104	Topic/Comments
07:00:00	<p>Sure my name is <b>Athena Mazarakis</b>. First name A T H E N A. Surname M A Z A R A K I S.</p>	
07:00:26	July 05 Athena00025U	
	<p>Hmm... Well I. It's funny that we're in this building because I actually came to study in Grahamstown to study Journalism. It was down down the hill at that point. And my other major was Drama. And at the end of my first year my professor Garry Gordon came back from his time in London, and so did Andrew Buckland come back to Grahamstown....And literally towards the end of my first year... Um. Having experienced some of Gary's classes and being suddenly exposed to this this term and this this idea of physical theater. I...I instantly understood that journalism wasn't my pathway...That...That exploring this career in in as a physical theatre performer or as a choreographer was something that...That resonated with me. That made sense to me and so it was about a way in which I could make meaning of of things and make sense of the world and my experience in the world. And so I suppose that's....That is my...How I</p>	WS

	came to. To dance to movement to to physical theatre and choreography.	
07:02:10	<p><b>Physical theatre</b> is such a contested term. And and I use it now quite carefully because uhm...For me there's an instruction in the word physical theatre. Is that it it focusses on the physical within theatre. And although dance is a an art form of the body uhm...Physical theatre...I...Is somewhere between dance and theatre in that it incorporates all the resources of the performer. Uh. It engages and and makes use of all the strands of of the theatrical medium. So it incorporates text, it incorporates ah yes. Spoken word, physical text, movement, movement language...And and I think it...Nowadays it's quite difficult to distinguish because I think dance and dance theatre has come a long way. And so now it is very hard to distinguish those two terms but I ...I think what is important is where the term originated from in terms of uh companies like DV8 and Lloyd Newson who first labelled physical theatre- "physical theatre." There was a very clear departure from mainstream dance, and that for me is the the distinguishing thing. That historically it departed from dance and that it was not about a codified vocabulary or language but rather an art form that sought to find movement, physicality... that really spoke to its audience. So it wasn't about vocabulary which becomes empty. Um like for example a classical ballet vocabulary. So it was about trying to find and express a vocabulary specific to each work that could deal with which...What that work was actually saying. So yeah. Historically it's very clear where it emerged. Currently I...I think it's it's quite a tricky word because in terms of a post-dramatic theatre in terms of a yeah, any kind of a contemporary practice...I think we have those...those crossovers happening more readily. I think what I latch onto in terms of physical theatre and why I do still often refer to myself as a physical theatre performer is is <b>about process</b>. In that within physical theatre it's about a choreographer who acts more as a facilitator who guides a process that the material is generated by the cast. By the performers themselves. There isn't a hierarchy of performer who generates a language and imposes it on the performers, but it's something that is developed through a process of improvisation. And that the process of <b>improvisation</b> is based very strongly on the somatic impulse. The physical impulse.</p>	Process





07:13:19	<p><b>And I felt that there's nothing about the moment of live performance, which brings us into the present of that issue that we can't turn away from.</b> And so it's very easy to change your channel on the television, it's easy to click away from your webpage that's dealing with those stories, it's easy to turn the page of a newspaper. But the moment you're confronted with the live performer who is bringing these issues to you. You have to engage and you have to uhm open yourself to these realities. <b>And and theatre has that wonderful capacity to probe and ask questions and get us to think about things that we ordinarily could very easily skip or push aside.</b> So I was very mindful of the fact that it is not my experience. I'm I'm a once again my <b>white privilege</b> puts me out of that kind of danger that that black women face daily. So so what can I really do in that instance? The only thing I can really do is ask everybody else what we are doing? Ask the questions why are we letting this happen? And it's happening around us all the time. I haven't answered your question of why I think it it's so prevalent.</p>	white privilege
07:14:06	<p>Absolutely. Yes. The fact that I'm a woman, um, in a country where there's a rape every 26 seconds. In fact let me correct that. <b>When I first made 'Standing By' the statistic was a woman is raped every 26 seconds. I did the piece in March. I re-did it in August, I checked the statistics again and in that period of a few months, it was once every 17 seconds, so we have a...An appalling uh rape rate in South Africa. So yes it's something that every woman lives with every day.</b></p>	WS Rape  Zoom in MS
	<p>So uh hmm. The rate of rape. A woman is raped...Uh let's try that again. <b>Statistics show that a woman is raped every 17 seconds in South Africa. And those are reported cases.</b></p>	MS
07:15:27	<p>I haven't experienced any issues in terms of being a a female choreographer in South Africa. Uhm. I do know that for a lot of people....That that's my experience personally. I do know for a lot of people it is it is a difficult industry to break into. I think my work is quite quirky and idiosyncratic, so I've carved my own strange space....but uhm I...<b>I think it is a male dominated arena. The South African choreographic landscape.</b> I know working with projects like uhm, the company I</p>	WS Women

07:16:09	work with the ‘Forgotten Angle Theatre Collaborative’ <b>one of our imperatives is to create opportunities for young, female dancers and choreographers.</b> Uh what we’ve seen time and time again is that it’s very difficult for women to enter this industry because...Uh it’s not just about the who controls the industry and and who creates opportunities and not. But in terms of what the demands are in their private lives. So women often, uh, always are ar- child bearers...People bringing up children and and it’s very hard to actually balance those things of having a an active career in the arts and raising a family, which doesn’t affect their male counterparts.	
07:17:15	I work with <b>technology</b> quite a lot in my work. I work with interactive digital media. I first began using interactive digital me- media when I was doing my masters research and I knew that I wanted to do a solo project. Often doing a solo project is not so much about choosing that form, but rather budgetary constraints...So that’s really how I came to making a lot of solo work. And digital interactive media gave me the opportunity in my solo work to to...Well to create more possibility for the solo performer uhm. <b>I I work a lot with the idea of uh the body as an archive of memory.</b> Uhm I work a lot with accessing memory from the body and digital media gave me a chance to explore that notion in in many ways, so I could explore it aesthetically in terms of containing memory uh in in a digital map of the body. So for example in a work for my masters research called ‘ <b>Standing By</b> ’ uh I’m performing on stage, a camera is picking me up. A live feed picks me up. It projects my silhouette on the wall behind me, but within my silhouette there is another layer of cine footage of myself as a 5 year old child. Uhm. And so there’s something about working with technology that allow allows layers of meaning that you can engage and play with to...So that the choreographic moment is layered. And in a way it is revealing aesthetically what’s already happening in the body. That <b>we are this composite of all these experiences that we’ve had. So for me,</b>	C/u Technology  Memory
07:19:06	<b>technology allows me to externalize that and have it as an active partner that I can collaborate with and play with. I’m I’m quite strict with myself in terms of working with with technology in that it has to be an active collaborator.</b> Especially when I’m working with solo work. Uhm it’s ...it’s another something to grapple with. So for me it’s always about play, <b>my</b>	Technology

<p>07:19:36</p>	<p><b>choreographic process emerges from improvisation and play and so I...I when I work with technology I use that same principle.</b> So if I use a projector and a camera how can I play with that? How can I shift, literally shift that that object, that camera or that projector to create different kinds of err images that I can then interact with as well.</p> <p>I have most recently worked with two mechatronic engineers, that's their official title, and er I'm starting to enjoy playing with them because we're starting to shift this...The technology that I play with. Because up to now it's been a lot about projection, and it's about intermedial use of of projection. Uhm so I I shift the notion of the screen, <b>so what can become a screen? Is the body a screen? Can a small surface be a screen and how can I manipulate that?</b> But my work with them has shifted quite a lot and so I'm looking at interactive devices. I'm very interested in how the audience becomes active uhm in my in my choreographic work. My work has become smaller and smaller in a sense in terms that it doesn't it doesn't play out in big theatres.</p>	<p>Process</p> <p>Zoom out WS</p>
<p>07:20:37</p>	<p><b>So uhm I'm quite interested in site specific work...and</b> I'm interested in what the audience brings to the moment of performance, and so I'm taking that further by allowing them to trigger devices. Uh so for a work called 'Portal' that I did in September 2015 and again in March 2016... The audiences is is complicit in the work because they literally, their presence activates parts of the performance, which for me is great because <b>it's a reminder that theatre is about this transaction between the performer and the audience.</b> And it it makes them active in that process once once again. It's not about sitting back and allowing the work to come to you. And yes making meaning out of that, but actually catalyzing aspects of the performance. There is always a trick in keeping the body central. Um I think that that's often the case when you work with projected images...If you're going to project huge images tha- on a screen behind you it's very hard for the human form, the human body on stage to compete with that. Our...Our eye's trained to to be distracted by by large images and so for me it's about how can I manipulate technology. Whether it be a projected image or an interactive device uh so that</p>	<p>WS Site Specific</p>

07:22:12	<p>the body's still central. And it's also about for me it's it's....<b>Using technology in order to bring attention to our embodied experience of the world. So it's not about letting it dwarf the body aesthetically and it's not about letting the technology take over but rather to kind of bring us into touch again with our embodied selves.</b></p> <p>The work I did most recently called 'Portal' in March of of this year dealt with the notion of touch and that we're so in-touch with everyone through our connectivity because of our devices, our laptops, our hyper-mediated selves that we become out of touch with each other. <b>And so the work was using technology ironically</b> and a a tactile device that allowed us to speak to an audience in Glasgow from Johannesburg but through touch. So we were working with a pin-board device. So if I press a pin in in Johannesburg it pops out in Glasgow. So that's an ongoing project, so it's about a tactility that starts to create a communication once again. And again that work really uses, uh relies on the audience's presence and their tactile engagement and play in the work to to construct the meaning.</p>	Technology
07:23:24	<p>You've got '<b>Standing By</b>' yes, two versions of that. Umm in two different venues and I've given you an older work which was part of 'Attachments' which does in- involve technology, it's a duet and I was a co-creator on that. And I've given you.... 'Portal' is the one I was going to send you, we never shot it externally. We had Po- POV cameras and the footage is terrible...</p>	MS
	<p>Sure. 'Standing by' sure.</p>	
07:13:00	<p>With '<b>Standing By</b>' I didn't use an interactive technology but I did use a live-video stream to add another layer of meaning to the work and as an active partner in the work. So in 'Standing By' for example part of the messaging of the work is about the war that is being waged on women's bodies in South Africa. And there is a sense that the more we report on it in the media, the more distanced we become from that reality. And so my intention was to actively use digitized images of war uh but in a very playful way. Uh so for example I have a camera that I'm manipulating on stage, I'm filming. I have little toy soldiers and I'm uh filming the little toy soldiers but in an intense close-up but that's playing out behind me so it starts to look like an action movie. But of</p>	MS Rape Women

07:25:44	<p>course we know that they took toy soldiers and it's happening in the present. Um but but there's something. I was trying to to use our capacity to be seduced by the image, by the kind of the digital image. By our our penchant for narrative and and yes the grand aesthetics. So so I was using a a handheld camera, shooting the the little soldiers, providing a soundtrack uh through my own vocal work and then slowly allowing and also bringing that space we were in, it was a site-specific work. Uh. Letting that be the site for this kind of war movie that was playing out. And that that scene eventually landed up with a number of toy soldiers on my body, which then had a dissolve from the live camera into a pre-recorded image of my own naked body lying on the floor and an animation of these little toy soldiers slowly covering....Err. Starting from the toes moving up to my head, progressing across the body, covering the body, um, as a as a metaphor of the war that's being waged on women's bodies.</p> <p>I also used uh the life camera feed in 'Standing By' to engage the audience. Um I'm very much interested in how they become part of the work and so I would use an image of the audience projected behind me and I would engage with their image and so in that way start to test and question what is appropriate. If it...If I'm doing something to your image, how do you feel with me touching your imagine in a certain way and in that way start to question the boundaries and the limits of what we think is okay to impose on other bodies in other realities. So if you think you're uncomfortable with me engaging with your image in that way, what do you think about the abuse you play out on people's bodies each and every day in subtle and not so subtle ways.</p>	Zoom out WS site-specific
07:27:20	Right... I've become more and more interested in <b>site-specific work</b> . It's not that I I don't work in theatre anymore, I do still enjoy that. Site-specific work though allows me to engage the audience in a very different way. It's become more and more important for me to to have the audience as an active member of the event and uh there's interactivity both in the devices that I use and and in terms of the how I construct the work with with the	C/u site-specific

<p>07:29:00</p>	<p>audience. And so sites allow me to do that because <b>audiences move through sites in a different way and they engage the work slightly differently than than they would if they're sitting in in an auditorium.</b> There's something about physically standing in a work as an audience member that already engages my own body so I'm interested not only in activating or probing questions and issues through through the performing body. But I'm also interested in how we...How performance, dance, physical theatre active- activates a sense of physicality in the audience as well that they're reminded that they are embodied beings that we relate to each other through this thing called body. So site allows me to do that, <b>it also allows me to have a much more intimate er relationship to the audience</b>, a much more direct connection and communication with them. This choice to make work that that works quite intimately emerged um, I spent two years living in Sweden and I was part of a very exciting project called 'möte' which is meeting and it was an interdisciplinary project. Working with curators, composers, people from different disciplines, but not only makers and performers. People coming at art from different ways and we were looking at the the moment of meeting in art and how we can shift those formats, and that....That really opened a lot of uhm questions in mind and interested me quite a lot because what is this transaction between the performer and the audience member and uh, so. Coming out of that I made a work called "alleviate" which was an interactive dance installation....Where I took a simple motif in dance, the dance lift and I invited audience members into the installation, it was at the Dance Umbrella which is a very big dance festival in Johannesburg in the foyer of a theatre. So audience were coming up the stairs to go and watch some dance and I was intercepting them and inviting them into this exchange so they would step on a pressure pad. If they did that it would light up a pathway, if they chose to go down the pathway they'd step on another pressure pad, which would activate an animation which gave them some instructions about a lift. If they then chose to take another step they'd meet me and I'd lift them uh in a simple lift. Uhm. And so there was something very simple about that that has informed quite a lot of my work because there was something about that direct connection to an audience member, which I found quite satisfying. Because when I'm in a theatre making</p>	<p>Zoom out to WS</p>
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	work for a large audience in an auditorium... I don't know if I've moved or touched anyone if I've connected with anyone, it's very hard to gage that. So I thought I'd like to actually focus a little bit on having a direct connection and and literally being in touch with with the audience.	
	I've. As I said it I realized I didn't give you that. I have, online I have a clip of that that I've edited that I can email you. So there's things to grab from that.	
	July 05 <b>Athena</b> 00098V	
07:31:04  07:32:13	<b>My work is South African by virtue of the fact that I'm South African. So I explore personal issues and those are issues that I'm encountering here, in my context.</b> So if I was living somewhere else, the work would be very different because it's informed by my experiences. So um. Eh. Although I might deal with the work quite formally. So for example 'Portal' deals with being out of touch, uhm with each other. For me although it...It's not dealing a...Let me... Rephrase that. My work 'Portal' for example is dealing with the notion of being out of touch, disconnected from everything and everyone. And for me that is very much a a central issue in South, in contemporary South Africa. In that there....Although we're 20 odd years down the line after .... <b>Democracy, integration does not happen in large pockets of society. We are literally out of touch with each other. We're...We're kind of suspended in our own little enclaves within our own privilege err, as white South Africans.</b> And we're. We're literally out of touch with people's lives and people's realities. And. So portal en- engages that notion but which has a very strong connection to what is currently happening uhm in in the country.	MS South African  Zoom out to WS  Race
07:33:08	In '94 I was 21 years old so uhm.	c/u
	Uh yes. I I...Growing up. I grew up under <b>Apartheid</b> so uhm, my entire school career was...was...uh within that system. I came to university and when I was in my university years shifts started to happen, negations started happening. Nelson Mandela was released. <b>And so my formative years were were under apartheid which uhm, yeah has has has a great bearing because I grew up in a distinctly segregated and separated society.</b> Uhm and i- it was wonderful coming to theatre and to physical theatre because there was an avenue to start also kind of exploring that....The history of that but also what	Apartheid Privilege

	<p>that means for me eh...How? You know. Yes I was a child. <b>But of course I was complicit within that history and I still continue to benefit from it as a white South African and that's a very difficult thing to ...to...to deal with and engage.</b> One has to constantly be working to try and. To be aware of that. Firstly. I think that's the first thing. <b>Most people aren't aware of their own privilege and to find ways to...</b>To shift things. <b>Because things have not shifted significantly. Yes, politically they have but socially and economically things haven't shifted much at all in the last 20 years.</b></p>	
<p>07:35:10</p> <p>07:37:14</p>	<p>Umm...There are several instances that I remember very clearly as a child um where my little protected bubble was pierced and burst. Um. And that was through spending...My parents had a number of shops, businesses when I was growing up and af- because there was no one home. After school I would go to the shop and hang around there until they could take me home. And I always err sat with the staff...Um it was a sweet shop and they used to make sweet arrangements, like flower arrangements but with with with sweets. And I used to spend my afternoons sitting with three women there. Um. And just chatting to them and asking them about where they live.</p> <p>Because it suddenly dawned on me I'd I'd never been to a township. I was about 10 or 11 and uh became kind of conscious of the fact that eh ya, of the levels of segregation and separation. That we had a live-in domestic worker who would leave her children at home and come to take care of of me. Um. And so I I just started spending more time talking to to these people who were my parents staff and um because there was such a media clampdown...The Apartheid government was very clever in terms of of coverage of things....There were very few images for me to see...What is township life like? Uh. What are schools like? And so I I began asking questions. Um as a young child and I'd spend hours listening to this and I remember very distinctly as a...I think I was about 10 or 11. But being absolutely shocked at these two worlds that I was living in...That were coexisting. And that I was absolutely not part of the one world but that everyone else who was in the other world would have to come into my world. So um, ya.</p> <p>That...<b>That that absolute segregation of spaces, lives, realities was something that made a huge impression on me as a as a young, young child. Ja.</b></p>	<p>MS</p> <p>Race Apartheid</p>

07:37:54	Uhm...I I think...What makes my work perhaps a little um...Mmm...This is a hard one. Haha. Yes Yes. Sure.	WS
07:38:11	Um..I I think what's interesting is I've never actually considered myself to be a dance-r. Um. But <b>I often make the joke that I'm a mime miming that I'm dancing. Because for me it's about exploring physical language that's not about dance or ourour perceived expectation about what dance should be.</b> So I don't do the high legs and and things like that. I've never had that physical capacity. So I've actually developed a movement language that is very gesturally based. Um and so for me that that's something quite distinct about my work. Um. And it's been quite a hard thing for me to own. Because one has one's own internal sense of what you should be as a dancer. Um and to. To actually claim that as a as a strength that that makes my work distinct. That it's. That it's not dance per say, but that it is expressive movement that that...people can relate to. Because it's working a lot with the pedestrian body. With the everyday body in a sense. And when you couple that language with technology which we engage with every day...I think there's a very interesting connection and relationship. Because it's something we can all relate to because our lives are so digitized and mediated through media.	C/u Dance
	Thank you Mark. Great.	

