

# INFECTING THE CITY



**PUBLIC ARTS FESTIVAL**

**9-14 MARCH 2015**

Cape Town City Centre

**PROGRAMME**



## FESTIVAL CREDITS

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Executive Director: **Tanner Methvin**

Board of Directors: **Derek Carelse, Adrian Enthoven, Dominique Enthoven and Ralph Freese**

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## AFRICA CENTRE

When reviewing the artworks for this year, what struck me most was that so many gravitated toward two opposing extremes. On the one extreme, much of the artwork is a reflection of fear: fear that we will not learn from the past, that we have forgotten how to grieve, that economic justice will always remain an elusive desire and that the demarcation of race that defined the past is still the present and will be the future. On the other extreme, the artwork is a reflection of freedom: freedom to be curious, explore the unfamiliar and unknown, speak the truth, revel in beauty, play without guilt or self-consciousness and most importantly, the freedom to be vulnerable.

These diametrically opposed positions of fear and freedom are what seem to exist simultaneously in our Country, City and more deeply within ourselves. They serve as mirrors of each other, as well as reminders of what is possible in either direction.

Our intentions for Infesting The City 2015 are to provide a unique moment in time when all our complexity can be laid bare and felt by everyone. Where we take that exposure is up to us.

Tanner Methvin: Executive Director

## AFRICA CENTRE

## CURATOR'S NOTE

Cape Town is no stranger to controversy around the diversity of its publics. The plural 'publics' signals the ongoing complexities of a stratified society, anxious to find moments of singular coherence and *communitas*. Recent outcries around some examples of public art, and the range of opinions proffered, mark territory that can be as hazardous as it is rewarding. Increasingly we are being forced into confronting something we have possibly avoided for twenty years: that 1994 did not signify automatic oneness, one thought, one way, one view. And the tears are showing.

Art in public spaces affords us moments of dreamy enchantment. But it does often offer doses of reality - both in content as well as all that comes with being so exposed and vulnerable to these 'publics', pulling in different directions. An artwork inside a white cube gallery can be experimental and controversial, but ultimately enjoys a certain safety and controlled viewing. Out in public, works navigate scrutiny that is unparalleled and artists are made supremely vulnerable as audiences respond in ways that are unexpected, simply because there is no accounting for who will show up, no accounting for the range of publics. This is of course the lure and wonder of this form.

The Festival grows this year to include a curatorial panel rather than a single curator. Farzanah Badsha, Nadja Daehnke, Mandla Mbothwe and curatorial intern, Mandisi Sindo, bring perspectives from a range of disciplines and contexts. Ultimately, public art can't be any one thing and the City as a space of investigation, of play, of enchantment, of reflection and of debate will continue to be made manifest in the variety of work - both reflecting the sharply contrasted publics that populate Cape Town, as well as affording moments of that elusive coherence and oneness.

Enjoy!

Jay Pather: Festival Curator

## FESTIVAL EXPERIENCE

There are several key things to know about the Festival:

- **Curator(s)** - Infesting The City 2015 has been curated by a team with diverse ideas about how art engages audiences and functions in public space. The Festival has strong and defined Programmes, which will provide audiences with a variety of different types of experiences.
- **Routes On and Off** - There are daytime and evening performances, and much of the Festival is designed as routes. This year, some of the routes are planned around hubs of activity - central spaces that are activated for the whole day with various installations, participatory artworks and performances. Beyond the scheduled performances, there are artworks that run throughout the Festival, as well as artworks that are mobile, without time or place, and that can only be experienced if stumbled upon.
- **Performance Times** - The Programme indicates the locations and order in which works will be presented on the respective routes, as well as the timeframes for these presentations. We have to use timeframes, as moving audiences from artwork to artwork along a route makes it impossible to publish exact starting and ending times for each performance.
- **Festival Information** - This year, we will have two Festival Information Centres on St George's Mall, between Wale and Waterkant Street. These will offer detailed Programme and Festival information. Consult [www.infestingthecity.com](http://www.infestingthecity.com) for regular updates.
- **Dinner Time** - The evening Programmes have been structured to include a dinner break, where audiences will be treated to a broad range of food and drink delicacies thanks to the creativity of one of our key donors, Spier. Come hungry and thirsty, as this isn't to be missed.

- **Youth Development** - In previous versions of Infesting The City, youth attended workshops and were brought in largely as spectators. This year, they actively participate in the Programme throughout the week as well. See p.39 for details.
- **Public Art Symposium** - The Gordon Institute for Performing and Creative Arts (GIPCA) will host *Remaking Place* from 8-14 March 2015. Members of the public are welcome, and admission is free. See p.39 for details.

Whether you are an active participant or more detached observer, whether you participate in a route as a planned activity or come across a moment of performance in your everyday use of the City, we hope you will be able to engage with the spaces of Cape Town in ways that will be transformed by your experience of public art.

## CROWDFUNDING

In October 2014, the Africa Centre launched a new partnership with the crowdfunding platform Thundafund to expand the scope and scale of artworks showcased in Infesting The City 2015.

A selection of 10 artworks shortlisted for the Festival participated in the 6-week campaign from 31 October - 15 December 2014, with the goal of raising 50% of their production costs. The Africa Centre pledged the remaining 50% towards the artworks that succeeded in reaching their funding targets, thereby securing their inclusion in the final Festival programme. All 10 of the artworks have been included in the Festival for 2015.

We would like to thank the individual funders and organisations for their generous contributions, particularly those supporters who contributed over R2,000 towards the campaign: Sonke Gender Justice and our other anonymous donors.



### FESTIVAL FUNDERS

This year's Infecting The City is made possible with the generous support from our donors, the Department of Arts & Culture, Spier and the City of Cape Town.



## arts & culture

Department:  
Arts and Culture  
**REPUBLIC OF SOUTH AFRICA**

The Department of Arts & Culture (DAC) is mandated to contribute to sustainable economic development and enhance job creation by preserving, protecting and developing South African arts, culture and heritage to sustain a socially cohesive and democratic nation.

The DAC established the Mzansi Golden Economy (MGE) funding to reposition the arts, culture and heritage sector for economic growth and to introduce programmes to contribute to large scale employment. Through MGE funding, the DAC seeks to create certainty and continuity of creative sector initiatives, and to support large scale

interventions that optimise the growth and employment potential of the sector.

The Infecting The City Public Arts Festival is an annual event that stimulates local artistic participation. It further contributes to growing diverse creative industries - visual arts, music, dance, film, and storytelling, whilst bringing Cape Town to its own people. As diverse as it is to its audiences, the Festival gives the public new senses of 'looking, hearing and language', as it challenges and engages them.



Over many years and through a diverse series of projects such as festivals, performances, residencies, grants and more, Spier has played a key role in South Africa's creative ecology. Spier strives to find ways to support and stimulate the arts community in South Africa, supporting projects that acknowledge our African arts heritage,

protect its legacy and contribute to its future. Spier is a proud partner of Infecting The City. We look forward to the annual transformation of Cape Town as people from all backgrounds are engaged through the arts and the City comes alive with new perspectives.



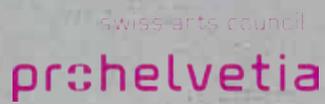
**CITY OF CAPE TOWN**  
**ISIXEKO SASEKAPA**  
**STAD KAAPSTAD**

The City of Cape Town welcomes the Festival's artworks in its most well-used and recognisable spaces. It's a great activation of public space and it furthers inclusivity. Infecting The City brings together artists from across the world, telling stories using dance, music and

photography. Some of the works are based on audience participation, which really allows City residents to get involved in, and even influence, the final product. We are proud to be a part of the Infecting The City Festival, as it celebrates our public spaces and people.



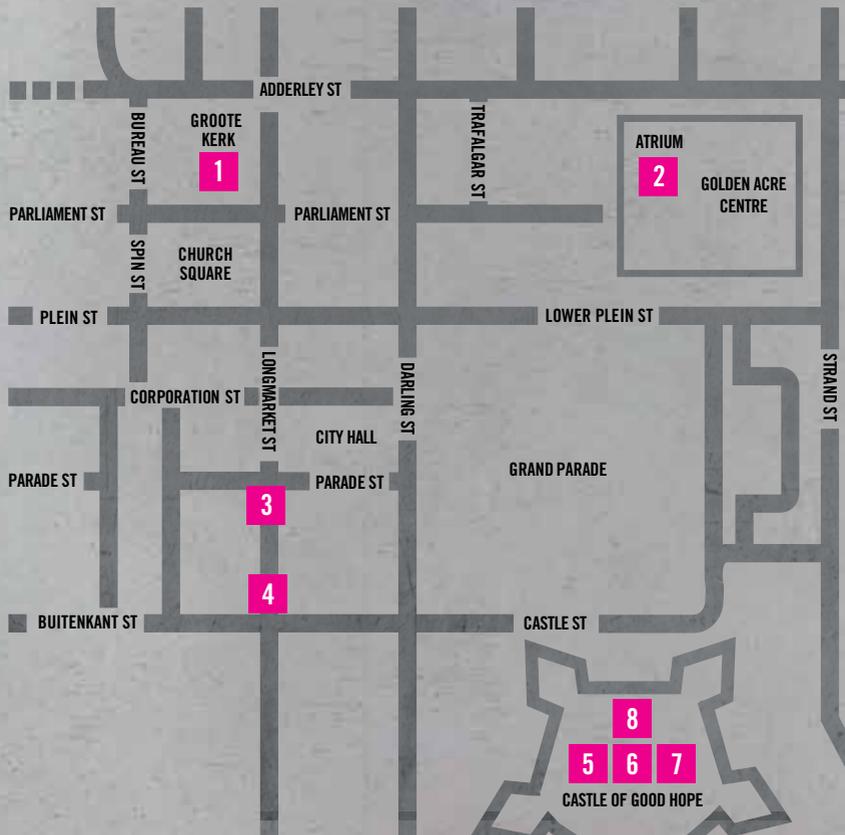
We would like to thank the following organisations for making possible the various artworks and projects at this year's Infecting The City:



PROGRAMME A

MONDAY AND TUESDAY EVENING 18:00 – 22:00

- 1 **Madness - A Preliminary Sketch** Neo Muyanga and Sean Baumann
  - 2 **Siyaba - Found Among Translation** Charlotte Hug and PJ Sabbagha
  - 3 **UnEducated** Jacqueline Manyapelo and Khayaletu Witbooi
  - 4 **Ellipsis** Siphumeze Khundayi, Sonia Radebe and Sethembile Msezane
  - 5 **Leave Immediately This Space (LITS)** Roberta Orlando
- BREAK
- 6 **Analogue Eye - Video Art Africa** Brent Meistre
  - 7 **I Love You When You're Breathing** Handspring Puppet Company
  - 8 **Prayer to the New Moon** New Moon Collective



PROGRAMME A: *WAYS OF BELONGING*

Curated by: NADJA DAEHNKE WITH RYNO KEET

Cities are, by definition, full of strangers. Many representations of the City have celebrated this: the chance to escape the observed life, away from where our every move is noted and every attempt at re-invention is disregarded as uncharacteristic. Meeting numerous strangers in our day allows for constant revision and varied performances of the self. Alternatively, anonymity opens opportunities for larger-than-life characters to emerge - the vendor with a cackling joke, the flower seller plying her age-old trade.

But a City can also be destructive in its anonymity. Interactions tend not to be marked by meaning, but by commercial necessity. The mechanism of the City is designed as a flight from the spiritual to the material. At best, indifference marks this state. At worst, perceived

codes of dress, appearance and accent are used as an unquestioned basis for judgement, and consequently, dismissal or deference. Where social codes are based on commerce and prejudice, the bonds of social cohesion and community tend to dissipate... and anomie fills the gap.

*Ways of Belonging* uses the catharsis of art to speak for and about the need to belong, to be recognised and to gain a communal bond, which functions to support the voice and value of the individual within a larger structure.

**MADNESS - A PRELIMINARY SKETCH**

By: NEO MUYANGA AND SEAN BAUMANN

Duration: 35 min

| DATE         | TIMEFRAME     | LOCATION    |
|--------------|---------------|-------------|
| Monday 9th   | 18:00 – 20:00 | Groote Kerk |
| Tuesday 10th | 18:00 – 20:00 | Groote Kerk |

What is madness? In a society with mounting socio-economic needs and wants, bombarded with expectations and aspirations that seem impossible to satisfy, pitted against challenges that appear insurmountable, how might we understand madness in ways that are more progressive and empathic? Can we be less hysterical about how we choose to address the possibilities that madness presents us with today?

*Madness* is a multi-media work including a choir, live music ensemble and animated drawing. It tracks the demise of a promising young architect into a world of delusion and darkness. With the help of various healers, he sets out on a journey of recovery after suffering a mental breakdown.

Composition: Neo Muyanga; libretto: Sean Baumann; drawing and animation: Fiona Moodie and Koeka Stander; performed by: Kwanalytical Chamber Associates (KwaCha).



## PROGRAMME A

### SIYABA - FOUND AMONG TRANSLATION

By: CHARLOTTE HUG AND PJ SABBAGHA

Duration: 30 min

| DATE         | TIMEFRAME     | LOCATION           |
|--------------|---------------|--------------------|
| Monday 9th   | 18:00 – 20:00 | Golden Acre Centre |
| Tuesday 10th | 18:00 – 20:00 | Golden Acre Centre |

*Siyaba - Found Among Translation* is an intercontinental collaboration between the Swiss composer-performer and visual artist Charlotte Hug, and South African contemporary dance company the Forgotten Angle Theatre Collaborative, choreographed by PJ Sabbagha.

This multi-disciplinary piece delves into the fragility of relationships and the immediacy of those connections. Key elements include the use of Hug's 'Son-Icons': music to be seen, these are paintings and drawings, translated into dance and music. The Son-Icons help to generate dialogue among collaborators, allowing them to speak to and around each other.

*Supported by: Pro Helvetia, the Swiss Agency for Development and Cooperation (SDC) and University of Johannesburg Arts and Culture.*



### UNEDUCATED

By: JACQUELINE MANYAAPELO AND KHAYALETHU WITBOOI

Duration: 15 min

| DATE         | TIMEFRAME     | LOCATION                   |
|--------------|---------------|----------------------------|
| Monday 9th   | 18:00 – 20:00 | Cnr Longmarket & Parade St |
| Tuesday 10th | 18:00 – 20:00 | Cnr Longmarket & Parade St |

We have inherited a schooling system that socialises us into conditioned thinking, regimentation and conformity. *UnEducated* explores the role of education in identity formation - suggesting that pedagogy not only prescribes ways of receiving and making knowledge, but can also restrict individuality and creativity.

This multi-genre performance poses significant questions: "Can our education system free us as Africans? Can the education system reform or transform itself from within?"

*Directed by: Faniswa Yisa; performed by: Jacqueline Manyapel and Khayaletu Witbooi, with Frank Lunar and Imraan Samo; project management: Chumisa Ndikasa.*



### ELLIPSIS

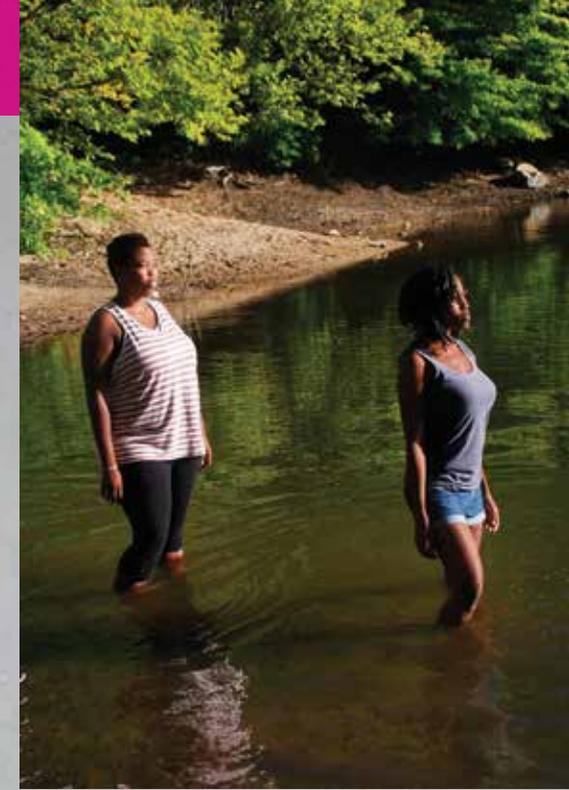
By: SIPHUMEZE KHUNDAYI, SONIA RADEBE AND SETHEMBILE MSEZANE

Duration: 15 min

| DATE         | TIMEFRAME     | LOCATION                       |
|--------------|---------------|--------------------------------|
| Monday 9th   | 18:00 – 20:00 | Cnr Longmarket & Buitenkant St |
| Tuesday 10th | 18:00 – 20:00 | Cnr Longmarket & Buitenkant St |

The construction of the 'self' is continuous, shaped both explicitly and implicitly. All collective human existence is informed to a greater or lesser degree by spoken and unspoken rules.

*Ellipsis* explores the struggles of three black women in this process of identity construction, in which they attempt to make sense of an elusive concept: negotiating questions of 'belonging' and 'not belonging' to a particular group. The artwork uses projection, movement and sound to reflect the women's experiences with manifold identities. One woman's image is superimposed onto the bodies of the others as they question issues of the body, sexuality, culture and the ever-present glass ceiling.