	A4-001 Loots	Topic/Comments
05:00:05	Alright So my name is <b>Liane Loots</b> . Um It's double L I A N E. The surname L O O T S.	
05:00:58	Um, I mean, I think uh, I think, you know, b- being South African at this, you know I've, I've lived through the transition from the Apartheid era into this post-apartheid milieu, and I think I remember you know, being a young student activist and you know that idea that we all believed in the grand narratives of change. We all believed in the the idea that there was this one great struggle, there was this one great, um, race fight. And it was, there was something very beautiful about the kind of unification of believing in, in those big stories, and the big struggles and the big activism. And I think one of the transitions into the post-apartheid era is this, um, you know after the Mandela era certainly, this growing awareness that, um, you know, as global forces start to input into the South African context, is this kind of	<b>WS</b> Apartheid

05:02:54	<p>awareness that there are no big stories anymore, that there are no, well, I mean, there are no grand narratives. Um, and it also this increasing level of strange disempowerment that we're feeling as South Africans, of being strangely feeling like we're slightly bullied twenty two years on. Um. And so I think for me it's also been that quite personal journey of going from those very believable, very beautiful struggle ideologies of the Freedom Charter, of you know, the people shall govern. Everyone shall have access to land and education, to a situation where um, ja, you start to feel the, the, the dissipation or the kind of d- dis- dissolving of, of grand ideas and so I think, you know, you start to move into this idea of we can only know each other through these personal narratives. And of course I mean, I'm an, <b>I'm an old feminist, I'm a sort of Marxist Feminist from the old days so that, you know that my personal is political, you know, and that idea that how we um physically and embodiedly experience the world is a deeply political sense of being, you know. And also for me that's what dance is. It's a visceral engagement with politics 'cos you know race sits on the skin, gender sits on the skin, class sits on the skin.</b> So, um, you know, you, those things start to infuse or, um, color the work that you make, and then you know you land up working a group of dancers who in certainly the way that I work I'm not interested in a corps de ballet.</p> <p>I'm I'm interested in the individuals, and so quite a um a different looking company, No-one really moves the same or is the same, and that idea of of of bringing not just the narratives of the stories, but also that embodied sense of self. Um, also preferring to work with slightly older people as well, so um, yeah.</p>	<p>Women Personal Political</p> <p>Race Gender</p>
05:04:06	<p>No, no, um, I mean I, you know my not my family, but my gener – my, my father's side, the generation beyond that were Afrikaans, but we grew up speaking English. Um. But I think that, like all white South Africans, you know, uh particularly at that era, and I mean you know, I was born in 1966. Um, you know, we grew up as a young child, as most young children, you grew up thinking that the word is the way it is. And I remember very clearly one of my memories, my political awakenings, was in... I was ten years old in 1976, on the 16<sup>th</sup> of June, and I remember sitting, um, at home and we were watching television and there was a short clip um a- around the '76</p>	<p><b>MS</b></p> <p>Apartheid</p>

	<p>riots and I remember asking my father...I said, where do those children live? Um. And I think that sometimes people from the outside don't understand how profound the Apartheid situation was in separating people, in making sure there was very little connection between races. So I remember generating that generating quite a lot of discussion with me and being a very uh like, I remember it very clearly. It is one of my earliest childhood memories of really waking up and thinking that those – where are those children, you know? I want to find those children! Um, and so, you know that idea of suddenly waking up as as children do suddenly wake up and start to learn that everything is not just what it seems to be. Um, I mean my my political, um, you know awakening, I think, was partly because of that and um, ja, I I think prob- most at university years, I think that you know universities in South Africa that time were very, um, liberal spaces and they were very um political spaces so, um, very much part of that political consciousness. I mean, you know, my family had very little to do with me when I started getting involved so, but, you know, that was, that was the choice that I made and uh, it seemed like the only choice to make, actually, at the time.</p>	
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05:06:14	<p>Yeah I mean, I wouldn't you know, uh I mean labels are difficult, you know and I, I mean I think that um, <b>I think for me art is activism. You know, the idea that, that we can't pretend that our art is not political. All art is political.</b> If it chooses to be simply art for art's sake, it's still a political choice that an artist is making. So I mean I grew up, you know, like all white girls at the time, you know, going to ballet and doing years and years of you know all of that stuff, you know and at some point thinking "My God, what is this?" You know, what is this that we're doing, and where is it leading, and and what is it about, and getting very disenfranchised, very like, just, just left it all... You know and kinda followed more of that political um, you know studies and career and it was only much later that I actually came back to dance and started to you know wake up to these other kinds of ways of moving and being and and <b>I think really that idea of understanding the politics of the body, you know, and</b></p>	<p>C/U Political Art  Body</p>
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	<b>the politics of the body in South Africa. The repression, but also the freedom that sits on the body. So.</b>	
05:07:26	I mean, I think like all things, you know, uh, I think, I mean <b>I think dance is dangerous</b> . I think it can either be like most things, it can either be something that is very much about, um, celebrating the status quo and the repression and a certain way of understanding art. But I think, particularly in South Africa and the history of the contemporary dance that started to emerge, I think most artists who've worked away from the maelstrom, and away from the, the mainstream have, have started to to think about the ways in which the body starts, 'cos I mean the body is the front line of all politics. It's the, <b>the ch- you know, the child who's throwing stones at um, you know, the cops. It's, it's the being shot, it's being tortured in prison, it's being, you understand oppression through the body. You know, you understand hunger and class through the body. You understand gender through the fact that you wake up as a female and you experience the world differently because you are female, you know. So, it'...I think it's a profound connection to that, to that understanding that, um, embedded in our very physical sense of being is a politics.</b> The way that we experience the world, you know. I always, w- w- you know when I'm, I'm teaching I always say to the students, I say you know,	<b>MS</b> Politics  Body
05:08:48	how many of the men in the room, for example, are fearful of being raped. And there's huge laughter, as if there's no conception around male rape. And um, so that's the one side, but <b>I say to the women students, how many of you are fearful of being raped, and every single female student puts up their hands, so for me that's a very clear visceral understanding that we on the body understand our gender, by the way we experience the world, and I think that as a choreographer, well, I'm interested in that. I'm interested in that, um, that way in which the body can speak about oppression but it can also find, um, that cathartic, um liberation, in the moving and the doing and the telling.</b>	Women Rape  (see Athena)
05:09:56	I think um, this idea of what kind of aesthetic or quality that I'm seeking in the work that I make, I think, I think it's not one thing. I think it's many things, and it shifts as you start to make work. I think it's also dependent on what kind of work you're making. <b>I think, on a gender</b>	<b>WS</b>

	<p><b>level, I'm quite interested in the ways in which we start to deconstruct or break down the passive female body. Um. Also the, the, the male body that is always there just to support.</b> So there's a kind of gendering in the, in the way in which we train, the way in which we are required to use or think about the body. So, um, I mean that's not a new thing. It's not, um, many choreographers have done that and many dance pro- but for me that was quite a specific aesthetic, to work on that. Um, you know, the company moves through mixed race casts, um. We don't always have mixed race casts. Sometimes we do. And it's quite interesting to see how that starts to infuse the work, 'cos race is read. Um. And also um, as I've said before, I'm not interested in corps de ballet work. I work with quite a small company, prob-, usually it's six dancers, six to eight dancers in a work. And I am interested in, in what they bring. There's something about working with someone for a long period of time that you start to intuitively, as a choreographer, understand what that dancer's going to do. So we play a lot. We, um, <b>there's a lot of improvisation. I always credit the dancers as partly part of the choreography because I feel that's what they give and that's what they do and that's the process that we go on. So that whole thing of also trying to find more democratic ways of working</b> in the studio space, you know, so it's not just an outward politics but also an inward politics. Um.</p> <p>And also because the dancers are this huge level of resource in the work that you make. They become the very fabric of the work. Um. So I'm not sure if that, I think I'm going ton a tangent but I think hah</p>	<p>Women</p> <p>Race</p> <p>Improvisation Creativity</p>
05:12:22	<p>Um, I mean, it's a yes and no answer, I mean, in terms of the power and the politics within the company. Um. There are negotiations that have to go on. Um. There are discussions, but I think, look, you know, Flatfoot, you know, we started in 1994 as a training program, and became a professional company in 2003. So we're kind of 13 years old and at least two of the dancers have worked with me for over 10 years. So a lot of that negotiation has happened a long time ago and um, I, I think the question about the power relationships is <b>dancers are not voiceless. They also can choose very profoundly to not do something, which they often do.</b> Um. Which they, you know, you know and, and it's part of that, um, working in a kind of, I mean as a</p>	<p><b>MS</b></p> <p>Creativity Collaboration</p>

	<p>choreographer, I always think of myself a little bit as an archeologist, as someone who sort of digs down to the bone. Um and so using those dancers as, as the kind of ma-, you know, the material that they generate, and then finding ways to structure or create that, that sense of what the work is. Um, and unearthing the history and the memory. So the negotiations happen in that process. We go through very um- we speak a lot as a company. We talk a lot. Um. <b>We negotiate whatever the work is about. We negotiate the politics, um, particularly in “Days Like These,” we spend two full weeks without even moving.</b> We just sat and spoke and you know, we went on a process of unearthing the stories and deciding on which ones we we wanted to use. But dancers, you know, they are not without agency. And so they, too, can say um this is not, oh as happened in “Days Like These,” many of them told stories which they said, that’s for us, but can it not be in the work, you know, I think much like you do as a filmmaker. You kind of go, you can say what you want, but if you don’t want it in the movie, it’s not going to be in the movie. You know, so, um, I think that that old discussion about choreographers having all the power and dancers being powerless...It’s kind of a moot point for me, and um, you know, <b>we can’t pretend that race and gender doesn’t exist, but at the same time, it is negotiated and ja, I think it’s also my job as a choreographer just to be in a position where there’s an honoring of the voices of the dancers</b> you know and uh, yeah, I mean they they let me know if there’s something they don’t want to be doing. So yeah...Yeah...</p>	<p>Days Like These</p> <p>Race Gender</p>
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	<p><b>I think it’s a huge discussion. I think it’s a discussion that should happen.</b></p>	<p>C/U</p>
<p>05:15:24</p>	<p><b>The issue, the issue around race, around privilege, around whiteness,</b> um, around...I mean for me what’s sometimes absent in that discussion is the issue of class. Um, I, I, I think you know, for me when you, when we talk about power, we can’t um separate, it’s an old bell hooks thing, but you can’t separate, um, strategies of power. So we can’t say race is the all-encompassing discourse of the day, because look what happened with the gender issues and and the feminist movement and, and the class struggle. So, I mean, certainly I can’t speak about um, whiteness outside of my own context. But certainly in the South African situation, you know, that</p>	<p>C/U</p> <p>Race Gender Class</p>

idea of of spaces of privilege uhm and uh, you know, what's been mediated and also because I'm a generation older than the dancers that I, I work with mostly. So there is a, there is a history gap and there is, um, the idea of also asking and seeing and of course **I grew up with privilege. You know, I was a young white South African. I didn't come from particularly wealthy family, but I still had access to things that my colleagues that I work with didn't, so there is a negotiation of that and um, and it is important to acknowledge that. I think that those, those discussions infuse the work, they infuse the stories, um, you know.** In, in terms of what we do. Um. Sho, it's such a big, it's such a big uh, it's such a big question, but I think, uh, you know as I said earlier, I'm rambling a little bit, but as I said earlier, the class issue's often forgotten in that debate around white privilege because in South Africa, you know, for the last 21 years, there's been a huge um, shift around economic wealth and there's uh, for example, a very large, um, contingent of wealthy black South Africans who've emerged – um – through the legacies of this changed dispensation. And you know, one of the arguments, it's also why there's a lots of discussions around corruption and, and, and that kind of stuff is like, how how how is the the wealth of one black person shifted the, the discourse of blackness in South Africa? And I think that sometimes if we only talk about race, we start to forget that it's infused by class, you know. It's um. So it's complex, it's very complex, but I think, I think you know I mean we know with the Black Lives Matter movement, um and you know just as an, as a, as a South African and as an African, the idea of um, you the, the atrocities that are committed on our continent that never make global news. And um, you know, the the how come a bomb in Brussels is a little bit more important than the, you know, the twelve thousand young girls who are disappearing i in Lagos, Nigeria. And uh. So those are things that are, that sit on our skin, that become part of the fabric of the work that you're making. And of course, um you know, what do we do with it all? **What do I do with it all as a choreographer? How do I start to mediate it? Well I we can't hide from it. But I think it's in the work. I think it's in the work. It's in the making of the work.** I always say to the Flatfoot dancers, you know, if we can't get it right in the studio, we're not ever going to get it right anywhere else, you

	<p>know. And uh, so it's also about making democratic spaces, you know, spaces for discussion and change, um you know, as an artistic director of the company. I'm not just a choreographer, but I also am in a position to support the company's own work, so the idea of giving spaces to the dancers and the company to make work, to support that work, to find funding for them to do that, to allow them to go off and do other projects. And I think that's part of the renegotiation, you know?</p>	
05:19:45	<p>I mean like, I mean 'Days Like These' is one particular work where there is very clear narrative. Um. I think different works are different, um, to do it. Uh, I mean I don't think the work has a message. I hope I hope it isn't didactic, um, other than I think it leaves, <b>I hope it leaves you coming out feeling a little bit moved by the vulnerability. And a little bit moved by the power of of small stories to resonate on a bigger level.</b> That's certainly with this work. Um. I mean, I always hate that discussion around what is the message in a dance piece? Because it always seems so reductionist, because I think people respond to different things. People can respond to aesthetics, people can respond to lighting, people can respond to music. They can respond to some of the issues being raised through the dance. They can respond to the attempt to shift gender discourse or race discourse or whatever it might be.</p>	<p><b>WS</b></p> <p>Days Like These</p>
05:21:10	<p>So, I mean, for me it's just that, that awareness that you know, <b>I always think that if you're given one moment to make a work and it's like we're given a moment to put a song into the universe, what are we gonna say? And I don't want to waste it, so, but it's also for me it's about I find balance, you know, the work, um, the work is political by it's broader sense of the word political, but it's also, I hope it's beautiful.</b> You know, it was Albert Camus who said you know, revolutions need beauty and um, I think that's where that um the silent presence of stories comes in and that idea of um, really very beautiful people on stage moving um and just expressing their higher selves. I think, you know, I think aesthetically it is beautiful, you know. Yeah.</p>	<p>Creativity</p> <p><b>MS</b></p>
05:22:15	<p>Um, I mean, our work we we we've been working with Deeply Rooted Dance Theatre, which is a company based in Chicago and um, it was one of those synchronicities that happened, uhm uh, you know, one of the women</p>	<p><b>MS</b></p> <p>Americia</p>

who's on the board of the company was in South Africa because she does a lot of work traveling around Africa. And she'd seen a poster, of of of of of one of our seasons and sort of made an effort to come and find me and it was really through that extraordinary, just one person's desire. And I remember um Kevin Iega Jeff who is one of the artistic directors, um, of Deeply Rooted, you know, when we first skyped one another. 'Cos it I mean you know technology makes things so easy. It was just this amazing, he's a he's the most, I I have such a deep um profound love for him. He's got the biggest heart and an openness to come and learn. I've always been very um nervous about Americans, you know, I've been very nervous the kind of cultural imperialism of the American context, of **Americans coming in and you know this idea of coming to save Africa, or to teach us stuff**. So really, my hackles do this a little bit. I think, you know, I wanna know, I wanna know what it is because also I I feel like I've had to interrogate my own self. What right do Americans have to come in and simply be here to use or manipulate the art in this kind of strange colonial imperialist notion of fixing us up. So I was quite nervous when I spoke to Iega and Gary Abbott who's also part of the and it was just this incredible meeting of, of like minds. Um. They are of course a performance company but Kevin Iega Jeff is also recently, not recently, it's been a long journey for him...

Also being more interested in the kind of social aspect of dance, the social political aspects of dance as a mechanism for change and using dance's methodology for for for shifting consciousness, um, not necessary always ending up in performance. So their first trip was very, um, it was great, the um US consulate funded their first trip to South Africa and um, what what we did in that first trip is that it was really more of an exchange of ...From their side, in a way, they taught the company some of their repertoire and then we performed jointly together on the festival so that was the first. Um. And in learning some of their repertoire, some of the stories about African American identity and the struggles faced by you know, uhh race struggles and you know class struggles and gender struggles and sexuality struggles, I I think as well. So that was a really, it was very quick, it was a two week meeting but a huge amount of input and it was also a different aesthetic to us. Their work they

	<p>come with a different aesthetic um, and it was quite interesting at how easily it managed to flow. We learnt a lot technically. And then we um then Kevin Iega Jeff um found funding to come back on his own and he spent a month with us where he became a sort of artist in residence. So he did a lot of teaching company class, a lot of Horton technique, um. And he did a lot of work in our development programs and um he did he had a huge impact on the young dancers that we're training. Um. So uh you know that was just kind of a complete love affair. And he just sort of slid in quietly and just did the work in a way that made me love him, you know, hugely. Um, and asked questions rather than um you know, demanded answers or came with solutions. He just, um, it was really very humbling and it made challenged my my stuff around Americans as well, a lot. Um</p>	
05:26:03	<p>Yep. We've gone, um, uh, they invited us, um, up to Chicago. Um, um, a few years ago and uh we took we went and worked they run a big summer residency so we taught a little bit in the residency. We shared a little bit of our process and work and we took a work that I made called 'The Inheritance of Loss' and we performed it with them. Um so and that was, it was also for us an opportunity, you know. And it was, it was quite a learning space 'cos you know you kind of I always used to you know this notion of American privilege 'cos there is you know I mean it was quite interesting working with the young students and seeing how disconnected they were and I think that's part of the, being in a situation perhaps if I I can say that where global forces are also making people feel powerless and watching the youth um have very little self-confidence. And that was a surprise to me. It was a huge surprise to me, so that was a, a learning, a big learning and and um just also the humility of of the synchronicities of the work. I think the contexts are different, um in terms of poverty, in terms of history and legacy but the kids dealing with the same kinds of issues and the same you know... Iega speaking about um, holding the discipline of dance and using it as a way of these kids committing to some kind of discipline within themselves and just watching them do that, felt a little bit like what we do back home, you know. So, and they've come again and then they they you know they came back to South Africa and then we jointly collaborated to make works so that was great and I'm hoping that in 2018 I'm gonna go back and perhaps make</p>	<p>C/U</p> <p>The Inheritance of Loss</p>

	a work on their company, so we'll, we'll see.	
05:28:31	I mean, I think one of the things that constantly, you know I mean it. It's not just me and, I, I think the Flatfoot guys also giggle a little bit is the, I think like everyone, it's the same as our perceptions of America are very different 'til you go there and you experience it. In the same way I think a lot of Americans, um, a lot of, certainly with the Chicago bunch I think that they were also very much, I think the Mandela, the history of Nelson Mandela overrides any other politics... Which I understand, 'cos I mean the man was you know, he was our great hero and did so much in terms of shifting the consciousness of the country. And I think a lot of South Africans come with that kind of Mandela vision and I think for them to confront...	<b>MS</b>
05:29:27	I I I think you know as I said for those um, for the guys from Chicago to come and um to kind of contemplate South Africa 20, 21, 22 years into democracy and seeing, confronting the real politics, the fact that it's, it's not just the legacy of Mandela. Not to undermine it in any way, but there are other narratives, there are other stories, there other politics afoot. And I th- think the pain of the huge levels of corruption. Um. The failure of many of the promises of Mandela in a way. I think, I think that was very hard. In the same way, it was very hard for us to go to Chicago and imagine you know like we think America like you know, everyone, no one's hungry, everyone's okay. Everyone has a roof over their head. It's whatever, and I, I think you can't equate the levels I mean, when we went South Chicago, you know, like uh, and a lot of the dancers we work with say oh it's just like the townships. And I wanted to go, Geez. Brother, this isn't like the townships. You know, people live in squatter camps and um, so, that, that, it's again class for me. You know...It's not necessarily race. It's also about access to resources. I mean, America, you know, its independence is much older than our independence. Um. And the connections of the history. But at the end of the day, race struggles are race struggles, you know and uh, the politics of of black bodies mattering, I think is something that we connected very profoundly on. Um, you know and and that idea of what stories do we tell. So it might be slightly different, um, ideas of history and memory but very much about history and memory. You know.	<b>MS</b>
05:30:50		America Race History Memory