### LEAVE IMMEDIATELY THIS SPACE (LITS)

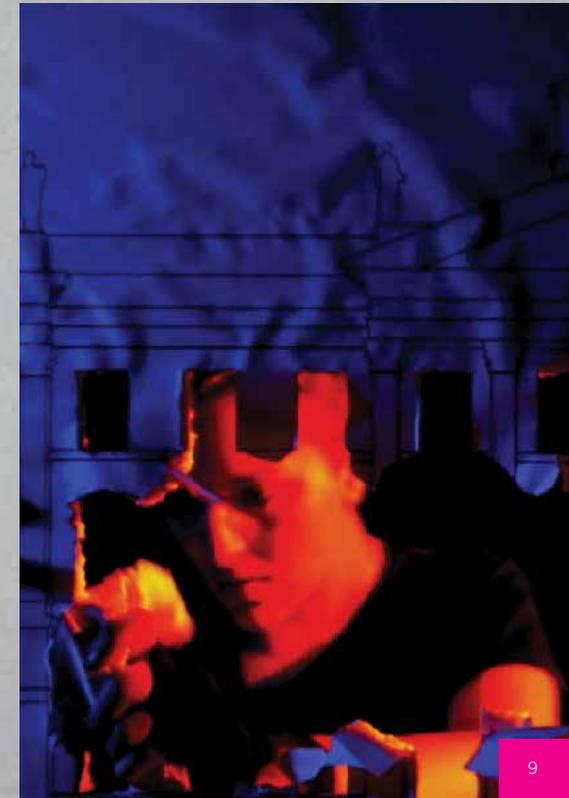
By: ROBERTA ORLANDO

Duration: 10 min

| DATE         | TIMEFRAME     | LOCATION            |
|--------------|---------------|---------------------|
| Monday 9th   | 18:00 – 20:00 | Castle of Good Hope |
| Tuesday 10th | 18:00 – 20:00 | Castle of Good Hope |

*Leave Immediately This Space (LITS)* is based on live audio-visual mapping without software use. Roberta Orlando's artistic research concentrates on the construction and deconstruction of bodies within architectural forms. Rigid lines and symmetrical structures contrast with soft and distorted shapes to create movement, suggesting freedom and desire outside preset limits.

The video work presented at *Infecting The City 2015* is the documentation of the live mapping made for the 2012 Kernel Festival, Italy. LITS has also been presented at Culture Hub 2012, New York, and NXNE 2013, Toronto.



## PROGRAMME A

### ANALOGUE EYE - VIDEO ART AFRICA

By: BRENT MEISTRE

Duration: 45 min

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

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

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



### I LOVE YOU WHEN YOU'RE BREATHING

By: HANDSPRING PUPPET COMPANY

Duration: 20 min

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

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

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

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



### PRAYER TO THE NEW MOON

By: NEW MOON COLLECTIVE

Duration: 15 min

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

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

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

...

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

Conceptualised by: Craig Leo and Charles Standing.

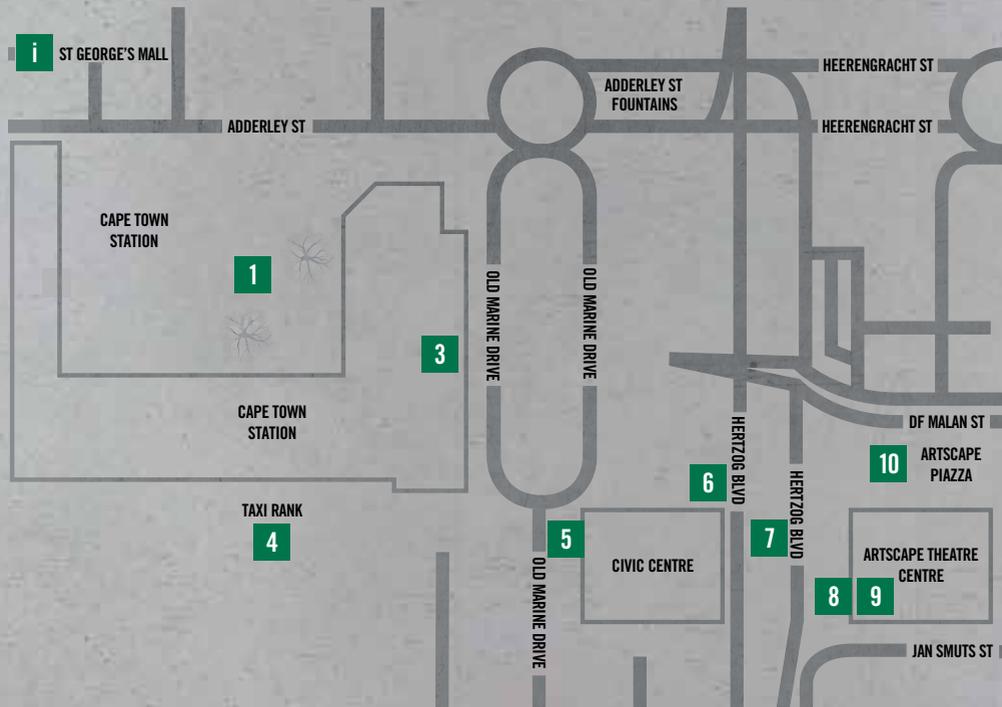


PROGRAMME B

TUESDAY AND WEDNESDAY AFTERNOON 13:00 – 16:30

- 1 **Slinkie Love** Bedlam Oz
- 2 **The Lost Couple** Daniel Buckland, Roberto Pombo and Kyla Davis (encountered on route)
- 3 **Un-mute** Andile Vellem
- 4 **Ababhidisi - The Conductors** Mzokuthula Gasas
- 5 **Spill** Copy and Paste
- 6 **Khosi** Luthando Mthi
- 7 **Dubito Ergo Sum - I Doubt Therefore I Am** New World Dance Theatre
- 8 **Humble Heroes** Loyiso Damoyi
- 9 **We Left** Figure of Eight Dance Collective
- 10 **Slinkie Love 2** Bedlam Oz
- 11 **YouthScapes** (encountered on route, see p.39)

**i** Festival Information



PROGRAMME B: **CROSSING OVER AND ROUND ABOUT**

Curated by: MANDLA MBOTHE WITH MANDISI SINDO

To the artist, spaces are not empty; they resonate with stories. As people pass through the spaces they inhabit and vacate, they leave traces of themselves, their desires, their dreams and their fears. City spaces have a tendency to make the human mechanistic, utilitarian, automatic. The artists in this Programme attempt to renegotiate this relationship, bringing our awareness to the human. By remapping our journeys through passages, tunnels and bridges, through architectural constraints and textures that both alienate and stimulate, we - both the artist and audience - find new meanings in our collective personal stories.

This route, then, is a reconstruction of concrete paths and human bridges, integrating performance and installation. As we move along the way, audiences

become the connectors - weavers of the seemingly disjointed fragments presented by diverse artists. More participants than spectators, audiences will ultimately complete this rambling journey from the historic Cape Town Station to the lesser-known and imposing spaces of the Foreshore. By traversing these singular Foreshore spaces that play host to dance, installations, performance art, drama and ritual, the personal human narrative is reinvigorated. In *crossing over* and *round about*, we reclaim these paths, thereby personalising and energising our quest for other journeys.

**SLINKIE LOVE**

By: BEDLAM OZ

Duration: 10 min

| DATE           | TIMEFRAME     | LOCATION                         |
|----------------|---------------|----------------------------------|
| Tuesday 10th   | 13:00 – 15:00 | Cape Town Station                |
| Tuesday 10th   | 15:00 – 16:30 | Artscape Piazza                  |
| Wednesday 11th | 13:00 – 15:00 | Cape Town Station                |
| Wednesday 11th | 15:00 – 16:30 | Artscape Piazza                  |
| Thursday 12th  | 12:30 – 14:00 | Cnr St George's Mall & Castle St |

Stretching to 6 metres high, twisting and curling, Bedlam Oz's slinkies thrill audiences with playful and mesmerising performances. Join in with the 'oohs' and 'ahhhs' as you witness this charming story of two huge slinkies falling in love.

Performed across the globe since 1996, *Slinkie Love* is an international street theatre classic!

Devised by: David Mills and Danielle Boucher; musical score: David Turley; performed by: Raewyn Thomas and John Clay.



## PROGRAMME B

### THE LOST COUPLE

By: DANIEL BUCKLAND, ROBERTO POMBO AND KYLA DAVIS

Duration: On-going during Programme B

| DATE                          | LOCATION             |
|-------------------------------|----------------------|
| Tuesday 10th & Wednesday 11th | Encountered on route |

*The Lost Couple* is a playful, surreal pop-up performance. Working in gigantic masks and relying on improvisation and audience interaction, the performers present Uma and Sebastian: two larger-than-life characters who, in going about their very conventional lives and mostly conservative business, increasingly and inexplicably find themselves ill at ease and lost for words in strange, foreign places.

They are joined by new additions to their family: Derek, Mo, Happy, Louis and a gaggle of geriatric Grannies. These well-meaning characters bumble their way through the world, instigating chaos and prompting stares wherever they go.

Performed by: Christelle Van Graan, Chris Van Rensburg, Roberto Pombo, Ilana Cilliers and Kyla Davis.



### UN-MUTE

By: ANDILE VELLEEM

Duration: 30 min

| DATE           | TIMEFRAME     | LOCATION          |
|----------------|---------------|-------------------|
| Tuesday 10th   | 13:00 – 15:00 | Cape Town Station |
| Wednesday 11th | 13:00 – 15:00 | Cape Town Station |

*Un-mute* is based on Andile Vellem's experience as a dancer who is deaf, finding his voice as a choreographer and using sign language as the source of movement vocabulary. Vellem has brought together performers with different dance backgrounds to explore what they would like to "un-mute": feelings, perceptions, social norms and expectations, also deconstructing what is considered to be "dance".

Disability, on many levels, has not been integrated in society. *Un-mute* is not intended as a solution to this complex problem, but serves as a model for a more inclusive and integrated society by encouraging equality through sharing skills, knowledge and stories.

Performed by: Andile Vellem, Nadine Mckenzie, Themba Mbuli and Zama Sonjica; project management: Mpotseng Shuping.



### ABABHIDISI - THE CONDUCTORS

By: MZOKUTHULA GASA

Duration: 20 min

| DATE           | TIMEFRAME     | LOCATION                    |
|----------------|---------------|-----------------------------|
| Tuesday 10th   | 13:00 – 15:00 | Cape Town Station Taxi Rank |
| Wednesday 11th | 13:00 – 15:00 | Cape Town Station Taxi Rank |

*Ababhidisi* explores the figure of the Judas Goat in contemporary South Africa: one who misleads others to their demise. The performance considers how we are led down destructive paths by leaders in our society, losing connections with our communities, cultures, values and sense of right and wrong - resulting in spiritual and cultural death.

We have lost sight of what is important: we pray to the gods of wealth and power, and no longer practice the *ubuntu* that is so integral to our culture.

Performed by: Sibonelo Dance Project.



### SPILL

By: COPY AND PASTE

Duration: On-going during this timeframe

| DATE           | TIMEFRAME     | LOCATION                    |
|----------------|---------------|-----------------------------|
| Tuesday 10th   | 13:00 – 15:00 | Civic Centre, Old Marine Dr |
| Wednesday 11th | 13:00 – 15:00 | Civic Centre, Old Marine Dr |

In *Spill*, the artists raise questions regarding land, belonging and place, and engage with the complex challenge of how to render proximity and involvement.

The performance begins with a thick layer of salt that is spread evenly onto the ground in a rectangular field. A line of sump oil cuts through the rectangle and as it seeps into the salt, the incision slowly expands. The artists perform separately but together, aware of the weight of these materials both physically and metaphorically.

Performed by: Alexandra Karakashian and Buhlebezwe Siwani; choreographed by: Mdu Kweyama.



## PROGRAMME B

### KHOSI

By: LUTHANDO MTHI

Duration: 20 min

| DATE           | TIMEFRAME     | LOCATION                   |
|----------------|---------------|----------------------------|
| Tuesday 10th   | 15:00 – 16:30 | Civic Centre, Hertzog Blvd |
| Wednesday 11th | 15:00 – 16:30 | Civic Centre, Hertzog Blvd |

Incorporating traditional music and ritual dance, *Khosi* is set in the rural village of Xhokonxa, Mdeni. A young girl receives a calling from the ancestors - facing the new challenge of fighting evil forces in her village, she comes to accept that her life will change.

*Khosi* explores the journey of diviners and prophets of Nyanja, the importance of ancient religious rituals and ancestral worship for the people of the South, as well as present roles and societal challenges.

*Choreographed and co-directed by: Lungelo Ngamlana; performed by: Lwando Bam, Sylvia Ntlanu, Luvo Tamba, Abe Xakwe, Mhlanguli George, Vathiswa Nodlayiya, Wendy Thoane and Lamla Ntsaluba; project management: Pearl Nkomo.*



### DUBITO ERGO SUM - I DOUBT THEREFORE I AM

By: NEW WORLD DANCE THEATRE

Duration: 10 min

| DATE           | TIMEFRAME     | LOCATION                   |
|----------------|---------------|----------------------------|
| Tuesday 10th   | 15:00 – 16:30 | Chief Albert Luthuli Place |
| Wednesday 11th | 15:00 – 16:30 | Chief Albert Luthuli Place |

In the style of release-based contemporary dance, with quirky accents of tribal and classical movement, three South Africans rediscover their past through the vessel of movement - paging through cultural experiences and moments that have come to define them.

Society prefers to fill empty space with more and more information, drawing fewer and fewer conclusions. To some, this perpetual searching and ambivalence represents a type of freedom: *Dubito ergo sum, I doubt therefore I am.*

The interaction among the dancers represents the daily life of many people, fervently drawn to others yet also constantly repelled out of fear to be truly known.

*Choreographed and performed by: Llewellyn Mnguni, Celeste Botha and Marlin Zoutman.*



### HUMBLE HEROES

By: LOYISO DAMOYI

Duration: 10 min

| DATE           | TIMEFRAME     | LOCATION                |
|----------------|---------------|-------------------------|
| Tuesday 10th   | 15:00 – 16:30 | Artscape Theatre Centre |
| Wednesday 11th | 15:00 – 16:30 | Artscape Theatre Centre |

*Humble Heroes* is an installation-performance, celebrating the lives of three iconic leaders who fought for freedom in our Country. Employing poetry, dance and music, the performance is presented in the form of a ceremony and concludes with the Xhosa ritual of *Ukubekwa kwelitye* - the laying of stones next to the caskets.

As part of a process of healing and remembrance, audience members are invited to participate and pay their respects to heroes Nelson Mandela, Chris Hani and Steve Biko.

*Composition: Nomakrestu Xakathugaga.*

*Supported by: Artscape Theatre Centre.*



### WE LEFT

By: FIGURE OF EIGHT DANCE COLLECTIVE

Duration: 20 min

| DATE           | TIMEFRAME     | LOCATION                |
|----------------|---------------|-------------------------|
| Tuesday 10th   | 15:00 – 16:30 | Artscape Parking Tunnel |
| Wednesday 11th | 15:00 – 16:30 | Artscape Parking Tunnel |

*We Left* explores the complex relationships among men: fathers, sons, brothers, friends and lovers. With an all-male cast and cutting-edge choreography, *We Left* gives viewers a glimpse of these relationships - opening the door with the intention of finding some clarity.

Being a father may be regarded as the fullest expression of masculinity. For many men, however, life consists of a search for the lost father.

*Choreographed by the cast under direction of: Grant van Ster and Shaun Oelf; conceptualised by: Ananda Fuchs.*

*Supported by: Artscape Theatre Centre.*



PROGRAMME C

THURSDAY AFTERNOON 12:30 – 17:00

Explore these works on your own within the timeframes indicated below OR meet at 12:30 outside the Africa Centre (28 St George's Mall) for a guided tour, stopping for a short duration at each.

- 1 **The Braid** Hilla Steinert and Elize Vossgather
- 2 **Cape Mongo** Francois Knoetze
- 3 **Surface Passing** Galina Juritz, Roger Young and Kurt Human
- 4 **Untitled (Ndiya Kuthanda)** Vincent Chomaz
- 5 **Slinkie Love** Bedlam Oz (see Programme B)
- 6 **FeedBack Loop** Rhodes University Fine Art Department
- 7 **Infecting the City** Wojciech Gilewicz
- 8 **I am a Sex Worker** Umzekelo Drama Group
- 9 **The British Coat of Arms** Kira Kemper
- 10 **City Desired Tour** Badilisha Poetry X-Change
- 11 **The Man in the Green Blanket** Lesiba Mabitsela (encountered on route)
- 12 **#BringBackOurGirls** Julie Lovelace (various locations)
- 13 **City of Lives** Andrew Putter and CPUT Graphic Design Department (encountered on route)
- 14 **YouthScapes** (encountered on route, see p.39)

**i** Festival Information



PROGRAMME C: WHAT WE DESERVE

Curated by: FARZANAH BADSHA

We get the public art that we deserve. It is no mistake that the public art that remains of colonial and apartheid South Africa tends to be monoliths of stone and sculptures of “big” men, on or off their high horses. What public art are we going to leave behind? What is it going to say about our society now and in the future?

If we get what we deserve, it puts a burden on artists to be brave and innovative - to leave behind art with joy, pain, beauty, provocation, wit, pathos; that is critical, that is celebratory, that captures memories, and that makes memorials to all and not just to a select few. It also puts the public(s) in a position where they actively need to demand art and public spaces in which artists are enabled to make brave art.

These may be permanent objects, which need as much thought and care as possible put into deciding what they reflect about us. Other times, the works live on in the impact that they make on audiences and in the residue

left behind: photographs, audio-visual documents, newspaper and internet threads of debate which write them into our histories and critical thinking.

The works in *What We Deserve* suggest some of the many ways in which artists can potentially engage with public space, and the many publics that use them. Some of the works are silent, some make noise, some are ephemeral, and others leave physical traces. Some require technology and teams of people to realise them, and others are resolutely simple. There are multiple themes and multiple stories being told - what brings them together is their desire to engage with the public(s) and suggest ways to get the art we deserve.