05:31:40	<p>I think it's a a yes and no, <b>I think um the Born Frees, the young, the young kids born after 1994 in South Africa. I think it's two things. I think um I think those those young children growing up also just wanting uh something else</b> and I mean this is where globalization kicks in and this is where you know the American um, the export of American culture through film, through really quite crappy television. Um, it's about wanting those things, it's about you know again, forgive me but it's also the class struggle of promising people the global lifestyle of wealth, of privilege, of eating whatever you can, being whatever you can, but with no history behind it. So there's a whole, I I think that, that kind of politics of globalization of the idea of the a global citizen, has been sold to South Africans, to young South Africans, and they want it, I mean, don't you know and also you know, post 1994, we'll give you a house. We'll give you, you know, and so this idea of. But I think that's shifting because I think you know the Fees Must Fall movement, I think the Rhodes Must Fall movement, I think all these movements that have happened within the last year and a half with the youth, Um. I think the youth are waking up and going... This isn't what we were promised, you know and that's perhaps a rebirth of a political consciousness, that's not just about the live globalization, you know. Um. I'm sure you noticed it, you know, I don't know how you came to Grahamstown, if you flew or drove. But you know you go from a city where there's complete affluence and then you you kind of drive through the Transkei and you go through Mthatha and you see, you see the the vast disparity of wealth and privilege in this country and um, yeah... <b>You realize there's a lot of work to do, you know.</b> Um. Yeah.</p>	<p><b>WS</b> Born Free</p>
05:34:35	<p>Yeah, I mean, I think um, I mean, th- th- you know South African, <b>South Africans are a nation who dance, you know, I mean it's it,s not just a myth but I think most people grow up either learning their traditional dances or in some way um social dances and so I think dance and contemporary dance is not such an alienating concept</b> or idea, um you know it's. I think there's a a connection or a relationship so I think our contemporary dance audiences are I think, I mean I think all theatre audiences are small, you know, um if one has to be truly, if you're going to make work into a theatre</p>	<p><b>MS</b> South Africa</p>

	<p>that seats 300 or 400 people, there's already a limitation around the message and that's um. So making the work is part of it but I think also for me as a an artistic director of a dance company, the work we put on stage is probably 20% of what we do as a dance company, um, you know, a lot of work that we do is... We have a training program, we have a um you know a young a uh a d- d- development program where we push dance. It's called our Add Flatfoot program. But we also work with about a thousand kids between the ages of 8 and probably 23, every year in both rural and urban Kwa-Zulu Natal, where we go and run, ostensibly dance projects, but they're intervention projects, you know really based on Augusto Boal and Paulo Freire's idea of of a different kind of educational pedagogy....Where we use dance as a kind of intervention methodology around life skills, around sexuality, around gender issues. <b>But also just this beautiful understanding that dance makes you joyful, you know,</b> I mean you know. We you can't, you know, whatever your social situation is, when you're moving and dancing, and when you have a community around you support you when you do that, and even if that's twice a week, you know that there's somewhere you can go after school that's safe, where people look after you... And you get to have this joyful experience of of moving to music and maybe performing at the end of the year.</p>	
05:36:43	<p>So you know I I think you know it's a <b>it's a really important question just to to ask artists, like what is the social agency of your work?</b> If performing is the only thing you're doing, perhaps your social agency is not as big as it could be, if one understands there's a much bigger spectrum to dance than it's just about the performance. 'Cos I mean there's always the discussion I you know we have it here at the Grahamstown Arts Festival where you often feel like you're performing for other artists and they're a tough crowd of course but um. And it is a, in in some ways it does make it a bit of a privileged space. Um... And those are good questions, They're things we must be asking ourselves. But I think as an art maker, you have to think about how do you, is that the only thing that you're doing with your work? And certainly for us and for me and for Flatfoot, that's not what we're doing. I mean there's 80% of our work does not ever reach the stage, you know and uh. I think</p>	Politics

	<p>that's how you start to shift social consciousness and... And also those young children that we're working with, they've become the most profound audiences... They could sit through, because they've watched so much contemporary dance. There's there's this whole generation of of children that we've worked with who will go and watch the most abstract, difficult piece of contemporary dance and are able to read it and engage with it because they're exposed to it. So I think that's also part of the work, you know? Yeah.</p>	
05:39:18	<p>Um. One of the in '<b>Days Like These</b>', one of the uh the layering of storytelling was obviously overt, is the actual stories that are spoken that are on the side projection. Um. The other level of storytelling is the actual choreographic movement that is on stage, it's mediated through the work. But the third layer is that they um, <b>I challenged the dancers to think about a a space within our city that they connected with and that they felt spoke to some aspect of one of the stories</b> that was eventually chosen. So for example the opening um Sifiso Khumalo, that's Claremont township, where he lives and that's Sazi [?] Street which he speaks about in the work. Um so it's quite a you know that it it connects with a narrative um of him doing it so was the idea of the the memories of him growing up as a young boy, um, in a very political area, where there was a lot of um in-fight-political infighting um, in the 1980's.</p> <p>And him watching um as a young boy of six or seven, watching people being necklaced and burnt alive, which no child should ever have to watch, um, and him relating that memory. Um and then his choice to take that, that memory into Sazi Street, and into Claremont. So um, so that was a perhaps a slightly more obvious one. I know that Sifiso Majola chose the chess board 'cos his discourse is around um language and how you know, when something's translated into Zulu or English, there's a different kind of discourse... which is really a discourse of social control, really, and I think that, that um, that choice of the chess board really worked for him. And that was, um you know, I was quite surprised by it, you know. And then <b>Julia's choice of the swings which is the park which is right next door to her house and the kind of absence of children, the, and the absence of memory</b> and.... So I, I am you know for me they were, that land up it was also the filmmaker we worked was able to also</p>	<p>C/U</p> <p>Days Like These Site Specific</p> <p>Child's Play Julia</p>

	transform those. But those became another narrative of of of the work, another of of an embedded site in the work.	
05:41:43	Yeah, I mean look, it's not site-specific work. I have to... <b>It's absolutely not site-specific work.</b> Um, although it's <i>in situ</i> I suppose in a way, um you know. Uh. The idea was that having made the the the physical narratives in the studio, was to find a space to to place that so it was about also the echo of the the real life, the real space and the stage space. So it was also that narrative. But it isn't site-specific work but it <b>it does use the idea of of of real space and um you know, the spaces that relate to narrative as a a part of, of the landscape of the work.</b>	<b>WS</b> Not site specific
	Some, and not all. Some. It depended on which of the narratives that was also their choice. So some did, like Sifiso Khumalo did, um and Julia did, certain as you know... But so for, for example Sifiso Khumalo did that same the same sequence he does on stage is the video, whereas Julia took um uh a piece from a section that was outside of her, you know. So it it depended and some of them improvised in that site. So it was also their choice in how they related to that. And then we obviously mediated it a little bit as you do as a choreographer. Yeah.	Julia

05:44:30	Sho, that's a lovely question. I mean, um you know it uh we always work from that philosophy, which is sort of like an old you know Paolo Freire thing, is you work from what people know. That you you work with an understanding that people do not come to you as empty vessels without knowledge, which is what he used to call the banking system of education where you think of children as vaults that you shove things into, you know. But that idea of whatever people know, if that's Michael Jackson, which is you know like the common that everyone knows. Then you start from that place of what people know and then you start to shift so it starts with that, you know, the kind of social dance, the hip-hop, the kwaito, whatever it might be and then slowly you start to change the music and you start to put in a little bit of other stuff. And then before everyone realizes it, there's this whole other way of moving that starts to feel like it belongs. So it sometimes works, you know, but it's been	<b>MS</b>
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	<p>our, that's really the kind of philosophy that we've worked with and if it's traditional dance, it's traditional dance, but if it's you know the Michael Jackson or the Beyonce or I dunno, whatever it is um... To work from the place of knowing what the the the kids know, and then to start s- subtly starting to shift, to start putting a little bit more of a contemporary warm up you know and so you're doing whatever and then you do a swing and a lean or a whatever, you know, a plié and then suddenly things start to shift. Yeah. But also, as I say I mean, these kids also watch a lot. I mean we do two concerts a year with them. So. The kids who've been with us for 10, 15 years are quite profound young dancers, so they, we push them into quite um you know solid contemporary work. And so these young kids who come with only what they know, watch these older children doing these contemporary dance and they kind of go wow there's another way. It's just about exposing people to it. You know. Yeah.</p>	
05:46:38	<i>Talking for filming of hands.</i>	

Timecode	A7-001- July 06 Lorin	Topic/Comments
09:00:00	<p>Okay. My name is <b>Lorin Sookool</b>. That's L O R I N S double O K double O L</p>	
09:00:35	<p>I like to say that dance found me, because I was five years old um in the reception unit at my primary school and every Friday I would see these girls dressed up in pink and going along to the big school and I always wondered what they were doing. So one day, I decided to follow them...Um, the ballet teacher there allowed me to join in, um and yeah, from there I told my Mom...Mom, I did this really cool class. Please can you go speak to the teacher?...I pulled her straight to the teacher, got involved um, so it started with ballet. I started dancing with ballet and then I think about 3 years later, I found a studio where I picked up different styles and the rest is history.</p>	<b>WS</b>
09:-2:02	<p>So "<b>Her Ass Meant</b>", the collaboration between Julia Wilson and myself, um, it started w- when we we had discussions about what could we do that was relevant to us right here, right now? Um, and I had told her a story about being harassed um on the street two nights before I saw her and she, she completely related to that and told me that you know, something <b>similar had happened to her recently and we just started talking about that and we were like, you know, it's it's sexual</b></p>	<p><b>MS</b> Her Ass Meant Women  Site Specific</p>

	<p><b>harassment is such a normalized thing that it it just happens all the time. And this is something we feel very strongly against so why not use this opportunity to speak about it?</b> Um. The beginning was uh the beginning of the process was quite um discussive, um, seeing what possibilities there were- um we we wanted to choose a place that most people would recognize so we filmed outside the Durban city hall which is in the CBD of Durban, Kwa-Zulu Natal. Um. Where there's a lot of traffic, uh, foot traffic, so um, yeah, we we found a way to internalize um these ideas of uh being sexually harassed and how it made us feel and physically embody that and we moved into a studio and we showed each other what we had come up with on our own. Then we found stuff together. Um. And we trimmed it down uh Julia's very interested in trimming the fat, so to speak. Um, so we for example, we spoke about um, head gestures and and nodding, what this might mean and what that might mean.</p> <p>And so we isolated the head movement and just created a section that was just purely head movement which turned out to be quite um a a large section in the piece. Um. And ja, then we got our team together. We used a completely uh Durban based team from the music to the videography. We found our costumes at a local thrift shop um and yes, we took one day out, we went to the Durban City Hall and we shot, we shot it there.</p>	
09:04:43	<p>Alright, um. <b>I was walking home from the garage at about 7 pm on a Saturday night</b>, so you know a lot of people were out and about, um, going to and from bars or clubs. Um. And I was walking up the gentle slope and this car with three guys pulled up beside me. They were on the opposite side of the road and the guy in the front, the driver, called out to me, um, I don't even remember what he said, but something to catch my attention, and I just completely ignored him. You know, when you're faced with that, you've just got to put your you poker face on and you just head straight to wherever you're going, you know. And that angered him because I wasn't reacting to what he was saying. <b>He was calling me um words like uh...Hey honey, hey sugar, mmmmm, looking sexy or you know?...And I just ignored him.</b> I carried on walking. He started to drive alongside um at my speed and that happened for about two and a half</p>	C/U

	<p>minutes which really felt like an hour ‘cos I just wanted him, wanted him to leave. <b>And at the end, he just said...Oh well, you’re just another bitch anyway...And then he sped off. I was so angry,</b> I just felt, I just went hot inside and I wanted to shout and and swear at him or say something but I don’t know, something just stopped me. I was just like what’s the point you know...What’s the point in meeting his anger with more anger you know. He’s just gonna continue along his path and probably do that again at the next street, so I just you know calmed myself down and went home and then when I saw Julia two days later, I told her about that, and then she told me about an incident she had been through, and that’s how the ball just started rolling.</p>	
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09:06:54	<p>The the vocabulary for ‘Her Ass Meant’ came from um gestures, so whether they were hand or um head gestures, we used the the gesture as a starting point and then playing in the studio, we found ways to extend that. Also, um, I like to work with with images so I w- <b>I had been thinking about um how car adverts and and alcohol adverts, they they they mi- they might take a female’s body and her head is completely out of the shot. It’s just her body an then you know, the bottle somewhere there to sell the product, you know, so it’s not even about who she is or anything, it’s just her body.</b> So I took a brown paper bag and I put it on my head. Um, and I did movements that started off just sensual and and sort of um feminine and and respectful and then it got more vulgar. Um, so that, that image start- starting with an image and then finding the movement language from that. And then we took, we took these two ways of of starting to find work. We came together, um, and then we tried to use that in a duet form. And then saw how that went and cut and paste according to how we felt, whether it worked or not.</p>	<p><b>WS</b></p> <p>Her Ass Meant Form Technique</p>
09:08:38	<p><b>We chose to make “Her Ass Meant” a site-specific work because it just brings it home. It makes it real, it it’s taking the artwork to the street.</b> Um. It’s funny because there was an audience. A lot of people stopped to watch what we were doing and a lot of the women, especially, were smiling and and clapping, um, and saying yes. So you know we didn’t even have to talk because <b>you know with the body, we don’t speak, we move. It’s a universal language we understand.</b> So they understood, and they were nodding and that was nice to feel. So you know, sometimes when you... The theatre can almost isolate a large, a large group of people so we we took it took to the street to involve the street and to allow for different things to happen. You know, things that you can’t plan for, um. That’s exciting when creating a work. And then also because this happened in the street. So you know, we’re taking it to the place where it happens, and it’s in the CBD, in Durban, Kwa-Zulu Natal, where Julia and go through um a lot, uh, travel tra-travel through all the time, <b>so we’ve had experiences in that very space, so it just brings it home and makes it real.</b></p>	<p><b>MS</b></p> <p>site-specific</p>

09:10:58	<p><b>A large number of the dance theatre pieces I have seen, um, in South Africa, have been related to um the struggle, um, the apartheid era and the transitioning, um, into the new democracy. Um. I've always felt a little bit isolated from that because it's not my story, it's it's my mother and my father's story. I know what they went through, stories have been told, but I didn't go through it and it seemed that that is is is what is still a lot of...Gonna pause and just find my words. Um.....</b></p>	<p><b>WS</b> Born Free Apartheid</p>
09:12:00	<p>Can I continue? Uh. It just seems that a a lot of um, and not all, not all, but a lot of South African dance art is still quite fixated on that, and I understand why, and I'm not saying let's not, let's forget about that. But because that's what I've seen on main stages, it feels like that's what I should be doing, but at the same time I don't have that closeness to it, you know. It's not my story. So – <b>my work, it seems that it, it will deal more with personal politics rather than politics in terms of uh, government and governing. Um. Which is fine because you know everything is political. The body is political. So I went through a battle feeling like, you know, maybe I should know more and and and do more pertaining to that because that is, that's the South African story. But I don't think that that's true, I don't think that that's being honest, I think what I need to do and what young artists need to do, is to talk about and work with the story closest to them, whether or not it pertains to the struggle story.</b></p>	<p><b>MS</b>  Apartheid  Personal Political</p>
09:14:00	<p>That is a very difficult question. Uhhhh. Hooo.... Okay.</p> <p><b>(Sighs) To be colored in South Africa really just means, in terms of of DNA or genes, it's just mixed mixed, it's a mixture. Um, so you know, my parents are, on my dad's side there's Indian, French, um Zulu and white. And on my mom's side, there's Zulu and white and colored, colored, colored. So it's just mixture. In terms of culture, it's a whole other story. Um. And I think that's really um what colored is, so it's it's the race, the racial aspect and it's the the cultural aspect. Um. Culturally, colored I can't really speak about it, because I didn't really grow up, um, in a colored setting. I am from a colored area, so uh, previously be- before 1994, the area I grew up was um us- um only meant for colored people, alright, so it had the beaches for colored people and the shopping malls for colored</b></p>	<p><b>MS</b> Race Colored</p>

	<p><b>people and the bench for colored people. And then post-'94, uh my mom and I moved to a previously allocated white area.</b> And the funny thing with that is that I went to a Model C school, which is part-government, part-private. Um, it was mostly white and I was one of two colored girls in in primary school. And one of the first things they did once I got to the school was send me to speech and drama lessons, because um really they weren't comfortable with the way I spoke. Um because the colored culture generally, you roll your r's, so I wouldn't be, my name wouldn't be Lorin, it would be Lorrerin. Um and anyway they just got rid of that so they put me in speech and drama and and speech and drama and they they got rid of that. Um. And then my friends growing up and also going to studios because now in a in a in a white area, there there's more opportunities. I went to dance school after school. Um. Whereas my cousins, they went to school in the colored area and then they went home. And they were probably learning how to cook, you know. I only learnt how to cook much later. Um. So a lot of my friends were mixed race and so when it comes to culture, um I really feel like a a mixed pot because I have friends from different cultures, different races. Um. <b>But coloredness and what is colored is is something that's been rolling around in my head. Um, It's a strange one. Um. But ya. I I'm I'm a colored person because that's that's my um, racial line. But I don't put myself in that box. I don't put myself in any box. I'm just, before anything, I'm a human being.</b></p>	
09:17:59	<p>In my day to day relations with um, my colleagues and um, family and and and people, I don't feel, I don't feel like color is a very big thing. But I know it is still a thing because I hear about it and um, you know, people share things on social media and it's it's it's still it's still a thing. Um. You know, we're we're down, we- we- we're in our democracy and it's it's been a while but um, <b>I think there's still a lot of segregation in the minds of the people and so a lot of s- um, separation and resentment because now certain classes get benefits and um. So personally, I don't feel um, I don't feel like color is a thing but I do know that it in the broader aspect of South Africa and South African culture today, it is definitely a thing.</b></p>	<p><b>WS</b> Race</p>

09:19:33	<p>Jeepers. Ooh Mark.</p> <p>No. Color doesn't mean...It's not something that I- I'm fixated on. And I I I I've <b>battled with this so much. Color, gender, what is 'African'...</b> I I I do think, I have thought, you know, should I be thinking about that and I just feel right now, and I am still young. These views might change in a couple years but um. When I create work, it's just experiences and <b>yes, when you see my body on a stage, you are seeing my color and w- w- you know, that I'm female, and it is interesting to see how the piece is read because of the the political body on the stage but I am not fixated on those politics when creating work.</b></p>	<p>C/U</p> <p>Identity Politics</p>
<p>09:21:11</p> <p>09:22:26</p>	<p>Um. I'm I'm not very familiar with um this large number, okay. I'm not very familiar with a large number of white female choreographers. I do know a few. But <b>I do know that there are a large number of of black male choreographers and yes, that is, that is a a discussion. That is that is uh, a debate we we talk about that all the time, we because first of all, in a dance class, there are so many women, you know, far more women than men. Yet the men became the choreographers. One, and yes, a l- a lot, a lot of them are black African.</b> Um. So I do sometimes wonder, I do sometimes wonder where I fit in. Um, as a colored female. And maybe it is, um, hhh- overly optimistic, but I do believe that work will speak for itself. The work will speak for itself and if you continue to make the work, you will get somewhere with it. Um. So I I'm just gonna push on through anyway and there is, <b>there have been talks about trying to balance out the the male to female ratio in South Africa in terms of choreographers.</b> Um, Dance Umbrella last year featured a lot of female choreographers which was really amazing. Um. And ya, we just as females, I've read somewhere that um, okay I might go on here, ne, but I, I'll just say you might, ok. I've read somewhere that, um, perhaps there are more male choreographers because of the attention that might be given to a male in a dance class. Um. Especially in a ballet class. You can feel it. There's like 10 females and then two males and the males will get more attention. So that might, um, impact on on confidence. Um. One. And then what was the other point...Um. Oh.</p>	<p>MS</p> <p>Male Female Choreographers</p> <p>C/U</p>

<p>09:23:47</p> <p>09:24:11</p>	<p>And then another point, um, in that article was that male um dance makers and probably theatre makers, but let's just, we're talking about dance, male dance makers are a bit more direct in going for what they want, you know. They they send the email, they check up on the email, um, and this this was um...Grrr haha okay never mind. So they're more direct, um, males are a lot more, um, direct in going for what they want and females tend to be a bit more um tentative in trying to go for what they want. I'm not sure how true that is, but I did read that, and it it does make some sense to me from some of the choreographers that I know and their experiences in the industry. So personally, it's just about if this what I want then I just need to push and you know, apply for um opportunities and and and put my work out, even if there's no platform for me. Create a platform for myself and put myself out there and and you know, hopefully I get somewhere with it.</p>	<p><b>MS</b></p> <p><b>WS</b></p>
<p>09:25:29</p>	<p><b>A lot of the people that I see on a day- to-day basis um, colleagues, friends, they do feel. They do feel um they do feel the same in that they feel that they are further away from the struggle story than you know, the generation before us. Um that the freedom generation is interested in other things, and I think you can see that in some of the artworks that are being made, um the dance pieces, um dance theatre pieces, performance art pieces. The youth, we're starting to look at other things um, which is really good. But also in the same breath there are still a lot of dance makers um who are making work attached to um that story which is great because we can't all be speaking the same story, we can't all be saying the same things. We can't all be interested in the same things, you know we need friction for movement, um for debate, for discussion. So um I can't I can't give you a figure like it's 50/ 50 but I think there's a pocket of people interested in the era before the transition um into the new democracy, you know, the struggle. And there are a pocket of people who are you know, looking elsewhere.</b></p>	<p><b>WS</b></p> <p>Born Free</p>
<p>09:27:44</p>	<p>Excuse me. Haha. Um alright so. It seems that Julia and I um create work that has very much to do with what we're going through um personally at that stage. We are both in a time where uh we are wanting to seek new experiences um and grow um so to expand ourselves and in both instances,</p>	<p><b>MS</b></p> <p>Childs Play</p>

	whether internally or externally we have been feeling um oppositional forces, so uh restriction. So this piece was about wanting to expand and and grow um..	
	I'd have to discuss that with Julia haha.	