THE BRAID

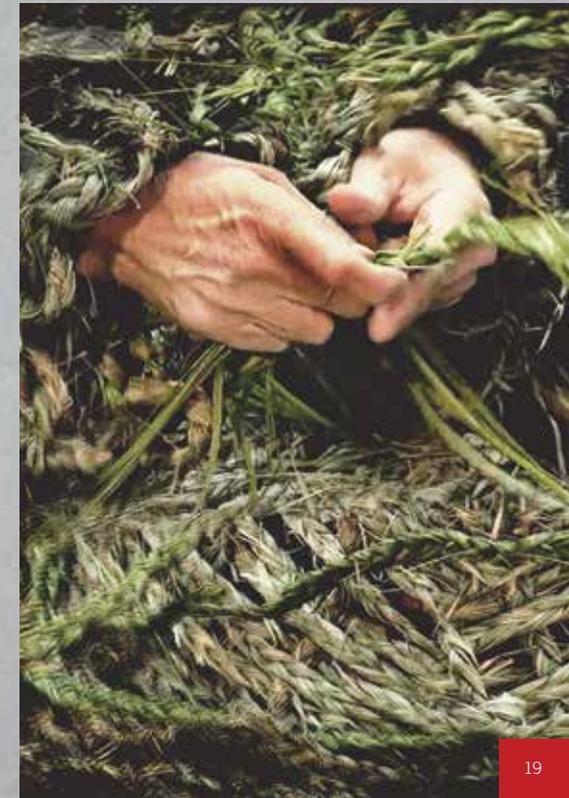
By: HILLA STEINERT AND ELIZE VOSSGATTER

Duration: On-going during this timeframe

| DATE          | TIMEFRAME     | LOCATION         |
|---------------|---------------|------------------|
| Thursday 12th | 12:30 – 15:30 | St George's Mall |

Two performers plait grass that they have collected. Kneeling, facing each other, they start with a central knot - slowly moving apart as the braid grows. As tension and relief become perceptible, the performers are constantly challenged to react. No matter how far they move apart, they are connected through their labour, holding a visible sign of nature and human effect.

Audience members are invited to contribute materials to plait into the braid.



## PROGRAMME C

### CAPE MONGO

By: FRANCOIS KNOETZE

Duration: On-going during Festival

| DATE | LOCATION |
|------|----------|
|------|----------|

|               |                         |
|---------------|-------------------------|
| Thursday 12th | Strand Concourse Centre |
|---------------|-------------------------|

*Cape Mongo* is an anti-fable regarding the mythologies of Cape Town's consumer culture. This counter-narrative takes shape through an amalgamation of sculptural, performative and video-montage processes, culminating in five films. Each film follows a different Mongo character as it journeys through urban spaces.

By exploring the City's garbage and the multiple contexts these objects may have inhabited during their life cycles, *Cape Mongo* reflects on the current spatial, economic and political conditions of Cape Town. The project's aim is to redefine garbage as something inextricably linked to identity and that has inherent value, allowing for constant reorganisation and redefinition.

Camera and director of photography: Anton Scholtz and Catherine Trollope; sound design: BOON and Daniel Gray; VHS: Kaelo Molefe.



### SURFACE PASSING

By: GALINA JURITZ, ROGER YOUNG AND KURT HUMAN

Duration: 25 min

| DATE | TIMEFRAME | LOCATION |
|------|-----------|----------|
|------|-----------|----------|

|               |               |                    |
|---------------|---------------|--------------------|
| Thursday 12th | 12:30 – 14:00 | Golden Acre Centre |
|---------------|---------------|--------------------|

An interrogation of the City streets and the people who pass through them, *Surface Passing* is a collaborative project by composer Galina Juritz, sound artist Kurt Human and filmmaker Roger Young.

Music holds undisputed power in its intersection with film: it can be used to manipulate feeling, anticipate unease, hurry narrative, lend gravitas, distort and re-contextualise, or amplify the existing.

In the tradition of the silent film with live orchestra, *Surface Passing* combines film, sound design and a small ensemble of musicians playing live 'score' to the simultaneous filming of the action that unfolds around them.



### UNTITLED (NDIYA KUTHANDA)

By: VINCENT CHOMAZ

Duration: On-going during Festival

| DATE | LOCATION |
|------|----------|
|------|----------|

|               |           |
|---------------|-----------|
| Thursday 12th | Castle St |
|---------------|-----------|

Broadcasting from inconspicuous places, perfectly alike voices converse endlessly: "ndiya kuthanda, you love me, I love you, you love me, ek is lief vir jou, you love me, ndiya kuthanda, you love me, I love you, you love me, I love you, you love me..."

Repeated, they become a psalmody and a mantra - the elements of a catharsis. Spoken by a single voice, *Untitled (Ndiya Kuthanda)* questions fundamental social interactions such as love, liking or disliking, in the process examining the mechanisms at play in how we relate to others. Set in Afrikaans, isiXhosa and English, Cape Town's three predominant languages, the piece reflects on the complexities of living together in a multi-cultural, multi-racial and multi-lingual society.

Supported by: Goethe-Institut Johannesburg.



### FEEDBACK LOOP

By: RHODES UNIVERSITY FINE ART DEPARTMENT

Duration: On-going during Festival

| DATE | TIMEFRAME | LOCATION |
|------|-----------|----------|
|------|-----------|----------|

|               |               |                             |
|---------------|---------------|-----------------------------|
| Thursday 12th | 14:00 – 15:30 | Festival Information Centre |
|---------------|---------------|-----------------------------|

The review is essential to the artist, but it is always a lie that replaces the truth. *FeedBack Loop* will investigate this truth, with a performance of reviewing that attempts to redraw and personalise the relationship among artists, reviewers and audiences.

A group of performers and researchers will produce and distribute a newspaper investigating the Infecting The City Festival performances, their interactions with public space, and both incidental and intentional public encounters with the performances. The collective has elected to use the format of a newspaper as a metaphoric lens to alter perspectives, question assumptions and shift boundaries. This take on a publicly familiar structure will include variants of classics like News, Sports, Lifestyle, Weather, Advice Column, Horoscopes, Crossword, Recipes and Finance.



### INFECTING THE CITY

By: WOJCIECH GILEWICZ

Duration: On-going during Festival

| DATE | LOCATION |
|------|----------|
|------|----------|

|               |                         |
|---------------|-------------------------|
| Thursday 12th | Strand Concourse Centre |
|---------------|-------------------------|

This video piece, *Infecting The City*, is a new artwork that incorporates footage of paint interventions realised during the 2014 Infecting The City Festival.

Three forms of paint interventions: body painting, the splashing of paint, and 'traditional' painting represent different ways of approaching the medium in an urban context. Interweaving and juxtaposing these images, the artist questions the diversity and complexity of art forms and audience reception - suggesting that although almost everything is acceptable in art, the social structure of life is the *raison d'etre* for all art.



### I AM A SEX WORKER

By: UMZEKELO DRAMA GROUP

Duration: 15 min

| DATE | TIMEFRAME | LOCATION |
|------|-----------|----------|
|------|-----------|----------|

|               |               |                           |
|---------------|---------------|---------------------------|
| Thursday 12th | 14:00 – 15:30 | Cnr Shortmarket & Burg St |
|---------------|---------------|---------------------------|

*I am a Sex Worker* is a performance that will occupy 'the street' (a site of countless injustices for sex workers), creatively drawing attention to the stigma and discrimination faced by sex workers on a daily basis and revealing a side of the City hidden to most. In Cape Town and other South African cities, sex work serves as a source of income for numerous people and their families. Despite this prevalence, sex workers remain voiceless in a City that claims to advocate equality - a City where continuing stigmatisation and criminalisation add to their vulnerability.

Highlighting the struggle between sex workers and the urban landscape, the Umzekelo Drama Group will enact role-plays. In keeping with the style of Theatre of the Oppressed and Forum Theatre, interaction with the audience is integral to the performance.



### THE BRITISH COAT OF ARMS

By: KIRA KEMPER

Duration: On-going during this timeframe

| DATE | TIMEFRAME | LOCATION |
|------|-----------|----------|
|------|-----------|----------|

|               |               |                   |
|---------------|---------------|-------------------|
| Thursday 12th | 14:00 – 15:30 | Iziko Slave Lodge |
|---------------|---------------|-------------------|

*The British Coat of Arms* is a public intervention-performance creating a tableau that represents the British coat of arms, as can be found on the façade of the Slave Lodge and various other historical buildings throughout Cape Town. Wearing costumes mimicking the golden lion and unicorn from Anton Anreith's detailed pediment, performers will interact with members of the public, encouraging them to engage in a playful manner with this symbol of colonialism.

Speaking to the idea of the monument, and asking who is "cast in stone" and remembered and why, *The British Coat of Arms* also presents a great photo opportunity!



### CITY DESIRED TOUR

By: BADILISHA POETRY X-CHANGE

Duration: 60 min

| DATE | TIMEFRAME | LOCATION |
|------|-----------|----------|
|------|-----------|----------|

|               |               |                   |
|---------------|---------------|-------------------|
| Thursday 12th | 16:00 – 17:00 | Cape Town Station |
|---------------|---------------|-------------------|

The City is always alive and pulsating with a brew of stories, ideas, tensions and possibilities. But how many of these stories do you hear or know? There are so many parallel realities at play that we often only see our own. We think we know Cape Town, how it works, what its people are like and what makes it tick. But do we?

Inspired by themes from the African Centre for Cities' *City Desired* exhibition, master storytellers will lead audiences on a tour of the City they may have no idea exists.

A project of the Africa Centre, Badilisha is the largest online Pan-African poetry audio archive and show in the world.

Performed by: Blaq Pearl, Genna Gardini, Khadija Tracey Heeger, Kyle Louw and Mbongeni Nomkonwana.



## PROGRAMME C

### THE MAN IN THE GREEN BLANKET

By: LESIBA MABITSELA

Duration: On-going during Programme C

| DATE | LOCATION |
|------|----------|
|------|----------|

|               |                      |
|---------------|----------------------|
| Thursday 12th | Encountered on route |
|---------------|----------------------|

Mgcineni 'Mambush' Noki is a name few South Africans will recognise. The man from the Eastern Cape was a leader: the sole family breadwinner after losing his parents. He worked as a drill-operator from a young age. He was anonymous. A statistic. Insignificant.

This work commemorates Mgcineni Noki as a person - disabling the collective ignorance of a nation that knows of him only as a symbol referencing the Marikana Massacre, and encouraging a human connection with those who suffered.

Five individuals in garments made from green blankets walk from different locations around the City. A visible presence. A man in a green blanket.

Performed by: Siyabonga Njica, Richard September, Siyabulela Sikawuti and Thabiso Nkoana.

### #BRINGBACKOURGIRLS

By: JULIE LOVELACE

Duration: On-going during Festival

| DATE | LOCATION |
|------|----------|
|------|----------|

|               |                   |
|---------------|-------------------|
| Thursday 12th | Various locations |
|---------------|-------------------|

On 15 April 2014, 273 school girls aged 16-18 were kidnapped from the Chibok Government Secondary School in Nigeria by members of the militant Islamist group, Boko Haram. Approximately 230 girls are still missing. Only 5% of northern Nigerian girls make it to secondary school. The abducted girls were preparing to graduate, destined to further their studies and impact their communities.

In *#BringBackOurGirls* mass-produced consumer objects that hold nostalgic and stereotypical associations of an idealised childhood are subverted and used to challenge the audience. The artist's unsanctioned public art intervention will encourage explorations into the dynamics of the space it inhabits: questioning our manner of living together, reflecting on conditions and ultimately producing new awareness.



### CITY OF LIVES

By: ANDREW PUTTER AND CPUT GRAPHIC DESIGN DEPARTMENT

Duration: On-going during Festival

| DATE | LOCATION |
|------|----------|
|------|----------|

|               |                      |
|---------------|----------------------|
| Thursday 12th | Encountered on route |
|---------------|----------------------|

*City of Lives* is a public installation on the streets of the Cape Town CBD, created by Graphic Design students from the Cape Town and Bellville campuses of the Cape Peninsula University of Technology (CPUT). The project is the culmination of the efforts of 90 CPUT students, who worked over a six-week period with text and image to investigate and make visible the under-explored richness of life on the streets of Cape Town.

*City of Lives* forms part of an experiment by the Cape Town Partnership to draw more locals and tourists into the inner-city by making visible the stories of the City.

Conceptualised by: Andrew Putter with Tertius Heyns, Lionel Franciscus, Lodi Ingha, Robyn Mitchell and Jill van Dugteren.



PROGRAMME D

THURSDAY AND FRIDAY EVENING 18:00 – 21:30

Nicole Seiler's *Living Room Dancers* runs parallel to the other works on Programme D from 19:00. You will need to choose one or the other.

- 1 **Trapped** Themba Mbuli
  - 2 **Mari and Kana** Mandisi Sindo
  - 3 **Living Room Dancers** Nicole Seiler
  - 4 **Analogue Eye - Video Art Africa** Brent Mestre (see Programme A)
- BREAK
- 5 **Yellow Sunday** Velvet Spine
  - 6 **Iqhiya Emnyama - The Black Cloth** Cindy Mkaza-Siboto
  - 7 **Melting Truth** Jazzart Dance Theatre



PROGRAMME D: EXORCISING THE GHOSTS

Curated by: FARZANAH BADSHA

Performing in the Company's Garden, a contested space with ghosts and spirits from the earliest time that people lived here to the present, provides opportunities to exorcise and challenge them. The Company's Garden holds a unique space in the public sphere as a place where people have encountered each other: sometimes in conflict, shared leisure or labour.

A place established to feed and provide water to colonial travellers and those who established permanent settlements here. A place where slaves worked and were lodged. A place where the Parliaments of successive political regimes were and will be housed. A place of study and the construction of memory. A place of marches, where political protesters were tear-gassed. A place where lovers recline on lawns and homeless people try and find shelter.

It seems appropriate that the performers of *Infecting The City* are telling the stories of their lives and identities, as well as representing the stories of others - adding new spirits and residues in this contested, yet beautiful, urban public space which could, and should be, a rich refuge for all people in a harsh city.

TRAPPED

By: THEMBA MBULI

Duration: 30 min

| DATE          | TIMEFRAME     | LOCATION      |
|---------------|---------------|---------------|
| Thursday 12th | 18:00 – 20:00 | Hiddingh Hall |
| Friday 13th   | 18:00 – 20:00 | Hiddingh Hall |

*Trapped* merges visual art, sound dialogue and dance in the form of three autobiographical solos by artists pioneering integrated dance (combining dance techniques with mixed abilities) in South Africa.

The soloists appear simultaneously, each story intersecting and interacting with the others. Through their stories, the dancers use their disabilities as a catalyst to open dialogue around questions of belonging, especially for people living with disabilities in a non-integrated society.

Performed by: Andile Vellem, Zama Sonjica and Nadine Mckenzie; composition: Phil Thurston; sculpture by: Enock Mpofo.



## PROGRAMME D

### MARI AND KANA

By: MANDISI SINDO

Duration: 30 min

| DATE          | TIMEFRAME     | LOCATION             |
|---------------|---------------|----------------------|
| Thursday 12th | 18:00 – 20:00 | The Company's Garden |
| Friday 13th   | 18:00 – 20:00 | The Company's Garden |

Mari and Kana invite us to explore the emotional journey of losing their fathers: the family breadwinners. The work explores attempts at finding consolation for those left behind by the protagonists' brothers, sons, uncles and fathers after the Marikana Massacre. The 39 graves presented in public space allow audiences a more intimate and active engagement with the subject.

This dance theatre piece is driven by music, spoken word, poetry, images, chorus and intense movement.

Performed by: Aphive Livi, Azuza Radu, Thembekile Komani, Thumeka Mzayiya, Abonga Sithela, Slovo Magida and Lingua Franca; presented by: Theatre4Change Therapeutic Theatre.



### LIVING ROOM DANCERS

By: NICOLE SEILER

Duration: 150 min

| DATE          | TIMEFRAME     | LOCATION                 |
|---------------|---------------|--------------------------|
| Thursday 12th | 19:00 – 21:30 | 6 Spin Street Restaurant |
| Friday 13th   | 19:00 – 21:30 | 6 Spin Street Restaurant |

Dance is their passion; they devote much of their free time to it. 'They' are the protagonists of *Living Room Dancers* - fervent individuals who practice tap-dancing, electro, salsa, tango, expressive dance, samba...

In *Living Room Dancers*, each dancer inhabits a private apartment that has been transformed into a dance-floor for the evening. These intimate moments are perceptible from street-level with the help of binoculars. A film presenting portraits of each of the dancers accompanies the work. The project challenges our perceptions of private and public spaces, while toying with our appetites for voyeurism and exhibitionism.

Lighting design: Muriel Imbach; film: *Le Flair*, Bastien Genoux; tour management: Michaël Monney; local production: Fiona du Plooy.

Supported by: Pro Helvetia, Ville de Lausanne, État de Vaud, Loterie Romande and Fondation Leenaards.



### YELLOW SUNDAY

By: VELVET SPINE

Duration: 15 min

| DATE          | TIMEFRAME     | LOCATION             |
|---------------|---------------|----------------------|
| Thursday 12th | 20:00 – 21:30 | The Company's Garden |
| Friday 13th   | 20:00 – 21:30 | The Company's Garden |

Female duo AnC's cabaret-style performance, *Yellow Sunday*, features captivating stage presences, flamboyant costumes and alluring lyrics, all the while offering blatantly political content. The production's material was informed by and adapted from Njabulo Ndbele's text *Our Dream is Turning Sour*.

*Yellow Sunday* takes an unusual satirical perspective while offering serious political context and commentary, aiming to start a dialogue around how artists can utilise political material without censorship on the part of the artist, or defamation of the government.

Performed by: Koleka Putuma and Nicole Fortuin.



### IQHIYA EMYAMA - THE BLACK CLOTH

By: CINDY MKAZA-SIBOTO

Duration: 30 min

| DATE          | TIMEFRAME     | LOCATION             |
|---------------|---------------|----------------------|
| Thursday 12th | 20:00 – 21:30 | The Company's Garden |
| Friday 13th   | 20:00 – 21:30 | The Company's Garden |

Inspired by the aftermath of the Marikana tragedy, *Iqhiya Emnyama - The Black Cloth* explores the deep anguish, loss and desperation of the families of the miners by focusing on the mourning experiences of the 'Marikana widows'.

For black women, the deeply personal experience of loss often becomes a public one as their dress code marks them as mourners. By drawing attention to the relationship that develops between the mourner and the *iqhiya emnyama* (black cloth), the production attempts to memorialise the men who were killed and to grieve with their families.