09:28:53	<b>So this piece that we created in the old jail um pertains to wanting to grow and expand yet feeling restricted and having to navigate um within and around forces that don't want us to</b> , for whatever reasons. Uh I think with her, that sort of restriction is coming from more of an internal place and with me from an external place, um so. <b>This notion of restriction is kind of um it comes through in the structure of the old jail itself</b> and the restriction that comes with that. Sorry Mark. I forgot what you asked me.	<b>WS</b> Child's Play (Note that the work is not yet titled.)
09:30:22	Okay okay. Uhm ahem. So over the past couple of weeks I've been in a situation where I have I I have seeked out an opportunity to grow and um I really don't know how to say it without...haha ya. Or if I can just um...Because I don't want to say um like how do I say that you know, uh I don't know how to say it, I just don't know how to put it in words.	<b>MS</b> Child's Play
09:31:20	So personally I was in a situation where I had seeked out this opportunity that would really help me grow, I would be in a situation I would be learning from uhm people who had been in the in- industry and would help me learn about the finer the finer details in in making work, something that I I really feel that I I've needed um. However the professional environment I was working in was not um flexible and so I had to make a decision, um and it's caused me a lot of um...It's it's it's really just ruffled me up a lot. I I've been feeling very frustrated, um wanting to grow and and and feeling like you know, someone's telling me no you can't grow. Or no you can't grow yet. So that's that's the basis for creating this this piece for um that we filmed in the old Jail. Um ya.	<b>MS</b> Child's Play
09:32:24	Um. <b>The professional environment that I've been working in uhm hasn't been uh flexible enough for me to take um an oppportunity that would really help me grow and find the finer details in um dance making you know. Uh something that I really felt in my heart that I needed. Because this is what I want to do with my career, this is what I want to do with my life and I just felt that the restrictions placed upon me were just unfair and I was so frustrated that um it it's been such a big thing for me right now that that's what this</b>	<b>C/U</b> Child's Play

	<b>piece became about.</b>	
09:33:31	<p>Okay um. When a child plays um wait. How can I say it... Um. <b>Children grow through playing</b> um they discover, they learn, um they expand you know, mentally they discover new things through the act of play you know. And they don't, they don't have as many restrictions on them mentally, internally. Um <b>so I think that the way this piece um is is linked to the old jail and everything that's happened there is this idea of escapism and imagination.</b> So going to that place in your mind where you are, uninhibited and you can play and and where there's hope and possibility and and room for growth in other areas because no matter what people do to you. No matter what kind of restrictions they place on you they can never take away what happens inside. What happens inside your mind, in your heart, what you think about, where you go. <b>I think the only freedom we can really have is an internal freedom and that is attached to childhood play and those notions of of being free enough to to discover and grow and I think that's how the two are linked,</b> but I don't really like the way I said that. I think that was very confusing.</p>	<p><b>MS</b> Child's Play</p>
09:36:00	<p>Okay. <b>When a prisoner is locked in a cell for days, months, years um often in a crowded cell because sometimes they would put up to 20 people in one cell and you're limited spatially, completely limited spatially. And you're in a a dark place where that dark place is comes is i- i- it emotionally you're in a dark place too. It's just it's hard i- it's heavy, you suffer. The only way you can travel is through your mind. And no matter what restrictions are placed upon you, you always have your mind, and your your your spirit, where you are spiritually. And mentally. So through that you can escape, you can imagine, explore, grow, there's hope, possibility, freedom and I think that the only true form of freedom is a very internal one.</b> Because we we don't, as much as we have choices today we don't really have a lot of choices. So but we have choice as to what thoughts we feed, what, where we go...What we focus on, and that freedom is what can really create our environment and the the atmosphere that we live in day to day.</p>	<p><b>WS</b> Child's Play Old Gaol Jail Imagination Freedom</p>

09:38:03	<p>Um the idea of what is African is an ongoing discussion, um we often get asked what is African art, or what is African dance art really, and to be honest I'm not sure. But I'm a little bit more sure that international folk are more sure what that is. <b>It seems that there's this preconceived idea as to what is African dance and African contemporary dance, as if Africa is stagnated. As if it hasn't moved on as if it doesn't change.</b> Um I would really love for international audiences to try and clear that away and see dance and the dance that we create as something that stands on its own and not want it to be African, because none of us here really know what that is. And it's a battle for young artists, it's a it's a it's a big discussion at the moment. Um having to. Because if we have to try and make work that we think will sell to an international audience, we're placing restrictions on ourselves that are unnecessary. That's not the point. Um <b>so I think international audiences really need to sit back and and think what do they think African art should look like and why.</b> Ya.</p>	<p><b>MS</b> Africa International</p>
09:40:08	<p>It's such a tough one because I'm literally, I'm always thinking about that. I'm always thinking but then if there's no sort of African element then what makes it different to something created in York you know. Um. Then why, why should people see it. I know. I know but it's just frustrating to think that, you know nobody wants to be told what to do. Nobody wants to feel like they need to do this in order to be seen. People, we should be seen for the work we create, the work should sp- should speak for itself. Um. When we're invited somewhere you know, yes it's this person [?]. It's so and so from South Africa or wherever else in Africa and this is what they do, not. I'm really struggling to explain myself.</p>	<p><b>WS</b> <b>African</b></p>
09:41:26	<p>But in the same breath I fe- <b>I also feel that um young artists and artists in gen shouldn't be trying to make um othered work. They shouldn't be trying to make work that someone from across the oceans will pick up and take. That we shouldn't see that as success.</b> I think as an artist your work should be you know, it should have socio-political relevance. It should, maybe this is a bit idealistic but I really feel that artists should try to do their bit in raising consciousness and specifically in our area for each other. Eh. Not to be seen and uh to say oh well I went here and I went there.</p>	<p><b>MS</b> International</p>

	It's a tough one because the South African contemporary dance profile is very flimsy, most of our great artists are recognized over- internationally more than ah and I'm talking about laymen, normal people in the street wouldn't know you know, these dance artists who have done so well internationally. It's a tough one. It's....But.	
09:42:49	I think in all of that we just as young artists, as as South African artists in gen, we just need to find a balance um because we are in a situation that we are in where our international, <b>our successful dance makers are better known internationally than nationally</b> , um you know so. <b>But at the same time you know, we have to make work for our people and and and renegotiate what success really means um and not sell ourselves out. But it is tough but we mustn't sell ourselves out just for international acclaim.</b> Um. Ya.	<b>MS</b> South Africa Intenational
09:44:03	You know there's a lot of thoughts that are going on. I don't even feel like I should be having this interview right now. You know what I mean? Because most...My...I'm still. Most of these questions uhm I'm still trying to figure out for myself you know and and I'm fully aware that the creative journey is a never ending one. Uhm. <b>So this interview has really just also raised a lot of questions for me. Uhm. There's a lot of things that I I've started but...I think ya maybe with time. I don't know it's just. I really do feel like I have a lot to learn</b> , which is exciting. It is exciting, I still have a lot to learn. But um ya I don't know how to even...	<b>MS</b> creativity
	I am 24 years old.	

Timecode	Nomcebisi	Topic/Comments
17:00:00	Right uh my name is <b>Nomcebisi Moyikwa</b> . N O M C E B I S I the surname is M O Y I K W A.	WS
17:01:55	Uhm uhh I I think in grade...We- in grade five in grade five um I was al- al- always interested in doing extra activities at school, so I did everything I did majorettes, I did traditional dance. I did some ballroom dancing um. And then it was always a thing as like an extra-mural thing and because I I was very expressive and I didn't like sports. So it was the thing that I had to do and so I start- and then in grade 6 I remember my maths teacher he came and he was like there's this lady called Janet Buckland who's who takes modern dance classes a- at B B Zandani and if we are int- interested and me and my	

	<p>group of friends we were interested in doing them. And so we started dancing, with modern dancing it was like a kind of friendship thing where after school we would go down to B B Zandani and would um learn modern dance and it became a thing then I think. Yeah.</p>	
17:02:00	<p>I uh I don't...Ugh um I I think I grew up in a family where everyone like even now everyone trusts me and so it was never...I remember in the beginning my mom was always like. Um there was a point where I I stopped and not only because she didn't trust that this thing was any good for me or it it had any th- any kind of an impact. I just think she was going through a phase in her life where she thought like everyone needed to be in the house at a certain time. And because it started from two, it was like a safety thing where you know if you're not home by five then it becomes a problem. So at some point I think for two weeks I had to stop. And then I had to convince her that no we're just a group of people so were always walking together to the dance and coming back so if there's anything I'm not walking alone so nothing so it'll be fine. And um and I think from then she saw that there was so 'cos I because I'm working very hard so she saw that it's not like something that I'm just doing nje for the fun. Um. So she saw how hard working I was when it came to my dancing um and so I think she trusted that. She trusts that anything iit doesn't matter if it's just washing dishes, anything that if I put my mind to it, she knows that her daughter will just commit and find a way to um to to make it work in in life in general ya.</p>	<b>MS</b>



<p>17:07:06</p>	<p><b>Amongst the different narratives of all the western narratives that came to understanding what a black woman is which was in in not a version of the white woman with the sharp nose, and beautiful and the long hair and to try and find out who this person is. And who this person is in in the now um, ya. And so, a lot. So whatever I make, it's it's about what is happening in the country or in the world and what sort of questions do I have. Specifically as a as my race comes to it, my gender sometimes comes to it.</b> Um but particularly this year I wanted to remove um my race and my my gender and just understand what what is it about me as a human being can can say. In conversation also with other things as well, because you have to bring up my gender and my sexuality. But essentially it was more about my human hood and me as a human being and what what um what what is it that I can do and can I be removed from my social um from my social being and just be a human being. Um. And those were the questions that I I I still have at the moment and</p> <p>I try to, tried to unpack in 'Home' which was my 2016 NAF piece. Ya.</p>	<p>Race Gender WS</p>
<p>17:08:54</p>	<p>Um. Ah. I don't know what Born Free. I don't... Yes. So this is a really different... Ah if I'm concerned. I don't know what Born Free means. Haha. For example in my body I don't know, <b>if you would live in my in a black body I don't know what a Born Free is.</b> So when it comes to that question, um, I wouldn't say, I'm a Born Free and therefore I am less concerned about the you know, history and memory. But again, I wouldn't say that... I am trying to understand the history and the memories um because I wasn't, uh because yes well you know I. I was born in 1990, and you know, we were free in 1994, that's when we got our democracy. Fine, 1994. So I have like four years of understanding not really, that's what. It's a it's a little bit of a, I can't, I wasn't I wasn't there you know. <b>I wasn't I wasn't physically there to understand what was happening um before democracy,</b> and um wha- a before colonialism I wasn't there physically, buhh- but uh. But my skin makes me, you know, it it it it even if I'm now. My skin. If appear into a room, then I then I know, then I feel like I am part of the you know the the people who who understood and experienced Apartheid and the people who understood and experienced colonialism.</p>	<p>MS Born Free</p>

	<p>And that's wh- that's how I can connect the dots. And it happens, because I'm a very spiritual person. And it happens in my body and I ye- and you feel it, and you and you can feel also the the the length of of of a body that's trapped into a struggle. It's trapped into oppression. It's also it's around, it's something that we, it's something that you walk into and you can feel. That's why sometimes people cannot explain. Do you...Do you...When... How was how was I racist? Or how how did I oppress you? How did I offend you? Some some things you can't explain because they're so inher-inherited. And they're inherited in the structures of buildings that existed during Apartheid and during colonialism. And when you walk into those buildings you can feel a certain way if you are black and also mm- and also if you ha-. And also if then if you are black and female. Then there's just more, um um depth into the kind of uh of physical, emotional, spiritual oppression that existed then a- and is still infil- infiltrating now. So I can't take away, um. I can't say I understand fully, completely because I didn't really. I wasn't there with the people Apartheid and what not. But um I have to also understand my, the, have to understand myself with trying to imagine um myself in a in a different in a different world. Um but also speaking back to what was. So those two conversations are gonna to have to collide How do you move forward or are we still thinking back or why do I, in the past. Um. And you're thinking about the future. A future that was meant to be with the people who lived in Apartheid period, um which was not. So there's a little bit of a blurred, uhm blurred lines of what is a what is a future and what is a past [?]. What is present then, what was present then and what is present now, because they're connecting and they're clashing all the time. Ya.</p>	
17:13:30	<p>Um I think. Uhhh. I'm sure there are black uh women that are, there are black women who are making work. And there are. Let me just say there are women that are making work, whether black or white. And there are definitely man that are making work, whether black or white. But for some reason, in here in South Africa, I know more of the men than the than the women. And I'm not sure I'm not sure why that is, because I don't know. I'm not sure why that is but if you are, if you look at, especially in haha....</p>	

<p>17:15:42</p>	<p>Now, if you look at the the main companies that are currently in South Africa. Before there would be a... We need three man and three woman, right? But now there's more... The companies are more becoming males, and two females, or males and one female. So there's always a feature of a female figure, not necessarily. I've nev-. Actually I've never seen like an all female and one man or two man here in South Africa at the moment. So I, I don't know why that is happening per say. Um but there are and I see more, and I see more women actually um taking, take- because I've seen... If you look at the enter entertainment industry, there's so many, when it comes to the arts, there's so many females I f- I find there. When they have to perform for big events, and there's so many female figures there. Not necessarily in the artistic, in the more artistic and the more um. Phew. What would you call this art that we're doing? Haha I don't kn-. There's arts for entertaining sake and there's arts that you know, that there's things being investigated. There are more females there, I don't know what the reason is... But but generally and it's it's, historically as well. Generally, if um <b>if I make if if a female makes a work and it's it's about females and and and....It's generally, you know, it's generally looked over like okay it's just a bunch of females, just talking, um being emotional and talking about how um suppressed they are. And it's the same, it's the same narrative that's given to when a black female or or wh- when a black person is making a work ab- a political, socio-political work... That it's it's it's all about rage, they're angry black people on stage who are talking about their oppression and and and and....There's no other narrative that's given to it and I think also with females when, when you see an all female cast and and or when you see an all female or a female choreographer, making work about who they are per say... Um there is not really that much being said, or that much thinking being said other than where you sympathize or you think okay it's just another black female, or white female talking about um how suppressed they are in the world. Talking about relationship with their husband, talking about... There's not that much thought being put out into it. But then I guess then when it comes to males, I don't know, maybe they've got so much to talk about.</b></p>	<p>Race Gender Women</p>
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17:17:26	<p>Maybe they. Haha maybe...I just. It's just a very stupid argument that's being made. And um you know when it, I've seen when it comes to funding most of the time, um there's so much funding given to males, um especially when it's outside funding, when it comes from the European you know fund you know. Funds when they come, the Germans when they come, <b>most of the time it's you get males that are being given the funds to to make the works. And and not necessarily females.</b></p>	International Women Funding
17:00:00	<p>And also you've g- I think I've pr-. I've done a proposal when I was going to do a femal-. I had a duet which I did with a another young woman, versus like a duet that was done with two males and then the two males duet was chosen then. I don't know what the reasons are but these are the things that we see, this is data, there's evidence to things that are happening. Generally why they happening, why the certain choices people are making, I do- I don't know. Someone can look at them politically, someone can look at the economic, I don't know either, socially. Me personally it's not my line. I don't...Expertise I don't have there. But it is visible, it's...</p>	Continues on File 00015V TC Repeats
17:00:55	<p>I mean look there's...Uh...When It comes to...I think... <b>There are a lot of black female choreographers who are making work that that speak about the world and how the world is. It's like when you say, they usually say black females are straight to the point.</b> They like haha you know, if if if it's a spade it's a spade and it's nothing else right. So there are black females who are making work about the current state of of of the world and they in- they investigate, politically, socially...They investigating the world and what it is and where they, and they position themselves in the world in the works that they make. Right? And and I know a lot of I know...And this is just my general idea. <b>I know a lot of males that I know that are making work...Which is just like a bunch of pointing and flexing and jumping around and making no sense of what is happening</b>...And...Which is fine because I think. It's it's it's that same thing, if a man can flex his muscles, you know. Everyone goes ooh, that's you know they've...Because apparently it's hard work I don't know. Then it's then it's appreciated and so so. And then there's a double standard. It's a matter of... If a well that's ha- that society have.</p>	<p><b>MS</b> Black Women</p> <p>Men</p>

16:03:05	<p>If a woman gets pregnant, it's on the woman because that's where the the the the scene of having sex is visible. It's on the woman. That's where evidence, right? And the man can go along and whatnot because he doesn't have any evidence on him. So the world cannot look at him and say oh you are pregnant because the evidence is not on him. So it's always in the matter of double standards, right. So um. So that's that's that's where it is, <b>there's always a double standard to who's being listened more and who's being uh listened less and the-.</b> And also, when looking at South Africa, the nature of um no one actually wants anyone to tell the truth, right. So if you if you say if you say something that's truthful and you and you and you're asking South Africans or whoever in the world to think about things...And you suggest things that are not okay that needs to be straightened up and this is...<b>You need to talk about sexuality, you need to talk about rape, you need to talk about where women are put in the world, you need to put where man are put in the world.</b> And those are the conversations we need to have then everyone shies you know, shies away from those conversations. But um so, generally men talk about the safe space and they go to um uh talk about their manhood and they feel like oh I'm a man and I understand what's being like being a woman. So this is me crying and understanding what what um what men have done to....So they're always so apologetic and we're sympathizers like oh you think about us...People get trapped into that. That all of a sudden a man cries, all of a sudden oh my god they not that bad da da da versus a woman who's going this is uh shit. So diddle da [?]. So there's a game being played and people are just, they tend to turn a blind eye to it, but it is visible, you know. We say men you are wrong and then men say yes we are wrong. And we're going to make a piece about being wrong and then the society goes oh look they're trying. And then when a women makes a piece about men being wrong, but why you not listening? He tr-. Remember the piece about this person, he was trying so we've moved on now so why you still talking about this thing. So ya. Sorry if I'm making sense just uh.</p>	Women
	Of describing?	
17:05:08	<p>Yes it's just tha- i- it's a lot of things. I don't. <b>I'm not a person who really um pays attention much to my my personal experiences. I always want to juxtapose them to the greater context of the world.</b></p>	C/U Personal