Performed by: Cindy Mkaza-Siboto, Buhlebezwe Siwani, Khanyisile Mbongwa, Peggy Tunyiswa-Mongoato and Somila Angela Toyi; music by: Ncebakazi Mnukwana; mentored by: Mamele Nyamza.



## PROGRAMME D

### MELTING TRUTH

By: JAZZART DANCE THEATRE

Duration: 20 min

| DATE          | TIMEFRAME     | LOCATION                     |
|---------------|---------------|------------------------------|
| Thursday 12th | 20:00 – 21:30 | Iziko SA Museum Amphitheatre |
| Friday 13th   | 20:00 – 21:30 | Iziko SA Museum Amphitheatre |

*Melting Truth* explores the passage that dancers undertake to find their own emotional truths, and how they express this through their bodies. Always moving, forever changing, the piece provides a reflective and emotional journey of shifting relationships and dynamics.

The dancers' range of movements and specialised technique demonstrate both skill and agility. Moving, twisting and turning with ritual expressions typical of African dance, the dancers reflect and are defined by their character, sense of belonging and vulnerability in the world they occupy.

Choreographed by: Mziyanda Mancam.



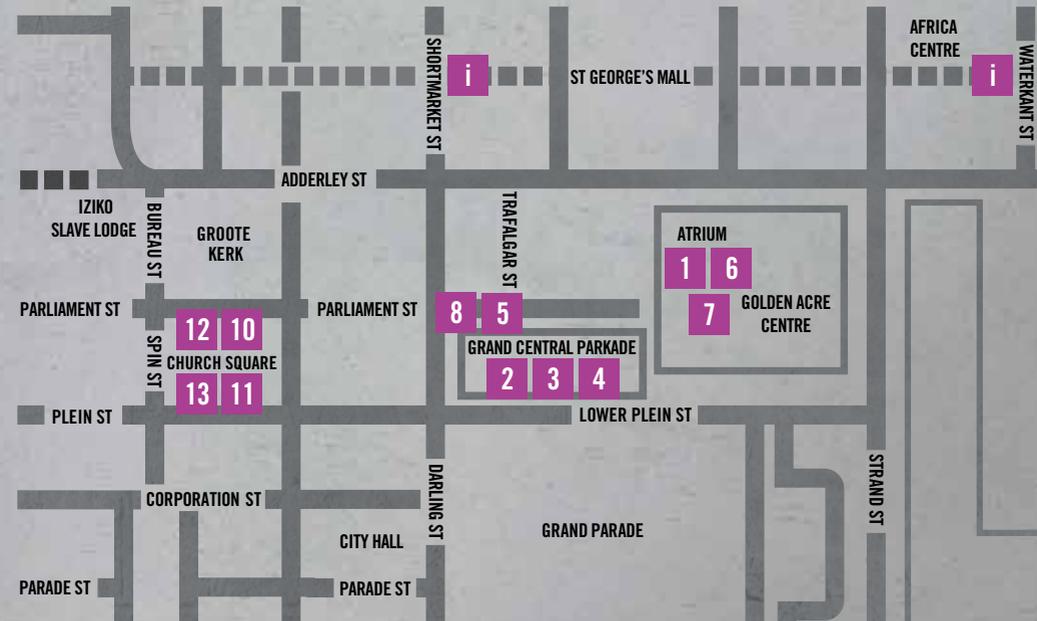
## PROGRAMME E

### PROGRAMME E

FRIDAY AFTERNOON 12:30 – 16:30 | SATURDAY MORNING 10:30 – 14:30

- 1 **Reflex Dann Ron** Soul City
- 2 **Picturing the City** Jnr
- 3 **Hesitation Change** Zee Hartmann
- 4 **Drum On** Limited Edition Drum Corps
- 5 **Chalk** Nicola Elliott
- 6 **Blue** Cape Dance Company
- 7 **Fade.Out.Five.** Cape Dance Company
- 8 **And It Went Everywhere /3** Anton Mirto
- 9 **We Don't Need NO Education** Sanjin Muftić (encountered on route)
- 10 **Colour Me In** Sandile Radebe
- 11 **FR!KA** Siphumeze Khundayi and Sethembile Msezane
- 12 **Open City Project** Wesley Pepper
- 13 **I Stared at Empty Space and it Beckoned** Zip Zap Circus
- 14 **YouthScapes** (encountered on route, see p.39)

#### **i** Festival Information



**PROGRAMME E: WAYS OF SEEING, WAYS OF BEING**

Curated by: NADJA DAEHNKE WITH RYNO KEET

How to define a City - is it the bricks and mortar, the hard spaces of pavement and façade, the softer spaces of plantings and park benches? Or is a City its people? A beehive is nothing if it consists merely of combed wax; it is the inhabitants that give it meaning and value. But if one argues that inhabitants are the City, how can they determine it? How can the individual - the pedestrian, the shop-keeper, the commuter and the loiterer - help to define what this City is going to be?

Perhaps this is a false, idealistic premise. Has history not shown us that such humanist understandings can be imaginary utopias, obscuring the hard ideological forces that shape the hapless individual's possibility and progress within the structured City?

Like this text, *Ways of Seeing, Ways of Being* is awash with questions and contradictions. It is an arena which

broadly experiments with and investigates the possibilities of these two extremes: the City as shaped by its inhabitants, and the City as a structure that is imposed on its inhabitants.

Through the catalyst of art and the notion of a festival, this programme hopes to puzzle the everyday of the City by revealing new vistas, re-purposing spaces and inviting unusual behaviours in an attempt to flex the possibilities - suggesting not only alternative ways of being in the City, but an alternative City. However, within this idealism sounds a warning note: recollection of the difficult pasts and presents points to a City in which individual needs and wants can be subverted by greater ideological drives.

**REFLEX DANN RON**

By: SOUL CITY

Duration: 30 min

| DATE          | TIMEFRAME     | LOCATION           |
|---------------|---------------|--------------------|
| Friday 13th   | 12:30 – 14:30 | Golden Acre Centre |
| Saturday 14th | 10:30 – 12:30 | Golden Acre Centre |

In a spiritual universe, ancestries and traditions may be regarded as the fundamental pillars of evolution. *Reflex Dann Ron* provides a glimpse of Reunion Island's deep cultural tradition. It asserts an identity, the pride of the self-made. It is a quest for the sacred: rituals and reflections about human relations and our relationship to the world, and trials to be faced in order to achieve a state of harmony.

A poet offers his words in the form of a *fonnkèr* poem. Dance is a gift for the eyes, as *fonnkèr* is a gift to the ears.

Choreographed by: Didier Boutiana; performed by: Didier Boutiana, Olivier Flaconel, Séverine Flaconel and Francky Lauret.

Supported by: Direction des Affaires Culturelles Océan Indien, Région Réunion, La Caisse et Dépôts, La ville de Saint Paul and Théâtre Lésaps Culturel Leconte de Lisle.



**PICTURING THE CITY**

By: JNR

Duration: On-going during this timeframe

| DATE          | TIMEFRAME     | LOCATION                     |
|---------------|---------------|------------------------------|
| Friday 13th   | 12:30 – 14:30 | Grand Central Centre Parkade |
| Saturday 14th | 10:30 – 12:30 | Grand Central Centre Parkade |

*Picturing the City* is a drawing project curated and facilitated by Jnr - a contemporary transitory art gallery in Cape Town. With the involvement of artists from across Cape Town's large, geographically divided and economically diverse population, *Picturing the City* will create a large-scale 360° panoramic view of Cape Town's city centre.

As well as providing viewers the opportunity to watch the process of drawing and depiction in progress, the tableau will later be exhibited as a panoramic landscape at *Smith* - 56 Church Street, Cape Town.

Conceptualised by: Rose Mudge and James King.



**HESITATION CHANGE**

By: ZEE HARTMANN

Duration: 10 min

| DATE          | TIMEFRAME     | LOCATION                     |
|---------------|---------------|------------------------------|
| Friday 13th   | 12:30 – 14:30 | Grand Central Centre Parkade |
| Saturday 14th | 10:30 – 12:30 | Grand Central Centre Parkade |

*Hesitation Change* creates a constantly evolving environment by permeating the barriers between audience and performer, blurring the onset and completion of action, and imminently manifesting new landscapes. This interactive work does not ask the audience to perform, but rather to recognise performance all around them.

It is a dance between onlooker and object, performer and space.

Performed by: The Line & Light Dance Collective; sculpture by: Flagg.



## PROGRAMME E

### DRUM ON

By: LIMITED EDITION DRUM CORPS

Duration: 20 min

| DATE          | TIMEFRAME     | LOCATION                     |
|---------------|---------------|------------------------------|
| Friday 13th   | 12:30 – 14:30 | Grand Central Centre Parkade |
| Saturday 14th | 10:30 – 12:30 | Grand Central Centre Parkade |

Skilled, high-tempo drumming and stick-juggling joyfully shake the city awake in this percussion performance. The members of Limited Edition Drum Corps assert both their own presence and that of the arts in the social fabric of Cape Town.

Limited Edition Drum Corps marched into the limelight in 2010, when the group reached the finals of the SA's *Got Talent* competition. Based in Manenberg, this group of school-going boys has performed across South Africa and was invited to participate in the World Drumline Championships.