17:06:58	<p>So if this happens to me is it, for ex- f- um. If this happens to me am I the only person experiencing this or are there other people experiencing this? So that it doesn't become, doesn't become so self-indulgent and think I'm the only person suffering from this. And you know therefore then that's what would throw a person because you feel like you in a closed room, no one else is is experiencing the same thing that's happening. So that's why you have to um break away from the single story and move the story. Because there's different narratives that can...And then by finding ten different stories of one, of one aspect then that's when you can find the linkages and possibly find out why this is. Um. And I think that's why, that's why I'm interested so much in the arts...Because um they not only take you to the real life, it goes back to memory, it goes to back to imagining things, it goes back to the dream world so everything can be surreal, it can be abstract, it can be...So all different worlds come together in finding out one thing. So that the story it's more um it's more open and has different layers than having one thing that you know...That everyone grabs on and then no one is thinking really because if we're saying this card is blue and everyone thinks it's blue, it can't be anything else. And therefore you can't find err I don't know. If we see a pink card, then that's why everyone gets so frustrated, because we knew a blue card so why is there a pink card. So I think that's why I always do with my own own personal experiences, that I find other things that might not be the same but are similar. So that we can so we can find out what happens in different worlds and different contexts and that may cause this kind of unsettling feeling in everyone, if if not the same settling feeling [?].</p>	WS
17:07:29	<p>No I never think about haha. I never. I never think. I never say I'm making for these people. Um ya, but I I always know that some people will will not understand certain things and and that's because of them not wanting to know other things. <b>And so yeah for sure if I if for example I make a piece and which I usually do, and I usually use my own language and I use usually if some colleague speaks Zulu or Tswana I'd use that. If a colleague speaks English I use that. I never say okay we're just going to do Xhosa so that we can shut off all the white people. I. If if fo-</b></p>	MS  Language

<p>17:08:52</p>	<p><b>Whatever information I get from the people, is the information that I'm gonna use. Which means that um and and I think it it should be enough if you've got um. So if you're using the body, if you're using text, if you're using visuals, if you're using sound, if you're using music... There's a lot of information you can get from that. You shouldn't worry about one, five Xhosa words if you're really wa- wanting to indulge and have an experience, because <u>that's what I usually want to do in my pieces to, for someone to to be a witness of an experience.</u> So that you're not sitting there as an audience members, you actually indulge and be in the moment. If ha- if hating it comes from you really indulging and actually witnessing something. Then that's perfect. It's like if you see um, if there's an accident happens, someone knocks. There's a car who knocks like a five year old, not everyone is gonna go in and look at it and think oh my god... So someone will move away and say I'm not going to see that, someone a- other person it will remind them of an experience that they've had. So there are different people that are going to perceive something in different ways, which is what theatre should be looked, <b>that's how you should watch theatre, so that you become a witness to something. And not become someone who sits and wants to be entertained</b> because then ai-.... Then there are different that that's why there are different arts. Arts for entertainment, then people you can see people dance around and i- illusion, if you want for for people playing with card magicians, different arts you know for, for a reason. <b>So if you want to come with the art that's gonna shift you or shift your thinking or engage you in a different way then that's the art I wan-. I I try to make every, every, every, every day. And and t- and because it pushes myself and not because um it makes me feel better. It just, it it just uh. It just opens just opens up new um new conversations and new understandings</b> about... Not about myself but how I interact with people and how the audience um see themselves in whether in the world that being made by that producer, or if it's myself then if it's me. Or um. In the design [?] someone once said if he decided to watch and engage with something, that that's something you already you saying something in that moment. And if you decide not to engage with it, then you're saying something in that moment. Um.</b></p>	
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	<p>But that's one thing that I hate when people was like it was beautiful....Okay. He uh. That. That that's a script for me, you're not saying anything as yourself, you're just, you're wri- it's just a theater script where everyone became a script now. That everyone would say it's beautiful, everyone would say it's nice, and then everyone just reads from that script because they don't wanna engage themselves, which then...Why bother you know, come if you don't want to engage yourself in the process.</p>	
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<p>17:29:30</p>	<p>Um things that inform <b>'Home'</b> in my personal experiences. I think...Think having, I think being raised in a in a in a. See. This okay...I think this is this is why I make the work, er and I think that's why I said 'Home' is a work that the beginning of my works. I've done a whole lot but it's the beginning of how I want to work. Because um I remember I did a piece called 'Tender'. And I remember she asked me um what, what are your...What what dissatisfies you in the world, in South Africa...And I didn't know. I was I do- I was confused, what dissatisfies, what dissatisfies me and then I remember. Um uh and then she was interviewing me and then I said something, that when whenever I go from the township. Again it's another word that's problematic. <b>Whenever I come from my home right, which is in the township, which is supposed to be you know, the ghetto, where everyone suffers and everyone is hungry you know. It's dirty whatever whatever. And then I I go to town right, which is supposed to be the opposite, clean, clear whatever.</b> Um obviously my social value changes right, the currency. So when I come from my home the currency is supposed to be uh more right. So I move from for example, for a commodity I move from ten Rands to... I'm supposed to move from ten Rands into three Rands, which is what's happening. I move from being so valuable, to being non-valued here right. That's the transition. And you can see also how the town is structured. That it goes from, non-valuable to valuable, from the township to...And how, that's how people think as well. From not valuable to valued. But that didn't click up until someone says something right? For me I always thought that I moved from from zero to ten. I always thought-. I always performed the the the thing of I need to be valuable here. So I always thought I was a ten here, and less of a ten where I'm from right.</p>	<p><b>WS</b> Nocmbisi1001U C</p> <p>Personal</p>
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17:33:19	<p>Because where I'm from I...My elders are the ten, right. So I value my elders other than myself, I didn't think that I had to value myself at home. Because home is home. I don't have to be so upper and ahh wah, because it's home it's relaxed. And then I thought when I came here and then I have to look valuable. I look.. I have to act the. I have to act that way, I have to um present myself in a certain way, because this is what's valuable here. And therefore um, this is what's I'm gonna present. But not knowing that other people have other perceptions that I was actually less valuable than I value myself right. So there's already a collision. And that's, and then that was what's interesting to me because I wrote a monologue saying that, every. <b>I knew that I had three underwears, one was for school, one was for when I came back from school and one was for when I went to church. Because it happens with my clothing as well, that's how my mom puts it. These. These are the school for church, uh the clothes for for school,</b> when there're socials and what not when they allow us to wear clothes. And these are the clothes for when you have to go and play with other kids. And that's that's how it was structured, in my mind, maybe I was naïve but I don't think. Well people see that as n- naivety but I don't think I was naïve, I, in my. That was. That was. That that was and still is my palace right, because of how how I'm raised right and um. And so I didn't understand, up until someone had to say...Oh no no but oh shame, then I start thinking, oh okay. That's something that's to be ashamed about, to have three different things for three...Because now they starting to think economically, they start to think that okay that's why you have three different things because your mother is trying to spare for this and duh and duh and duh and then that's why...And then things. And then you start feeling anxious because of other ideas that people put into certain things like that. And and and so what I'm trying to say is that then we have the</p>	Personal
17:34:30	<p>American dream right where everyone, the American dream is that. Or the better life if you then is to live in a from six houses, going to have to go to a private school, gonna- one of your parents has to have a car, you know you have to speak in a certain way you know. That's the, that's the advantage. <b>And if you're, if you're a person</b></p>	C/U
17:34:54	<p><b>who does not have any of that then you are disadvantaged.</b> Then it also goes to language.</p>	

17:36:16	<p>This idea of language pinpointing, so if, anything that is um, you you don't have a car, you you live in a township, you know you don't happen to have... You don't, you wear your clothes anytime anywhere it doesn't matter, you know then you are disadvantaged because because you're not the other right. But then that word is mainly used for the poor people, and in South Africa for the black people, right. If for example if you as Mark, you don't know Xhosa, you can't understand Xhosa.... We ca- We won't say you're disadvantaged but you are disadvantaged. You understand what I'm saying? So there's certain languages, and certain um concepts and ideas that are mainly put for certain people, specifically in South Africa black people, and sometimes black females, right? Because it shows how not you know, advantaged they are, and how not fully there they are... And according to whose standards, you know... Then it goes back to history and things like that. And so those are the things that interest me, that how do we redefine.... <b>Because I never saw myself as disadvantaged, I never saw myself as a poor person, I</b></p>	Personal
17:37:14	<p>never because... I knew, I understood the structure that was in my house. And we were happy in my house, up until... Then I. I think I'm more more unhappy now because I know so much of the, this is advantaged, this is disadvantaged and this is.... And then I start questioning how I live and how I do things and how I.... And then it infilstr- infiltrates to my family - how I treat them now because I understand certain standards which are supposed to be. Oh no you're not supposed to eat like that, oh no you're not, oh.... Oh no no no. And then I stand then it's in the disease is in me because now I'm trying to push whatever standard is you know, which is a problem. <b>And so in 'Home' then that's what I was trying to en- I think trying to investigate, this idea because whenever I think of home I think of</b> of when my grandmother would come back from from work and all the things she would come back with, um food. Because she used to work at a private school, DSG, she'd come back with food from there. And we'd come, we'd take the food and we eat and ea-. Nothing's wrong ah what not, up until someone goes oh leftovers. Then it's like... Oh oh hectic okay, you know. But that's what I mostly remember and and I don't remember the you know, inadequacies of of of of of her coming in and out of the house.</p>	WS

<p>17:38:21</p>	<p>I remember the gesture right, of her trying, the the giving of the thing and the the...Being able to wake up at six am in the morning to go work for your for your children and coming back home and still find time to sit around the table and talk to them. And still find time on Saturdays to wake up in the morning and she used to wake me up around three am so we can peel um the skins, we call it the skins out of peanuts and all the action that haha. And I came up with this thing of you gain, <b>you gain power, your own personal power through the things you do every day right?</b> We came back to my mother being a domestic worker that for for for a white person, you you would think that...You're just a domestic worker, this is what you do and it, again it's like a poor position in in... But you don't understand the power of of cleaning for someone whose parents or whose grandparents, and maybe again till now, who sees them as nothing, but you still are able to clean for that person, you still are able to raise that person's children. That for me is not weakness that is power. <b>So that's the power that you do through the things that you do every day, and manage to do them within them the bad, what is perceived as a bad circumstances right. And that's and then that's where the idea of 'Home' came about.</b> That through doing things and if, you know, a body that's not, that ah that boundaries are always put in front of you for you not to step forward. Through, even if you are i- within your boundaries, the boundaries of your house right, but the mere fact that you can still m-...And that something of cleaning something and and making it clean again and <b>something gets dirty and you make it clean again, and that action and that hope and that um persisting and the persistence of keep, of keep doing, of keep doing, of keep doing....It has a value in the human body rather than in the social being, right. The social being - being you are black, you are female, you are...There's so much value in doing things as a human being, right, and that's what. Those are the conversations I had with 'Home'.</b> But you can't just obviously say, I'm just a human being right because obviously of of how the society's structured. But then how does the doing body, doing human body. How does it have a conversation with the social body, and the body that's understood to be black and to be white...How do those two worlds come together right? And that's why I said with the conversation, how does um....</p>	<p>Personal</p> <p>Home</p> <p>C/U</p>
<p>17:40:34</p>		

17:41:00	<p>If nostalgia which is to think back and remember and you know sometimes it makes us feel warm and fuzzy, sometimes it makes us go oh my god I don't want to think about that. How does it have the conversation with how we trying to, how we...How and who we are trying to be or what we imagine ourselves to be. <b>So if nostalgia would have a conversation um with imagination right? Ha-. What would that conversation be? And that's what I was trying to find out with 'Home'</b>. That everyone has an unsettling feeling, and that unsettling feeling is a desire for something. A wanting for something. And I say and I. That something is if you place it in South African context would be what home would be. Not home as a house, but the idea of of of of home or of a of a place if if for now I say home because we don't have a word for it at the moment to categorize it to something else. But I call it home because that's um that's something that everyone um kinda unde- kinda has an idea of. Ya. So. So that's what I was trying, the ideas that I was trying to bring into into 'Home' and this idea of what we call things to be right, so certain things deserve to be said by certain people. Certain languages, certain concepts are made for certain people because of maybe they're black, maybe they're white and why those cannot be juggled into this. <b>Hence the music was mostly a lot of, it was made from the cutting of a cabbage and make and dropping of tins, that when you listen to it something...</b>And then it became for me in my ears, in the beginning it was that. It was just noise of tins and cabbages, but in the end the more I listened to it it it became something else. And I think that's what the message is, the more you see things and that...Close there and you put them in close direction and you you juggle them around, you see them differently all the time. And therefore certain things should not stick to certain people, you know...Um. Being ugly and and dark and poor and should not stuck. Should not be um a language that's used for specific people, you know. <b>If you not being able to hear Xhosa is is is is a disadvantage, then we should call it a disadvantage because it is a disadvantage.</b> Because if were not calling it a disadvantage then we are making it an adv- an advantage right. That it's okay that you can't speak Xhosa because you can speak English, hooray that's nice. Which means that we're adapting to the ontological order of the colonial uh world, which means that we have not moved anywhere else. Yeah.</p>	<p>Home</p> <p>Music</p>
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	That was a lot of talking.	
17:43:55	<p>Audience. Um someone would read. Because I I know for for a more personal standpoint at home, if there was if there is no cabbage as part of our vegetables, then my mother would panic because the meal is not complete. She would go berserk she there is no cabbage, the meal is not complete right. Doesn't matter. She always wanted h wh- the different colors. White... You're going to have to have your oranges, you gonna have to have your greens... So if there's no peas then cabbage needs to be in the point, uh, there's beetroot. All the colors which s-suggest a very healthy meal, uh which could be a metaphor for something else. So there were always possibilities of, maybe it's from an American or no-audience that may say, this is, when I thi-, when I see cabbage this is what I think. Which is what theater does, it wants you to take your own narrative as well and expand on the narrative that I have suggested in 'Home'. So that when you can say when you, when you, when I saw the cabbage I just thought when I went to I don't know, to the countryside and I saw and da da da... And that's with the narrative and then it reminded of me... And then I'll like then... There you go. It doesn't have to be one story, it can be.... That's why we share. So that the on-, my story can um inspire someone else, can inspire someone else, can make someone else think about something, can else, can make someone else think of something.... If we had the funding then we would bring all those people together, and bring all those different stories about this one idea and say this is what came out of it, but that's not the thing. But at least it can spark roots of things, from different people. I think that's why eh uhm people compose music and that's why people write stories as well. I don't think. I don't see why it's different for theater that we can't do the same and can't get inspired by it.</p>	WS
17:44:19	<p>Uh er that's very str-. So okay. So the use of the cabbage in the in the piece. Um. Oh so so firstly though, 'cos usually I just want things that will not fit into. So have you ever seen a cabbage in the? You know what I mean. Usually. He- Usually you, you see the normal things the chairs, um the the tables, you know. The the. And then a cigarette became a thing on stage, you know, and then everyone was smoking or whatever.</p>	WS Nocembisi 00005L3

	<p>And then being naked was the new thing because to show vulnerability apparently you have to be naked. So there's so many phases in theater where people use different things to say different things right? And the cabbage was my thing of saying, maybe let's use a cabbage. Why not use a cabbage. One would read it like that. Okay. Some so- pe-some someone who doesn't put wanna put any symbolic thing to it. Right. So I'm just giving an audience things you can actually look and read. It's the same as having a chair, why would you not have a chair. Okay one thing. Sec- okay, secondly would be if you use it symbolically, a cabbage is a is a vegetable and we're talking about home right? Let's bring a vegetable at home that is that is more greener, the grass is more greener...Okay. Or um. Let's let's have a a uhm a round object that can say that can um bring along this idea of evolvment, that can bring along this of something, that if you push it it moves in a circular and when it moves it moves right. If you were put a cabbage on a downslope it would, it can keep moving down down down down down, which suggests this idea of something that's not ending, that keeps going. Which in the same that's round, that it keeps going, there's no end point which, if you cut a cobbage, cabbage inside there's different layers in it. You keep peeling, you keep peeling, you keep peeling, you keep peeling. Also in in inside with- um without the peeling, if you look at it, if you cut it in half. It has it has patterns in it, if you look at a cabbage right. And we're taking about home. Something that has jo- something that has a point of, um so you would give someone a direction... You'd say walk down, around, turn right and turn left, we suggest this idea of moving and moving right? I'm just saying okay. And then um for a South African author-.</p>	
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17:46:42	<p>I I think I think if you were shocked then you probably um shocked for. Shocked is a I don't think the good word to, but it's fine...I think...Then it means that you still see. For me if I would be shocked when I when I see um a black for example, KG barking. Then I would question why I am shocked, that would be the first thing that I ask myself. This is what I. I</p> <p>I sit down, I always go I I sit down, after my rehearsal I go and I think about the choices that I have made because we are forced to think about the choices that we make.</p>	<p><b>MS</b></p> <p>Home</p>
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<p>17:48:07</p>	<p>Especially in a context where certain bodies are have different, or have certain narratives right. But like I said, the all, i- it shouldn't be the only way um um correcting shouldn't be the only way we uh change the narrative. So if we are constantly as black people, going to put the black man in a suit all the time so that the white man and female can get used to a black man in a suit, for them to understand that they are not an animal. Then that's the problem. Yeah, <b>so if a white man can bark on stage, and can wear a suit on stage, and can be a naked on stage and people can make distinctions and still see them as a man. Then why can't the same thing happen with a black man?</b> So if our lives as black people are going to be personal assistants to white people so that we can correct all the time, then it's gonna be a constant problem right? I knew when I made that decision that I'm making a black man cough, and in my mind I was like change it. But why. <b>Why can't I have a black man bark on stage? So that so that the white man doesn't go back to what he was thinking? Why should I correct you all the time so that no, he's not he's a man. Doesn't the fact that that he's wearing clothes, and he still has eyes and still you know, signal that he hasn't transformed as yet to be a dog? Right?</b> And also how I framed it in the world as well. No one responded and have said 'tsek with if [?] in a South African context when you see a dog you say 'tsek. No one responded and said 'Tsek to make it a real dog. And no one ran away from the dog, to make it seem like a uh an angry and a very aggressive and a very ugly. The. Usually you, if a bo- dog barks you run away from it. No one ran away from it, right. Instead we walked towards the dog. The dog it's point, the dog fed me, his thumb ,which suggests nourishing right. The dog I brought, like since, you can, I even questioned you as a white as a white person has said if he's a dog why is he able to be um to to give affection to a human being right. Why is a dog...Uh uh. Why can it stand up on its two feet eventually at the end of end of the piece? <b>So that you can see the- different worlds coming in together. And it's not realism. It was not realism, it is a physical work.</b></p> <p>Uh. It won't make sense if it was realism then all of a sudden there is a black man who is a dog barking, then then even me as a black female who's made a black man</p>	<p>Race</p>
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17:50:57	<p>a dog in her in her piece would go, no that is wrong. Because of how you framed it right. Yeah so there are three different arguments. Firstly, artistically two different worlds. The the. How 'Home' ran, it ran in a very surreal world right. Which was not representing him, representing a dog. He was representing danger, we could find it. An- He could be a storm for for and go gqom gqom, but it just didn't work well. And secondly, <b>we cannot be personal assistants of the white eye. How it sees things. We cannot be correcting all the time and saying no you shouldn't see it like this, you shouldn't see it like this. And if it means that our job as artists all the time is to make work that is a manual to whiteness and white thinking, then we're not gonna move forward with ourselves as well. It means that every day we're going to be reliving um apartheid and colonialism.</b> Because every day we go back home and if if you think as an artist because you go down and and structure things, so if you. All the time so. If I would go and say how do I make it not, not the white man to see it like this, okay let me go this and this and this. Then you are, then it's not a nice feeling right?</p> <p>So um so that's ya.</p>	apartheid
17:55:44	<p>Oh um I don't think. Aha. I don't think there's anything um that's left, that's being left out. I just ya, I just think in its not it's not even like in an American audience only American audiences that don't necessarily uh get the, you know, black and white situation. Even South Africans and there are so many South Africans that still don't get it, and it comes with what Fanon talked about the cognitive dissonance. That's this idea that you- you're stuck to an idea, you see this idea and you're stuck to it. And you still get different um you know, you still convince yourself in different, a hundred different ways that this is what it is. And. So I think yes it's just a general idea and I don't know. Um if if you are, I would say if you come across a a piece that um. I always say there's a difference between um, you know, understanding, understanding how different, different people's lives and different people's ideas um than if you if you would actually, if you listen and say....<b>There's always this thing that, white people it's your time to shut up and black people talk. And I say white people, don't shut up. Talk.</b></p>	<p><b>WS</b></p> <p>Race</p>

	<p><b>And black people, it's time for you that, talk as well, let's talk at the same time right.</b> So that no one is saying okay because that's why white people shut up it's like...Oh now we have to listen to the black people's stories and you know shut up and...I'm saying if you are p- want. If you have a problem, and you want to be problematic as a white person, say something. So that I can say no you are being problematic, so let's not. <b>Let's not um run away from the collisions of a different worlds that don't necessarily understand each other. Because if you keep quiet, then you still have your those same ideas and you live in them for 50 years in your head because you are afraid to voice them out.</b> Um because if you say something and a black person happens to say no you're wrong, they might say it it loudly and you might think they are angry, which is what's usually the case but...Which they not, they're just saying you're wrong. So I'm just, in general, like collisions are there, I s- I s- I say also in in the making of my work that if...There are two different worlds, if you, someone happens to touch you and that's not your desire, and your desire is to run away...Don't be afraid to run away because in the running away there's another conversation that's gonna spark something out of it...So that we're not stuck into one thing, that's happening the same time. It's it's what, um I think what it's Boudoir [?] sai- talks about. This idea of even- event, that people come together and there's an event that happens, and there's a collision. <b>After the collision, there's there's something that sparks out of it that's going to create another conversation.</b> And obviously you know, dialectics are a never ending thing, we always live in a you know, knocking out, which is a good thing because it means that we're always finding things about other things...Which is, ya, I don't know what I'm saying. But. Ya.</p>	
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Timecode	A1-003 July 02 Maqoma 000155	Topic/Comments
04:00:43	Yeah. Uh <b>Gregory Maqoma.</b> G R E G O R Y Surname Maqoma M A Q O M A	
	Um my personal background really starts with me wanting, or having an affection to want to be a performer. And this really happened when I was a teenager, <b>I think I was 13 13 years old and I was exposed to migrant workers who were...Who lived quite close to a hostel where I lived with my parents, in Orlando East in</b>	<b>WS</b> Personal

04:02:30	<p><b>Soweto. And I think for me it was the beginning of an affection and an empathy towards traditional forms and I wanted to...I I was amazed [?] by the energy of the migrant workers, in terms of their own tradition and expression of culture and that for me was kind of like a starting point.</b> And at home I was exposed to um pop culture through the medium of television. And I saw Michael Jackson for the first time as a black person um who really moved um the world in terms of his own um interpretation of music and dance, and that for me created a sense of a possibility and looking <b>at the time that in South Africa we were still under Apartheid...And it was for me to kind of like how do I break this norm? How do I take my own disadvantages and turn them into advantages? So this was a window of opportunity to see through others that it was possible to use culture and tradition as a weapon to change my own circumstances.</b></p>	Apartheid
04:02:57	<p>Uh I'd say you know, getting access to training was pretty much difficult in in in South Africa because to take dance as a profession was unknown during my time, and um it was really in the 80s that time. And and <b>we were still very much under Apartheid and under Bantu education and so um to dream of being a professional dancer and to to take dance as a profession, wasn't heard of.</b> And so for me it was um again, you know taking a a personal journey in terms of what was inspiring me at the time...Which was um the migrant workers I mentioned plus also what I was seeing on television screen, and that became my immediate um um um kind of like reference to what dance is. And and uh <b>I will say you know in the beginning it was very much self-taught. I was not even aware that I was dealing with choreography when I was fusing these a- aesthetics. Taking what I was seeing from the traditional forms and fusing that with the pop culture.</b></p> <p>Um. I I wasn't kn- <b>I didn't know what I was doing but it was kind of like um something that felt organic for me to be doing. And it was only later on that I've learned about choreography, that already I was creating an aesthetic.</b> Uh and when I started training, formal training at Moving Into Dance, which is a school that's based in Johannesburg um in 1990. In 1990 actually yes. And um, and that was my exposure to kind of like the technique of dance and all other fancy words</p>	<p><b>MS</b> Personal  Apartheid          Creativity</p>

	<p>that were used like choreography, like you know um, developing um um forms and and really putting all these um dance forms into kind of like naming them and and boxing them and creating kind of like a package of some sort. So um I think part of my work, even today is about breaking those um those those packages. And because I feel that my work still carries very much um the very beginning, the essence and the seed that was planted by others, through me observing their forms and cultures and so it be- it's still very much there....The the seed that I, of reference that I still use today.</p>	
<p>04:05:40</p>	<p>Well I've I <b>I strongly believe that dance can can break cultural barriers, and I look at how myself as a teenager and being 13 years old, how I was influenced by other cultures in terms of creating an aesthetic and a form which was, or is seen as kind of new because I also call it a cocktail. It's a cocktail that still leaves you sober, you know you don't you don't get uh in-intoxicated it from it but it does move your your emotions.</b> It g- gets you drawn into questioning identity, into questioning also history. But also at a same time it does speak to to how we can as um as a nation to start with, but as a continent can be able to start uhm borrowing from each other and allowing our cultures to influence each other in terms of um communicating to the rest of the world. But I think the most important thing for me, it's about the ability of what <b>dance can</b> be. Um and what it can do in order to allow that possibility of cultures to collide, for cultures to work together and sometimes not agree but still it it gives that opportunity for for for cultures to to merge and and and to have and to <b>create something out of um our separate uh inheritances and um our own traditions.</b></p>	<p>C/U Creativity</p>

04:07:36	<p>My <b>my personal work makes a huge reference to to memory and um and history plays a huge rule</b> in how I interpret my own um development as a citizen of course South Africa, but also I see myself as a citizen of the world, but I cannot separate also my history from that. Um because primarily my history also becomes a foundation or a starting point or a reference that I can create a familiar path or I can fall into some form of comfort. Because I am so familiar with that in order for me to start having an interest in other issues or global issues that are still affecting us globally and not just looking um with a a microscope um in in in our, in my own culture and tradition and my own history. But how my own history can influence also the rest of the world. It's critical, I think it's important in how I I I formulate um stories and um I'm I'm interested as well in in how I can retell or repackage those stories in order to forge or communicate uh with the rest of the world.</p>	<p><b>WS</b> History Memory</p>
04:09:46	<p>Absolutely. Um I mean recently I just created or in fact revisited an old work which uh, it was actually a work that was part of my 2002 Standard Bank Young Artist for Dance and it premiered here in Grahamstown at the National Arts Festival. And that work was looking at the 1976 Youth Uprising and this year in 2016 I made reference or looked back into that work because the year is celebrating um the 40<sup>th</sup> anniversary of of June 16. This was really when the youth of the country took took it upon themselves to say you know, enough is enough and we want to create a change in in our education system. Uh we want to eradicate all kinds of regimes that were enforcing us to um or were enforcing the rules of Apartheid. And it was important for for the youth at the time to kind of like stand up for what they believed in and I believed as well through dance I can reenact that energy and and and bring back also the question of what has changed today. Looking at the youth of today and how can the youth of today empower themselves by again taking steps and and being bold even though um circumstances are different. But how can they create a change that is um for me sustainable in terms of um allowing our eradication of all um inconsistencies that we are experiencing in our political um development in our country. And it's it's important for for me to kind of like revisit those works even though the context is different but um I think the theme remains the same.</p>	<p><b>MS</b></p>

	It's about eradicating injustices. And and for me I I still kind of like it's a it's a good reference for me because um um <b>it's a work um that speaks to that kind of injustice that happened then in 1976, but also covers the injustices that are happening today. And the title of the work is 'Rhythm Colour'</b> .	Rhythm Colour' (DVD? Not available?)
04:12:35	Well I have a sense of of what to place because no um um documented history does tell us, oral history does tell us. But I think important as well... <b>I still have um a memory of my own childhood when I was 5 or 6 years old, of I can still smell you know, the teargas...I can still see um the um uh the chaos that was happening around me. Um. So that is very much uh part of my being and part of my memory, and in the 80s as well when I was in high school in Soweto....We had to, you know, during the state of emergency we were learning with um a white man holding a gun by the door...Just making sure that uh we don't cause any trouble. And those for me are are are very much images that are disturbing and they continue to kind of like um live with me and I want to reflect on those. And. But I also ask so many questions around that. Why was the situation the way it was?....And and I try to answer that through my work.</b>	C/U  Personal Apartheid
	The Bornfrees...Haha.	
04:13:58	Uh <b>I think you know, the what we refer to as the Bornfree is the generation that's born after the Nelson Mandela um or after Nelson Mandela was released and after Apartheid, um is a generation that is um obviously not so fully aware of um the legacy of Apartheid.</b> And I think it's a generation that is also riding on um what the government of today is kind of like making it possible for for them to achieve...In a very short period of time, what was impossible to achieve um during Apartheid, but also important is the fact that um the voices of the youth is missing today in terms of leadership in terms of forcing uh change, in terms of influencing change. And that is for me a critical point in how we can get our young people reenergized again to look at their own circumstances today and also to create some form of leadership and to be inspired by by by the circumstances and and wanting to change their own circumstances.	WS Born Frees  Apartheid
04:15:02		MS

04:15:38	<p>Um I think you know when we when we're making reference to artists, because artists are always, especially <b>in when you are creating within a situation that is about you, about your identity, you are somehow forced to look deeper and to search for meaning.</b> And to s-. Because we're all asking several questions, and <b>the younger generation might be asking you know um um questions that are about themselves and how do they fit in- into the whole picture and um and that might not have um the answer might not have or or respond to the references of Apartheid or the legacy of it.</b> But they might be looking at how they can or out of the the picture of what the regime has created or what the the new leadership is almost creating, as al- for me it's almost like a fantasy of living. A fantasy of the untouchable, the fantasy of what we cannot define in terms of um change um it's a fantasy that lives because we we thinking that um life is supposed to be that way. Because our leadership unfortunately is leading in that fashion, that um everything is easy. But it's not.</p>	<p>C/U</p> <p>Creativity Identity</p> <p>Born Free</p> <p>Apartheid</p>
04:17:31	<p>Well when I when I refer to the untouchables is is um you know, the demise of uh of of Apartheid left a very huge gap um in terms of the social um um um imbalances. They are already very apparent in in our our living today. You look in terms of the poverty lines. Um. We live in um extremes situations um and those for me is when I'm talking about the untouchable is how can we then create a sense of something that is so real... That the youth of today can have a fundamental and a significant um platform where they can say this exists, this is something that we can touch um and in its in its existence we can or we have to change its um its way, its outlook. We have to change the way we make references to to poverty. Um. We have to make a change that is talking to um a new generation. It's a change that needs to speak to the future of of the country. So it needs for me, to be tangible, it needs to be touchable.</p>	<p>Very C/U</p>

04:19:37	<p>Ya ya. I- i- it's a complex question but I think you know to simplify it is that uh <b>I don't bring answers in my work. I, I'm not saying this is right or wrong I'm just highlighting um and responding to my own circumstances and responding to the now but also taking history into account and and for me it will always be important to to make references to the past in dealing with the now, because you can't fully erase that.</b> And also in the context of of tensions that exists between modernity and tradition um and identity uh plays an important role in us trying to to define who we are uhm as as we live in this modern context. Uhm. <b>We always have to make reference also from from where we come from and our traditions and and customs. Um those become part of me trying to navigate my own way into um telling the future or or responding to the now in taking us forward.</b></p>	<p><b>WS</b> Creativity History Tradition Identity</p>
04:21:32	<p>Ya um the ideas that inspired uh <b>'Beautiful me' was also my interest with the other. Interested. I was always interested in other traditions and forms,</b> hence um in 'Beautiful me' I invited three artists who, of my generation. Um Akram Khan who is based in the UK, um Faustin Linyekula who is from the Congo and um Vincent Mantsoe who is a South African is now living in France. And I was interested in their language of of dance but also in their own philosophy around or behind the dance they're making. And what has transpired was that um there's so much that was common between us but also so much that was different. And what was different was actually defined within the aesthetics of our works...How we how we approached uh movement and and how we kind of like brought our own cultures and traditions into the form. But also what was very common was that from all of- all four of us were making reference to to culture and to tradition, and that became very, something that is strong in in in our works. <b>Um and ya I'm interested also in terms of you know um ...Does culture define or tradition...Does it define one or does one um define themselves within how they respond to their culture and tradition. And and for me there's a little bit of both...And um and um in how in how I define myself because I still feel that tradition and culture is important,</b> um reference to it is important but also feel I am not a sole representative of a particular culture because cultures evolve.</p>	<p><b>MS</b>  Beautiful Me  Tradition Collaboration</p>



	<p><b>ultimately create a work that was going to um uh first and foremost highlight the tradition and the culture of the Xhosa people but also to to kind of like uh bring up his name again. And and this was a man that was imprisoned twice on Robben Island and when we speak of Robben Island we we talk of Nelson Mandela's um and the political struggles of the 20<sup>th</sup> 20<sup>th</sup> century....And we forget that there are people that who have fought the struggle before them, and for me it was important to highlight that point as well.</b></p>	
04:28:45	<p>Yeah absolutely. I mean uh for me it was important to bring the work to the Eastern Cape and when we brought it in in 2013 at the National Arts Festival, it was for that particular reason that I came or saw this as an opportunity to bring it home. Because this is the land that uh the chief, who is the subject in the matter, um this was er er a renowned Xhosa leader, was known within the region. And it was important for my family to experience the work and the people that I've made research with or those who helped me in terms of oral history, to also experience it. But also fr- from the family point of view it was also um um giving them pride, the moment of of of them walking out of the theater being extremely proud of who they are and uhm what they have achieved through me as well. You know, through me as well, through my own um interest in terms of um of diving into this subject matter... Which is obviously you know, um um um makes us all proud as as as as a nation.</p>	<p><b>WS</b> Tradition</p>
04:30:30	<p>Uh well you know as we <b>know the arts are not easy in any in any sphere, um um especially when your family are uhm I'm I'm the first, uh first born in my in my in my family and of course then there's a sense of responsibility that is placed on your shoulders as the elder in, as as a brother as someone who is seen to be taking you know the family forward and taking them out of the poverty lines. So education becomes an important part of that uhm but a lot of us, or a lot of our parents don't see the arts as part of that education that can also um take us out of those um um circumstances. So it was very difficult for me in the beginning to convince my own family to do that.</b> Um. Even my own schoolteachers were not convinced at all, uh my own community uh was also not very convinced in the very beginning. So I had to to break those kind of barriers, and to work even harder in order to be successful and and failure was not an option. Um.</p>	<p><b>C/U</b> Personal  Family</p>

	<p><b>My parents wanted me to be a medical doctor</b> because in the family as well my grandmother she, she was a medical doctor and um we have that history of um educated people, doctors, lawyers, teachers. <b>And so for me to be an artist was unheard of in, within the family. And to take that as a profession was unheard of. So I had to, kind of like um ya, do the extraordinary and and be extremely successful at it in order for for me to be accepted.</b> And today because I am seen as um one who is, probably you know, within the family, or the entire family of of of Maqoma as one who is leading and taking the name forward through dance. Um it's a it's a different uh ball game and and I'm I'm more respected than I was. Uh. I'm probably even more respected even if I was a doctor.</p>	
04:33:00	<p>I think so. It's a it's a it's bringing ambition, it's also taking the risk. Um and for me it was important to be able to uh to calculate the risk and to still say to myself, I needed to finish my school. <b>I needed to um to go into it with a with a knowledge that there is absolutely no failure but I have to come up with strategies in order for me to make sure that I, what I was entering myself into was sustainable.</b> Uhm hence I created Vuyani Dance Theatre as a company that was going to um be my playground, where I can be able to create with others a sustainable legacy.</p>	<p><b>MS</b> Personal</p>
04:34:13	<p>Ya. It it is very unique um <b>if you're looking at you know, um our situation in the country that not so many people are still open to the idea of um homosexuality as part of a system, as part of a community or um as even if you know to the extent of accepting them as human beings, as accepting them as same as uh anybody and as capable and they can take leadership in every level. And in in most cases be even better at it, uh because they also understand the the suffering that goes with it, the suffering that one has to....The isolation that even your own family um tends to to to drive you into and um and because one has experienced that they have a a better understanding and the empathy towards other injustices and they want, they are....They lead towards um a changing perceptions and changing the way um um people look at homosexuality.</b></p>	<p><b>C/U</b> Identity Gay Family</p>

	<p><b>And being black, being a dancer on its own, is an ex-</b>  <b>becomes an exotic um um a where [?] especially where</b>  <b>it is looked from the outside. And if you're looking in</b>  <b>terms of you know the, how Europeans will look at a</b>  <b>black, male dancer. It's about now attaching that</b>  <b>exoticism in it, um and more when you are, even a a</b>  <b>homosexual, and you dealing with those kind of issues.</b>      It becomes even more um um you know, kind of like um      um I'm dealing with the expected. <b>But for me it it the</b>  <b>the issues are deeper than that. Because um it's not</b>  <b>only um talking about homosexuality, it's talking</b>  <b>about injustice in in in the world and how all of us as</b>  <b>human beings, we need to accept each other. Hence</b>  <b>my my my idea about breaking barriers within the</b>  <b>traditional forms is important because ultimately I'm</b>  <b>also dealing with a fact of acceptance. Um let's accept</b>  <b>each other as we are.</b></p>	<p>Black Chocolate</p> <p>Audio buzz at          "issues."</p> <p>Creativity</p>
<p>04:37:35</p>	<p><b>Well I think you know there are similarities within um</b>  <b>our American um counterparts in terms of dance to</b>  <b>African dancers and makers because ultimately we all</b>  <b>come from, you know, from this continent and we</b>  <b>share a very common painful history. Um they share a</b>  <b>a painful history of slavery. Se share a painful history</b>  <b>of colonialism and those um histories makes us to be</b>  <b>um common in in terms of our approach to how we</b>  <b>look at dance and how we make dance, because for us</b>  <b>it's not only about celebrating um the achievement of</b>  <b>an individual. But it's about um acknowledging the</b>  <b>past, that painful history.</b> And um allow those who have      suffered the most to actually be remembered in a way that      we best can and and we create obviously as individuals      um our um um out of our own attachments to      those...Because some people might have suffered      through their own families, through their ancestors and      they can trace that suffering and they ca- and they want to      respond. Um Alvin Ailey for instance, you know you      look at the earlier works of Alvin Ailey they were very      much talking about you know, references to to slavery,      references to to the suffering of black people in in      America...And and also talking about, and making      references to Africa and colonial history as well. So um      it's very much common and and I think um yes, and you      look today as well in terms of what the new generation of      us as um black Africans who live in Africa and um black      Americans who live in Africa, uh who live in America...</p>	<p>MS</p> <p>America</p> <p>History</p>

	Is the fact that today the issues are about acceptance, uh the issues are about tolerance and and you see it also in both continents.	
04:40:17	I think you know one thing that I can add is that uh when I make work it's it's not to to try and make work that is about Africa, or that is about South Africa. I'm trying to make work that is talking to um the world as it is um and making me also a citizen of the world. In order for people as they view the work they can also trace part of them, good or bad.	MS Creativity
04:40:58	<i>Filming of hands.</i>	Hand
04:42:09	Discussion of Themba	C/U Disabilty
04:43:14	I'm uh yeah finding the balance of course it's not something that I I even want to think about. How do I create a balance in terms of uh me being accepted as a global citizen. I think for a fact that already the work that I'm creating, it's not particularly saying that I am creating this work um in response to the the global uh market...But also <b>I'm I'm I'm very much aware that I'm creating the work with a particular subject that needs to or addresses my own fellow South Africans or Africans. So it's about really creating a work that speaks or or that responds to a to my own um um circumstances, but the treatment of that, um how I look in terms of my co-creators, um the the aesthetic that I bring into it...For me it has to speak to a global um um standard</b> um and and I'm very much particular in terms of who I choose in terms of um co- as my co-creators, in in the work... <b>Because for me it's important to speak to that level of uh of intelligence and innovation even though the subject matter is very much particular within the context of of my country and my continent.</b>	C/U Creativity South Africa International
04:45:13	Yeah. Yho haha that's, that's very broad. Wow um. Sure how do I answer this one. But you know, I think a simple answer would be by staying true. I try by all means to be true to to my form. Um to be true to to um to my initial concept, to my initial idea and also to remain true to what we call maybe a formula I don't know. Um. <b>Because what for me in terms of a formula that I've created is obviously a formula that says um break all the rules. Um um and that has worked for me</b> in terms of um not following a script, um um even when I work with others in in terms of me being, adding to their production is	MS Creativity

	<p>I always challenge um those co-creators to say you know, how do you replace 10 pages by creating movement. So it's it's it's a game, I'm <b>I'm allowing the the intuition to take over. I never plan or over plan on the production so a lot of my work develops within the space so I never work separately it's always within the space,</b> with the musicians and everybody has to be there in the space with me... From the time I start a production, from lighting to sets, to costumes, everybody becomes part of the development of the work. And that for me it's about allowing the synergies within the room to influence each other in order for us to stay true true to the forms so that it's not separate entities, but it's developed organically.</p>	Creativity
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04:47:30	<p>Uh I I have made um a site-specific work, um um I've worked in museums... I have a strong relationship with Apartheid museum which is based in the south of Johannesburg and there I I usually use the the museum content as a backdrop, as um informing you know what happens. And it's a beautiful um um time because then it takes away your own um intuition as a as a choreographer, but <b>you a you allow what's... The influence of the space, the influence of the sound, the influence of the visuals around you to kind of like dictate what's going to happen next. So it's really I I love, it gives such an artistic freedom to work also on site-specific, because it's about for me responding to the space and allowing the space to influence whatever that's going to come out.</b></p>	<b>WS</b>  site-specific
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04:48:50	<p>Well actually it's also it's also 'Rhythm Colour' because we take it in different forms. <b>You know there's a stage production of 'Rhythm Colour' and there's also a a site-specific, at the Apartheid museum. Because the content is already there as a backdrop and it it the historical, political content is already there, so we're responding to that as as the work proceeds. And we take also, um um, the audiences travel within the space with us.</b> So it also allows people who have never been actually, in a museum um that window to look at a museum and and and as a living space. <b>And it allows also the visuals and the archived material to come alive through the dance.</b></p>	<b>C/U</b> site-specific Rhythm Colour
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Timecode	A11-0008 Mzo01621998	Topic/Comments
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	Ah...My name is uh <b>Mzo Gasa</b> . M Z O and Surname G A S A	
15:00:36	Uhm Uhm I used to be a football player and um there was um a neighbor of mine called Stutu Zobile [?] who was um with the famous movie called Sarafina! Um working with the legend Mbongeni Ngema um in KZN. Um eh one day he took me to um to the playhouse to go and watch a a a dance piece, uh which was performed by the playhouse company. And um from there I just fell in love with dance. <b>But as we were growing up we were actually, we were dancing to the music of Michael Jackson and uh we had a a a a group in the township</b> and ya. And he introduced me to these people uh Vusabantu Ngema who used to teach classes uh um for outreach at the playhouse um and Boyzie Cekwana and so that's where it began. Eh.	<b>WS</b> Personal
15:01:37	Oh I was very young. I was very young. I was at the around the age of 14, 15 if I can remember clearly. Um and we used to um attend classes every Saturdays um uh every Saturdays from two uh till five.	<b>MS</b>
15:02:04	At that time I was taught um, actually it was, one class uhh was from 10 to 12 and the other one was two till five. So the one that was in the morning was more of a contemporary dance, taught by Boyzie Cekwana, and uh the other one was very African. It was African dance, taught by a Professor. No. Actually he's not a professor he's a doctor. Doctor Vusabantu Ngema.	<b>Wider MS</b>
15:02:42	Mmmm. Umm I I come from a very very um okay. <b>I was born in a tent. Uh uh it's called the the the the place where I come from it's called eMaThendeni [?] which means the tent.</b> And even today, it's no more the tent it's it's beautiful houses but it's still called the tent because uh that's where it began. So uh every time when people ask me this question I always say <b>I I was born in a tent, grew up in a shack, now I live in a in a beautiful house. The township um where I grew up it was f- it was full of violence. It was um, during the times of Apartheid</b> Regime where you uhm uhm people managed to divide people, um you know there were two political parties that were...Were were fighting uhm uh it was black on black violence. <b>Uh I remember the young age having to sleep at the bus station, um it was it was tough.</b>  It was tough but um you know, um our parents and uh the people from the township made it, uh it wasn't easy but	<b>WS</b> Personal  Apartheid  See 15:31:47

	they tried their best to make it easy for us as the young ones as we grow up. <b>But ya, it was uh it was quite difficult.</b>	
15:04:11	Oh um I was born in KZN, Kwa-Zulu Natal, um uh Inanda uh Newtown C is um a township in North of Durban. Um uh I only moved uh to Cape Town in 2000 and 2006. So I grew up in the township I'm talking about is in KZN.	MS
	Yes, in Durban.	
15:04:49	Uhm I I you you you know um <b>when I used to go to class, that way I felt at peace. That way everything else just disappeared and I just, you just express yourself you just have fun. Um I I remember that my my parents didn't approve of it you know.</b> It it it became um a a a problem at home but you know, my mother was very supportive, my neighbors were very supportive. You know um um the only time my father came to terms with it to say okay, it's alright, it's fine, it's working.... Was when I started getting paid. Um but otherwise um um at the age of of of 17 I I I decided that that's what I wanted to do. And um the rest is history.	WS
15:05:50	Um uh <b>the company is called Sibonelo Dance Project</b> um and uh uh I'm also the teacher. Um uh I work for Western Cape Department of Education. Um there was a time where um where I stopped working for the department for the year and um my students uh that I used to teach came to me and said Mr Gasa we miss you. There must be something... You must do something.... So I introduced after school classes, so they would do their curriculum stuff then I will come in after school then I will, I will teach them uh uh uh a a a two hour class. And from there I just decided you know what, this is the way of giving back to my people because um eh if I look at my journey uh from Durban to England for five years and then coming back to Cape Town, <b>I needed to give back to my people.</b> And um on top of that, the reason why I created this company is because of the experiences that I had, um uh uh travelling around and um the the the the the positivity of of being in a dance company and the negativity of being in a dance company... What is it that they teach you. And what is it that they don't teach you.	MS Sibonelo Dance Project
15:05:52		Personal
	<b>So my company was created um um er er um um to actually help my people from dis- from disadvantaged</b>	MS



<p>15:11:23</p> <p>15:11:51</p> <p>15:12:11</p>	<p>'Firebird,' he was in my piece, 'Firebird' is going to pay him more money I said to him go, go and do 'Firebird'. We'll we'll carry on with the piece so so so so so it's a therapy in that way they they they...It's not it's not me as as a leader who says you're doing this and you're doing that. They know that class starts at nine, they there at nine. If I'm not there at nine, they start class. Um. They know that um that it is important for them to to to to be to to to live good lives, they need to take care of themselves, so there is no one saying that you need to come in the morning and sign in, uh you need to be class in class every day....Because <b>most of the time I I don't have money to pay them to come every day. But they come willingly</b>, they go and teach classes, they they come we teach them how to write proposals, we teach them how to how to choreograph. We teach them how to how to how to be independent, you know, whereas, you know I I I've been in in many, many companies and the only thing that you are taught is getting to the studio and you're a dancer and that's all. You know we teach them to to do adminis-admin work. You know we teach them to so they can be able to write their proposal because that's what happens...It's very very very um it's very hurting you you know, to to train. Because people get trained and then when they finish their training they have to go and find work. And in this country there's not many dance companies, so the way you find work is through writing your own proposal and putting up your own works. So if you don't know how to how to write proposals, then you don't, you don't have work.</p>	<p>Creativity Economics</p> <p>C/U</p> <p>WS</p>
<p>15:12:42</p>	<p>Um my <b>my work is is pure African contemporary. It's pure, African contemporary. Everything I do bows to Africa.</b> It it um um we might do other kind of classes like like contemporary contemporary uh which has a very classical side of it, but our work and our our our beliefs is like African. It's...We um um if you if you if you um visit our website you'll see that it says that <b>Sibonelo is a a company which is truly South African and wants to, uh whatever in whatever they are doing, they want to uh, we want to um to to honor our own South African dance with a little taste of contemporary...</b> Today [?] contemporary dance.</p>	<p>WS Creativity Sibonelo</p>

15:13:46	<p>Yes. Street. Ya. You you know when I say <b>when when say South African, in in in my in th- in our dance company we have people who have a background of Pantsula, we have people who have background of Zulu dance, we have people who have background of of of of of Setswana dance, who have background of Hip Hop, who have background of of of whatever. We take all these col- this col- I mean...These different forms of dance and we put together. So in in the company we we don't have a particular style where we say we stick with this style, we use everyone's uh uh different styles so to come up with uh with a very South African uh uh language.</b></p>	<p><b>MS</b></p> <p>Creativity South African</p> <p>Fusion</p>
<p>15:14:55</p> <p>15:16:00</p>	<p>Um my my my my work and uh you see the, I I I work from narrative point of view. I I I <b>create a narrative, I create a story and um most of my work are very political. Um. Uh. So when I choreograph I c- I I work from the narrative, I create a story and then I create a language.</b> Eh. Um. I I Sometimes I feel um I feel that I need of being honest, I think as choreographers, um uh up and coming choreographers, or known choreographers, there are certain individuals that hold powers. Uh and and and we we most choreographers they beautiful choreographers, I love their work. But we need to be honest. <b>Most choreographers wants to impress certain individuals so they can be in the so-called global eh eh eh eh dance world. Um where else, with myself to be honest, I stay true to myself, I st- stay true to the story of my people. Most of my of my work speaks about the the I call it black pain...Uh. It speaks about the townships, it speaks about the the things that we experience in the township. It speaks about the sometimes the unfairness of of of the system...It also speaks about the unfairness of the industry itself, you know, uh and because there's lot of... There's a lot of of stuff that's going on within the industry where you see yourself, where you see the same people receiving funding, where you see same people, same group of people um...Uh being...Put up there, so...I I don't want to talk so much about dance politics so yes.</b></p>	<p><b>WS</b></p> <p>Political</p> <p>International</p>

15:17:03	<p>For this particular piece. Um. Wh- When we finish rehearsals, when we do our evening rehearsals I...Excuse me, I drive, excuse me, I drive my kids home. Um um in my in my small Golf Five. You know, if I have to do two trips I do two trips, if I have to do three trips around the township I do three trips. But <b>every Friday when I drive around I see bucket toilets....You know, they are put there on the side of the road and they are going to be collected...</b>I I I once drove to to to a school called Chris Hani to go and and I at that time I was still a artist and resident for Department of of Education in Western Cape and um I gave these kids homework, a task to go and create something at home. And the following day I came and uh students were intr- were were showing me what they came up with and then this one particular boy and I ask him to to show me what he has done...And he said uh I didn't have space to do it...And I said but why? I said you can do it in your living room? You can do it in whatever...And he said when you drive, when you drive to the school please look out the window...And the following day I did that and <b>you you</b></p>	<p><b>MS</b></p> <p>Politics</p> <p>Bucket Toilet</p>
15:18:44	<p><b>you see this shack, a one room shack...You see there's a father's clothes hanging....There's a mother's clothes...There's a little one's clothes...There there there you see...The sizes of of of clothing that had at least five people stay in this one shack. So this piece was was was was was inspired by this thing, the driving around the township, growing up in the township, the things that I see there. The ov- overcrowding, overcrowded schools, overcrowded hospital...Um uh diseases, uh the killing, the crime. So as you know the piece it's called Abangabonwa which means the unseen...So uh I created the piece of out those experiences to say, you know for us to grow up to be this age there must be something looking after us, there must be something that is unseen that is protecting us. That's where this piece comes from.</b></p>	<p>Poverty</p> <p>Abangabonwa</p>

<p>15:20:18</p> <p>15:22:06</p> <p>15:22:28</p>	<p>Okay. Um um um <b>Abangabonwa – The Unseen I- It’s um...The beginning part is they’re sitting on this um um bucket toilets situated in the in the in the middle of shacks you know....In my head I had a Saturday Saturday morning and there’s noises and there’s music playing and there’s people making noises, people drinking and you know, people sitting in the toilet and they they’re minding their own business you know. Um and and and i- it’s but at the same time it’s very political. It says our life is like being in the toilet, we...The way we live as black people in the township, i- i- is an unhealthy, it’s an unhealthy situation...And um we need to be honest that the townships were not created for a good cause. They were created to suppress. So we need to be honest on that side. So the piece speaks of um like, if you, they are sitting, sitting on the on the on the toilet. When we are in the township, we we are ourseleves, the pain that we feel, but when we get out of the township, we put on a mask. When the people look at you...We do um. You look at the people. Whether you are an accountant...Whether you are a lawyer, whether you are um a dancer, whether you are an actor...When you come from the township a minute you step into big theatres that are are are are surrounded by by by the people who are coming from good, uh healthy life....You also become that kind of person, you also put on a mask, but that’s why the first piece was dealing with with who we are in in the township. But when we get out we become something else and then a <b>piece says in order for us to heal....We need to actually deal with ourselves first and and and and and work within our pain...Work work work from inside, work us first. We we we can’t we can’t pretend all the time. We need to be honest to ourselves, you know. Um. So the the the the second part of the piece is actually the pain that people go through. You know, people being addicted to drugs, the pain that they go through. The the the mother, daughter, arguments that goes on in in families. Because these stories were drawn from the dancers. They were works- these stories were workshopped from the dancers. So the the second part is that pain that saying accept your pain, work through your pain and um um...Yes?</b></b></p>	<p><b>WS</b></p> <p>Abangabonwa Apartheid Political bucket toilets</p> <p>Creativity</p> <p><b>MS</b></p>



	<p><b>The stories that of of of black pain, uh uh it's it's ...It's there. It needs to be known because we we we can't pretend that everything is fine when it's not.</b></p> <p>Because even in the industry things are not fine, you know. I- i- it. Stories, it's very important for them to be told.</p>	
15:27:25	<p>W- wh- h- what I do is that I I I I I sit down with the guy that makes music for me, which is Elvis. So I have a narrative, and then I I sit down with the guy that makes music. Then I tell him what kind of a language that I want to use, you know. Then we create music, then I go back to the dancers and I introduce this language. Um um uh um this time it was the flowing of the movement, the the arms and and and the softness of the body. So I introduce that, as I said at the beginning, that uh, the dancers, they vary from from different kind of of of dances like Pantsula, your traditional stuff, your your and your whatever. So we combine this...There's a process of</p>	<p><b>MS</b> Music</p>
15:28:14	<p>workshops, we workshop until we come up with a certain language that we say this is the language that we use. And of course it's going to comprise of everything, you know.</p>	<p><b>WS</b></p>
15:28:47	<p>Uhm...Uhh haha. You you know when you're moving freely. You know when there there's certain...When you're telling a story there are places where as a as a director or as a choreographer, where I say this needs to be done like this, so you tell the story. Then at the end, that's when you say...Now you've healed, be yourself. That's when dancers being themselves, they are just doing what they love and they just doing what they think they do best. Well what I think they do best. So and so it's it's freedom. It might be from that, from from from the the experiences of competitions in the township, like Pantsula competitions or Hip Hop competitions or or traditional stuff competition or singing competition...It it it can be coming from that um um that side of uh of of the township.</p>	<p><b>WS</b></p>
15:30:14	<p>Um um um oh oh um. <b>Working on stage. Uh. Has its audience. It has the theatre goers, it it it's very contained. It's it's for those certain people, people that are the- theater goers. Site-specific is for everyone. Ev- everyday people who walk up and down the street. They stop and they watch your work. They watch the work. So it does. So it's not restricted to to rules or whatever, it's. It's outside there. Everyone has access to it. Um. So ya we do a lot of that as well.</b></p>	<p><b>MS</b> Site specific</p>

15:31:10	Oh what's important? We- ah... We we need. In dance, or in drama or in anything. We need to bring our youth along. We tend to forget our youth and by forgetting our youth which means the history is gone. The history doesn't keep going. So it's very important to teach the youth. It's very very important that you go... Because I understand for myself, like I have over 300 students that attend my my my Sibonelo Dance Project classes but how do you go about it? We go to the townships. We go to Delft, Khayelitsha, Nyanga, Langa,.... We go to these people. We find different groups, we teach them about uh uh uh dance. We teach them about life itself. We not saying they going to be dancers, but we are saying they need to be good citizens. You know, they need to understand who they are, they need to understand where the come from. You know, um. So it's very important because um most of these professional classes are happening in the cities and parents cannot afford. So we need to take this to them, you know. And and and and and and teach them the the proper techniques, not not stuff that just you're there just to go and and and get them off the street and whatever... Teach them proper technique so that in the future they can do something about their lives because it is very difficult out there.	WS
15:33:11	Yes. So as um... I I I I <b>was born in a tent. As the township where I come from is called eMa-eMaThendeni [?] which means the tents. So I I and I grew up in the shack</b> and uh now it's beautiful houses and all that. <b>But the background of of the township and the way that I grew up and it was difficult. It was very, very, very difficult. It was hard, it was during the Apartheid regime</b> where um certain people.... Certain people were allowed to do other things and certain people were not allowed to... <b>So it was very difficult growing up in in in the township.</b> And um and uh dance dance wise, having to go to dance was very difficult itself... Um um um ya.	MS See 15:02:42  Personal  Apartheid
15:34:20	<i>Talking for hands (I presume?)</i>	

Timecode	Oscar 08.1	Topic/Comments
	My name is <b>Oscar Buthelezi</b> . O S C A R B U T H E L E Z I	
12:00:57	Okay so um I started dancing in 1998 with the group called Via Vosloorus in a township in Volurus. And uhm	WS

12:02:50	<p>I was doing like uhm uh African dance styles all of them uhm as well as Pantsula and Gumboots uhm we were touring around uh South Africa and as well as Holland....Amsterdam um which is called Mundial Festival. Um as <b>I started um when I was seven. So my family was not that supportive because they thought like I should work in a government...Become a soldier or police or like a doctor. But uhm you know when somebody loves what um he wanna become, um no one can stop you. So I used to come back from school and just wash my uniform and then from four o' clock I quickly run away um instead of doing my homeworks. I run away and do uh dance lessons and then come back at six and from six that's where I got time to actually do my homeworks....And uh my parents come back uh from work and then they find everything it's sorted in the house. So they never knew that I was actually running uh to to do and take uh dance le- um sessions. So uhm they only find out when I was uhh ten somewhere there....When I was ten years...Uhm. They said you should stop dancing because um you won't go anywhere if you can actually uhm break your leg or get an injury.</b> What what else are you actually going to do because um dance actually requires you to actually move uhm and if you get an injury or in some sort of accident how are you going to actually support you family when you you you older...And I used to tell them that uhm in order to uh do a great job is to actually love what you do. So I actually kept on going and uhm they <b>they eventually got tired of telling me and say...You know what, do what you want and you will see in future when we no longer in this world how you going to survive.</b> But they actually pushed it to my extremities that I actually achieved what I wanted to become. <b>And I wanted to become a successful dancer, teacher and choreographer.</b></p> <p>Which uhm now I'm not considering myself that I'm already in that point but I'm actually still working um closer to that.</p>	<p>Personal</p> <p>MS</p>
12:03:50	<p>Uhm so um... I was never raised by both parents. <b>I was raised only by my father</b> so uhm my father when I told</p>	<p>C/U Personal</p>

<p>12:03:57</p> <p>12:04:21</p>	<p>him that uhm my first time when I went to Holland. He was like...Oh so dance can actually take you overseas...I think um there's something special with dance. And then that was over because he's that typical Zulu man. So everything that you do you actually needs to work from home which I believe um all uh human beings we actually needs uh to work from home and never forget your family and people that have raised you. So uhm my first time getting a stipend, that's where they actually opened their eyes, in 2011, when I was with 'Moving into Dance Mophatong'. Uh. That's where I actually got like um an income that I can actually go back home and say, you know what uh have this money... We can buy grocery... I can be able now to buy myself toiletries and clothings. So that's where they actually saw....Let's leave this person and see where uh he's going to end and we gonna support him. But uhm they were always there for me after I got the stipend even though they were not too sure uhm if I'm still going to reach the high point of uh choreography, dancer and a teacher um point. Uh. <b>But uh, now they actually um closer to me....My father and my brother. They actually supporting me very much.</b></p>	<p><b>MS</b></p> <p><b>WS</b></p>
<p>12:05:34</p>	<p>Uhm so the only person that is always closer to me um is my brother. My father is uh staying in uh the KZN and uhm, he is looking after the the the village and uh uh the family as well....Grandmother and uhm young kids from uh my aunts and uh uh relatives. So my f- my brother is the one who's always next to me and whenever I perform he is always is there. Unfortunately as we this side he's working uh at WITS. So whenever I'm around Johannesburg he's always there and supporting me and even though he doesn't understand dance...But I actually try as much as I can to actually explain to him what is this work all about...But uh he's always there all the time for me and advising me to actually uhm go further with my career.</p>	<p><b>Wider</b></p>

12:06:42	<p>Uhm the only thing that I would say is that uh all the time when we talk in the house would ask me uhm what was that piece all about. And I'm like...Uhm. <b>Well that's your duty to actually find out, because uhm whatever I I I move or I tell a story I actually don't wanna spoonfeed audience. Uh I want them to actually think harder because uhm whenever I create works... I create works that can heal somebody sitting there without having to say it verbally...But um all the time when I do movements you should actually read um the story behind that uh concept or whatever....</b>Title uh that I'm working on. So it's uh kind of more of uhm trying to train the other person who's sitting there out to actually um understand the way of artists, movers....Uh how they think because uhm as a dancer I can't actually say um my story that I'm trying to say uhm uh by talking...But <b>I I express myself through movements.</b> Um. So whatever I I actually try and uhm move a- about uh its actually telling a story and uhm <b>I think that's what's special about dance...</b>That we actually trying to portray whatever we wanna tell the audience or somebody who's sitting out there or watching somewhere that uhm the dancers we actually um tell our messages by uhm movem- movement</p>	<p><b>MS</b> Creativity</p>
	<p>So uhm as uhm it's like uhm it's a duet uhm so whenever it's started....</p>	<p><b>WS</b></p>
12:08:54	<p>So uhm <b>it's duet uhm it's 'Road'</b>. Um. <b>The reason why I chose um the title 'Road' it's I wanted to actually explore all the thing that my father taught me.</b> Um so uh in the creation process I wanted to check uh the height and uh the body structure....Because my father is in the same height as as me and uh the body structure. And um so I wanted to find a person who actually uhm give me the same image um of my father. <b>So I actually tried not to actually give it all and say this is road to success...This is road uh of obstacles...But I wanted to actually incorporate all the roads that I've traveled with my father and actually put them onstage so I tried to take all the good things that uh...Hu- he used to show me and all the obstacles that I h- I've came across uh with him. So that's why I actually said 'Road' so as you're watching you wer- you not gonna see road um to to success or road uhm of um partying or whatever but you're actually see layers of roads um that uh each and every person can go through um if</b></p>	<p><b>MS</b> Road Creativity Personal</p>

	<b>they were never raised by uhm both parents.</b>	
12:10:47	Uhm as I'm from a background of Pantsula, Zulu dance uh like cultural uhm contemporary, Afro fusion as well and a bit of ballet so I wanted to actually fuse all those dance elements. Because when I, I was dancing I never chose that I wanna do African dance styles only but I I was versatile enough to actually try and grab as much as I can uhm to other dance elements. So I wanted to actually as I was uh working on uhm all the roads that I've travelled uhm I never chose that I wanna go to church or I don't wanna wash my uniform....But I actually tried and actually go to school, go to dance lessons, wash my uniform, clean and cook because no one would do that for me...	MS Creativity
12:11:32	So I thought uhm why not should I also do the same thing in my dance and actually fuse all the dance elements....The acrobatic, like the ballet technique, the contemporary and all African dance styles and actually try and fuse all of them...Because I also think that they were also a road and like a journey to me to actually go and learn African dance styles and and move away and then go and learn contemporary...That is also a road for me. So I I I try to actually try and fuse all the dance elements so that uh it becomes something new that people haven't seen before...Bec- such as I am explaining my my my lifestyle...Um. No one knows about but uhm as you watch it in in dance you can see that this is a father, this is a son....Uhm but how I tried to actually combine everything together was uhm trying to actually come up with something new that people haven't seen before. Because when you say you're going to watch a show um you see contemporary only but how can you go in one show like a 50 minutes presentation and see all dance elements at the same time while telling that message or a story.	Personal Creativity
12:12:23	So uhm all the time I I believe yes I'm in the 21st century. I'm a Bornfree but I believe all time even if uh you older or younger but you still learn from each other um...A younger person can learn a lot from the older one but the older one can learn a lot lot lot of things from the younger ones.	Road
12:13:09	So uhm all the time I I believe yes I'm in the 21st century. I'm a Bornfree but I believe all time even if uh you older or younger but you still learn from each other um...A younger person can learn a lot from the older one but the older one can learn a lot lot lot of things from the younger ones.	MS Bornfree

	<p>Because <b>the younger ones they actually explore and uhm they actually uhm see lot of things in a different way which uh they never think before they do something they just throw themselves in the deep end...</b> Which as a older person can actually think that...If I go there this is wrong a thing but younger person can actually say...No I wanna experience it myself um and then I'll let um let myself go there and then I'll I'll have got a chance to actually experience what's happening there. <b>So all the Bornfree's uh normally actually try to take uhm a step ahead and actually try something new</b> and uhm get the experience there and then come back and and impart [?] to the others that if you go there it's not a good place but it's your choice to actually go there and experiences and you'll let us know after what happened.</p>	<p><b>MS</b> Creativity</p> <p>Bornfree</p>
12:15:03	<p>Uhm for me I believe uhm yes uh things are changing...But all the time it's the circular uh kind of uh thingy because uhm something can happen here now...But it can still happen in 20 years uh but it can happen in a different way but it's still the same thing so this thing it's like circular form. <b>So it's like uhm as uhm 'Road' uh is busy performing uhm yes I choreographed it here now uh as a Bornfree...But uhm it was happening back then uh uh by saying uhm father raising a child.</b> Or it was happening back then even in in um government sector. Um there are those bigger people in in government who are teaching uh the upcoming uh leaders. Um they are teaching them about history of South Africa or the world generally but um those people that are teaching they are actually gonna become those leaders...And the leaders will be training the other upcoming ones so it's the same uh kind of uh a ball. Which uh as I'm actually trying to uhm s- uhm heal the other souls which is raising uhm a child uhm it was happening back then...Um parents would raise uhm kids and uh they would show them where the right way to go or the wrong way not to go...But it's still happening even now. Even in a government everywhere in the world it won't stop anymore but it actually um keeps on changing and happening in a different way.</p>	<p><b>WS</b> Bornfree Road Personal</p>



12:19:39	<p><b>But we can actually take dance into like streets and uh in parks, uh train station, in taxis, um at the airports, and just perform outside so that other people are not familiar with dance and site specific can actually indulge more in arts and uh they can actually feel um the spirit of of dance. Because I think dance, it's where we actually meet. Um. Because everyone is a dancer in the world. Whenever you move you are actually dancing. So I believe everyone is a dancer and we actually shouldn't forget that, and when you fuse m- music and dance you actually heal yourself. And heal your soul.</b></p>	<p>MS Site Specific Creativity</p>
12:21:13	<p>Okay. So uhm <b>Sylvia Glasser</b> Magogo is the founder of 'Moving into Dance'. And she's the one who started uh 'Moving into Dance' in a garage, which back then uhm uh they wouldn't want uhm like blacks uhm mingle with whites uh so she's the one who actually broke all the things down so sh- uh they would go in the garage and per- and rehearse there and perform there. And uh if they see blacks they would lock them in a room somewhere, and um the police would come they would come in the house and check and that's the story that they've shared and we've seen it in um Sylvia's documentaries. And uhm so that's where the company began um in a garage so she's the one who started...Uh actually trying to um fuse all African dance styles in terms of um mingle them together and Africans coming together with whites, um to break all the the separation between black and whites, and Indian, Coloureds as well. So she tried as much as she can to fuse all the the African dance styles, and came with the word Afro fusion. So she was fusing all the African dance styles and um 'Moving into Dance' was the only company that was specializing with, here in South Africa, to to actually do Afro fusion...Which is where you do all African dance styles but inside fusing um the aspect and the element of ballet, contemporary while using um African elements, so which is more of embracing gravity. And always whenever you work you should actually embrace gravity, instead of being up there. So um, even now um we still living that um um Magogo's legacy, Sylvia. That we actually we need to take Afro-fusion to another level, and um we're still trying as much as we can to actually uh live that but trying to fuse um the recent styles that are happening in the world.</p>	<p>WS Sylvia Glasser Afro fusion</p>

12:24:04	<p>But uh we're still actually trying to contain that uh power and the the style that uh she she she taught us... And I'm really happy that um she's uhm was able to actually um view my my work before I went to Germany to win the award. She worked with me and and um also uh took me back to say you know what, remember what we actually specialize on... <b>It's Afro fusion, you need to embrace gravity, whenever you move you need to actually embrace gravity because it's Afro fusion and so you need to have that element of African.</b></p>	<p><b>WS</b> Afro Fusion</p>
12:24:42	<p><b>So uh the Kurt Jooss Prize...</b> Um. It's happening uh in every th- three years, um and it's been happening in 18 years. Uhm so it's the audience choice award and the main Kurt Jooss Prize. So. They told us Mark Hawkins, our artistic director, told us all in the company that we should uh enter the competition, las- it was last year somewhere in November um 2015. So he told us that we should enter the competition, and we were like okay, we've never been to competition because we used to like festivals and theatre. So we took um our videos, uh uh to Germany. So they view them, it was 70 choreographers from 26 countries, so 2016 uhm in January um I received an email saying um you are one of the three finalists, and I was like what... Three finalists, and when I was scrolling down through my emails um it was written in German and I was like is this for me or like a German kind of uh being. Uhm and then I went to Mark and I then I asked him, do you understand this email. And he said yes I understand this email, <b>you are one of the three finalists, you you've been chosen from 70 countries in 2-. From 70 choreographers from 26 countries.</b> So I was like very happy and um humble about it, because it wasn't the final uhm uh prize uhm so I I told my family that I'm part of the three finalists uh of uh the participants and they are asking me that I should come to to Germany and actually present my work live, because they saw it um from a DVD. So we went there in May. Uhm the 10<sup>th</sup>, we got there it was me from South Africa and uh Eyal Dadon from Israel and Alexandra from Germany. So we went there to uhm present our work, and we were only performing, during the day we were only performing for the jury. Um. There were six from different um countries; Sweden, France and other places uhm.</p>	<p><b>MS</b> Kurt Jooss Prize</p>

12:28:50	<p>So we performed and then they decided who was the winner and they went to the boardroom, but us the performers and the choreographers we didn't know uh who was the winner. They went out and then eight o'clock at night we were performing um for the audience, a 400 seater theater. We performed for them and then um we finished, the audience went to the canteen to actually vote. There were three boxes, Oscar, Eyal and Alexandra. So uhm the audience were to choose who they felt could be the winner for the audience prize award. So unfortunately they were voting and uhm already the jury uh knew who was the winner because they judged already during the day. So they came back all of them... They said we will start with the audience award, and they were talking in German and I couldn't understand what they were saying because there was no one who was trans- uh translating for me, so I heard my name, like Oscar Buthelezi. And I thought maybe they were like mentioning all the choreographers that are in top three, uh but they said come and receive your award. And I went there and I said uh thank you god uhm at least I'm going back to South Africa with something. Um. And then they told us that now we are going to the main prize which is <b>the Kurt Jooss prize, um it's the main one. It's the biggest award uh in the world for choreography and and uh dancing uhm and then they said they said the the Kurt Jooss Prize goes to Oscar Buthelezi and I literally cried um...Because I felt like something went</b></p>	MS Kurt Jooss Prize
12:28:58	<p><b>off um out of um my shoulders because uhm I always dreamed of becoming a best teacher, dancer and a choreographer and I felt like my dream came true. Um. And the jury said it's the first time one person scoops all the awards and it's been happening in 18 years. It's going to be in history in Germany and all over the world, and as well it's the first time an African person wins uh this award since, in 18 years. So they said my work was really pure and um it was something that they've never seen it before and they would love for me to actually create works likes that and they would love to actually see those kind of work, because that's what they call it, dance. We are actually dancing and actually trying to fuse all the dance elements that are in the arts industry and and dance as well. So they said they were blown away and um they would love to actually see that kind of work um more oftenly in the art industry.</b></p>	Zoom to C/U

	<p><b>So um it was like an humbling moment and um I still can't believe even now that I've won it um....Because that's what I wanted to to become, like uh successful in dance and actually give back to my community where I come from because we don't have such um uh recognition and as well as resources to actually take our dance to another level. So I'm really looking forward to actually give back to the community, and whatever I've learnt to actually share with them and to also go outside in the world and teach workshops and actually receive more um to other choreographers and teachers.</b></p>	Community
12:32:19	<p><b>Oh. So um as I was born in Vosloorus and raised in Vosloorus. And um it's a dusty township um so all the time I would go um to the rehearsals which is like uh an hour away from my house. So I would walk all the time to go there and rehearse, and I never complained that uhm I'm walking this uhm uhm this hour and then when I get there I need to rehearse and use my energy and then come back. So every day you go to school, come back from school you're exhausted and you think of doing your hope work and then sleep. But I used to come back from school, and wash my uniform and run to the rehearsals. And then come back uh and do my homeworks as well and actually iron my uniform. And then wake up in the morning. Um And so that um route actually got used to it, uh which um my friends that I grew up with they actually told themselves that we can't do this anymore because we're not getting um paid for it. And we are not receiving any funds from it but um I told myself that you know what, I'm gonna make it in the world because um, in order to be successful just take risks and um love what you do and work at it and just stay humble all the time while you do it. So um I kept on going, kept on going and from all my friends that I grew up with um in a in a in the community group I think we were like 50. And I'm the only one who actually managed to to be recognized all over the world.</b></p>	<p>WS Personal</p>
12:34:28	<p><b>Yes because um it's like a dusty township and there's not enough uh recognition and there's not enough resources um in terms of job opportunities. So um when you finish school the only thing that you should do, you should actually go to the university and find a job in a government sector.</b></p>	<p>MS Personal</p>

<p>12:35:44</p>	<p>Which is that's where you you you will actually be respected in the township, when you you work for the government because you become permanent um you know that when you retire there's something that you're going to get for your for your children. Um and for me they use to like see me [?] me by saying you are a dancer, so you just an entertainer for...of some sort. So you dance for music uhh videos or something and then they pay you peanuts. But I never thought of that and I said um you know what, <b>I'm I'm the one who's going to change that mentality from my community. That they shouldn't think of that dance is just an entertainment and they can use it just to entertain in parties or like in events. But I'll take it um and make it like uhm the upcoming youth and my generation to think that they can actually make a living out of it, um so all the time um whenever I go back to my township, they always look up to me and they always say...I think I should leave my government job and I should come and join dance. Which is, it's so inspirational but um the journey that I've travelled wasn't easy. So I always uh tell them that it's never easy as you think, that you see me on TV now, they're telling you that I'm in Europe, they're telling you I'm in South America, um it's n- it wasn't easy. Even now it's not easy, you need to be dedicated and just love what you are doing and just keep on working hard.</b> Because I'll tell them that I work from nine o'clock to five o'clock, full eight hours, every day. From Monday to Friday. <b>That's my profession, always standing, always working um which is exhaust...Uh It needs uh full attention, um you need to watch your health, h- what you eat, where you go, um w- which people you mingle with. You need to take care of your body because your body, it's it's the tool to actually um produce those works and all the time they say so you just jive, or just dance uh every day...Wow you have a beautiful work. And I'm saying it's not as easy as you think,</b> uh because you, um they also get exhausted by sitting in a chair at the computer and just pressing the computer every day. Uh which is um I appreciate their work, but um if they would look at my work and say you just dance every day, um it's a beautiful work...<b>They don't know how much energy it's needed to st- to stand for eight hours and just dance.</b></p>	<p>Personal</p>
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12:37:41	<p><b>And lift those bodies, and also dance across the space and research uh ah at the same time, because you can't just dance uh and say I'm a dancer, choreographer and a teacher without researching and don't know how to actually uh choreograph. Um. So you need to um go and research, go out and watch, uh acting and uh research about music. Because all of those things, you can't be a dancer that doesn't know how to act. So you need to go for acting lessons as well as watch uh the actors, how they act uh because you also fuse those things and as well as music. You you actually need to dance for a music. Um. So you need to research about all of those things so that it makes dance. So dance actually needs three times more um like normal uh work that somebody does. So it it needs extra energy.</b></p>	
12:38:59	<p>Um for for my future um I still have a long journey to go and um the only thing that can actually sustain me is to stay true to myself, believe in myself and to actually work to my extremities and excavate more into my career...And um to advise the upcoming um dancers or somebody who wants to take uh dance as a career, um <b>you just need to be disciplined and take care of your body, um all the time.</b> Um research, um wi- without going to YouTube and still steps and do the same choreography of somebody that uh it's uploaded to YouTube. But uh watch videos um and dance uh choreographies to inspire you and try and come up with something that people haven't seen before, which is <b>whenever I tour around the world. I I I go and uh watch Chinese dance, I go to Europe and watch uh uh uh uhm other dance uh styles. But I don't come back to South Africa and do what I've seen. But I try as much to take one detail of a style and try and find uh centres where they actually maybe teach Chinese dance. And actually learn that particular movement and try and in-, co-operate with uh African dance. And try and modify it in a different way so that it becomes new and fresh,</b> um because I can't say I already have a signature now. But um a signature it's something that always changing...Bus but um it actually needs to go back to the roots and see the detail of it, where it comes from. This is African dance or Afro fusion, but it's fused with this kind of dance elements which makes it something uhm uh different.</p>	<p><b>MS</b></p> <p>Personal</p> <p>Creativity International</p> <p>Fusion</p>

	<p><b>So all the time uh we need to actually stay true to ourselves and um always uh put yourself in shoes that I'm always learning.</b> Don't take yourself in that level that I'm already uh knowing uh something. But if you s-think you know something, that's where you are killing your you your dance uh career. So we actually need to train all the time. So if you know a step don't relax and say oh I know how to do um three turns now, but uh try and work harder to do four. So uh that you improve uh uh your your your dance um moves. And as well just to advise um other people out there to say uh dance you can take it as a career. And it's a very healthy um kind of an environment, because your body stays healthy. You you you become active, and everything about yourself becomes healthy and you actually check where you you go. You check what you eat. So you become healthy and you live longer. <b>So everyone in the world is a dancer, and a- s- always know that we are all dancers and dancers</b> actually try as much as they can to actually become one thing in the world.</p>	
12:42:58	<i>Filming of talking for hands</i>	