### CHALK

By: NICOLA ELLIOTT

Duration: 25 min

| DATE          | TIMEFRAME     | LOCATION      |
|---------------|---------------|---------------|
| Friday 13th   | 12:30 – 14:30 | Parliament St |
| Saturday 14th | 10:30 – 12:30 | Parliament St |

*Chalk* explores the power and play of demarcation, disrupting the status quo by opposing the normative mode of physicality within a particular environment. Positioning bodies within the boundaries of straight, chalked, white lines usually suggests a game or sport; by framing something ordinary, it is elevated to the noteworthy.

In *Chalk*, a few players meet to have a 'very ordinary' dance-game within the unstable demarcations of a shifting and busy section of the Cape Town CBD.

Performed by: Richard Antrobus, Julia de Rosenwerth, Adriana Jamisse and Kopano Maroga.



### BLUE

By: CAPE DANCE COMPANY

Duration: 16 min

| DATE          | TIMEFRAME     | LOCATION           |
|---------------|---------------|--------------------|
| Friday 13th   | 14:30 – 16:30 | Golden Acre Centre |
| Saturday 14th | 12:30 – 14:30 | Golden Acre Centre |

The all-male ballet, *Blue*, is a moving exploration of masculinity - both the physicality and psyche, with reference throughout to the immediate association with the colour blue.

The meditative atmosphere and crisp lyrical patterns give way to unadorned physicality, embodied in the razor-sharp turns and sudden drops as the dancers break away into solos and groups.

Choreographed by: Christopher L. Huggins, assisted by Levi Philip Marsman; performed to music by: Arvo Pärt, Ryuichi Sakamoto and Steve Reich.



### FADE.OUT.FIVE.

By: CAPE DANCE COMPANY

Duration: 12 min

| DATE          | TIMEFRAME     | LOCATION           |
|---------------|---------------|--------------------|
| Friday 13th   | 14:30 – 16:30 | Golden Acre Centre |
| Saturday 14th | 12:30 – 14:30 | Golden Acre Centre |

A contemporary work first commissioned by Cape Dance Company's crowdfunded New Works Campaign, *Fade.Out.Five.* is a tale exploring the backgrounds of five individuals.

The dancers communicate significant moments that have shaped who they are as young adult South Africans. Only four stories are told, with the last left unheard...

Choreographed by: Belinda Nusser, assisted by Nelson Rodriguez-Smith; performed to music by: Bersarin Quartet, Vitamin String Quartet and Massive Attack.



## PROGRAMME E

### AND IT WENT EVERYWHERE /3

By: ANTON MIRTO

Duration: On-going during this timeframe

| DATE          | TIMEFRAME     | LOCATION          |
|---------------|---------------|-------------------|
| Friday 13th   | 14:30 – 16:30 | Various locations |
| Saturday 14th | 12:30 – 14:30 | Various locations |

Six faceless dancers move like a virus across Cape Town to an invisible set of instructions, temporarily occupying and transforming its spaces. Responding to diverse City sites, the dancers attach themselves with stretched nylon to railings, drains, statues and other physical projections - merging body, geometrics, space and meaning.

Through multiple interventions, places and buildings are spontaneously re-configured and subtly re-designed, triggering new readings. Simultaneously creating a personal and anonymous space for the stopping-places of human existence, *And It Went Everywhere* suggests playful and poignant alternatives for using public space.

*This project is rooted in A2company's previous works presented in London and developed through a commission at Werkstätten- und-Kulturhaus in Vienna.*



### WE DON'T NEED NO EDUCATION

By: SANJIN MUFTIĆ

Duration: On-going during this timeframe

| DATE          | TIMEFRAME     | LOCATION             |
|---------------|---------------|----------------------|
| Friday 13th   | 14:30 – 16:30 | Encountered on route |
| Saturday 14th | 12:30 – 14:30 | Encountered on route |

Every work day, groups of school learners walk through the City squares: talking, teasing, listening to music, shouting and shoving. The country's future citizens have finished another day of classes. What if this 'horde' is let loose - contaminating the city with their wants, desires and protests?

In *We Don't Need NO Education*, acting students present a series of public interventions that unearth the conditions of the South African learner in today's metropolitan society. Working in the realm of invisible theatre and flash mobs, the students inhabit the City, confronting passers-by with their honesty, brashness, and presence. At this time in our country's history, many years since the student uprisings of 1976, does our youth know what they need?

*Performed by: CityVarsity Acting Department students.*



### COLOUR ME IN

By: SANDILE RADEBE

Duration: On-going during this timeframe

| DATE          | TIMEFRAME     | LOCATION      |
|---------------|---------------|---------------|
| Friday 13th   | 14:30 – 16:30 | Church Square |
| Saturday 14th | 12:30 – 14:30 | Church Square |

*Colour Me In* is a site-specific intervention in response to the history of South Africa in general, and Cape Town in particular. Historically, our country has been divided - with land ownership and access determined along racial lines. This segregation has also translated into how cities were developed, and is in many ways still present in contemporary South Africa.

*Colour Me In* intends to subvert this division. Drawing a city plan on a previously segregated structure in Cape Town, members of the public are invited to 'colour in' the city plan at will. Participants decide where they wish to locate their colour of choice, and therefore have a say in what their City looks like.



### FR!KA

By: SIPHUMEZE KHUNDAYI AND SETHEMBILE MSEZANE

Duration: 15 min

| DATE          | TIMEFRAME     | LOCATION      |
|---------------|---------------|---------------|
| Friday 13th   | 14:30 – 16:30 | Church Square |
| Saturday 14th | 12:30 – 14:30 | Church Square |

In the whimsical nature of youthful memories, two individuals in an act of play entangle their childhood selves in the politics of hair, race and gender.

This interactive performance points to the innocence of children and how their youthful perceptions of idealised beauty become problematic bench-marks in an image-conscious society.



## PROGRAMME E

### OPEN CITY PROJECT

By: WESLEY PEPPER

Duration: On-going during this timeframe

| DATE          | TIMEFRAME     | LOCATION      |
|---------------|---------------|---------------|
| Friday 13th   | 14:30 – 16:30 | Church Square |
| Saturday 14th | 12:30 – 14:30 | Church Square |

The *Open City Project* approaches City space through the social reality of the streets as a dynamic place of experimentation and vitality. The project will see the construction and installation of wooden structures with artworks, layered texts, photos, images, maps of evictions and resistances - present, historical and imagined.

Poets will aim to give a voice to those who are excluded and marginalised by the securitisation, privatisation and surveillance of City space, also highlighting the role of resistance and the creation of autonomous spaces.

*Collaboration by: Wesley Pepper, Andrew Whisper and Paul Paunde.*

### I STARED AT EMPTY SPACE AND IT BECKONED

By: ZIP ZAP CIRCUS

Duration: 25 min

| DATE          | TIMEFRAME     | LOCATION      |
|---------------|---------------|---------------|
| Friday 13th   | 14:30 – 16:30 | Church Square |
| Saturday 14th | 12:30 – 14:30 | Church Square |

We seldom consider the urban metropolis as a playground; most of us perceive it as a landscape of constructed formality. It is a place of business, a place where the majority of the work is done by people who live outside of it. The City is a place that people leave from on holiday; it is not the destination that they journey to.

*I Stared at Empty Space and it Beckoned* presents an alternative by revealing the potential of the concrete jungle as a place where space itself is the ringmaster of adventure. This is a collaboration by aerial artists, acrobats, stuntmen and dancers.

*Directed by: Ryno Keet; choreographed by: Iesu Escalante, assisted by the Zip Zap guest teachers; performed by: Zip Zap Circus School Young Adults programme; urban high-liner: Silvain Burki; production management: Tamryn Escalante and Tania Majavie.*



### PUBLIC ART SYMPOSIUM: REMAKING PLACE

By: GORDON INSTITUTE FOR PERFORMING AND CREATIVE ARTS

Hiddingh Hall, UCT Hiddingh Campus  
Sunday 8<sup>th</sup> 18:00 - 21:00; Monday 9<sup>th</sup> 09:00 - 12:00;  
Tuesday 10<sup>th</sup> 09:00 - 12:00; Wednesday 11<sup>th</sup> 18:00 - 21:00;  
Thursday 12<sup>th</sup> 09:00 - 12:00

Kasi-2-Kasi Festival: Gugulethu Mall, Steve Biko Rd  
Saturday 14<sup>th</sup> 13:00 - 16:00

*Remaking Place* brings together international and local speakers on issues around public art, with a focus on *innovative practice*. Each day will open with a 30-minute audio-visual presentation of the work of finalists in the prestigious International Award for Public Art by members of the jury for the Award. This will be followed by Panels based on the following sub-themes:

**Day 1:** *Promotion and generation of Public Art: Innovative practice from the formal to the anarchic.*

**Day 2:** *Innovation and Diverse Publics 1: Women, Youth and Public Art.*

**Day 3:** *Innovation and Diverse Publics 2: Race, Class and Public Art.*

**Day 4:** *Principles of Innovation and Audience Participation and Engagement.*

The Symposium opens with Keynote Addresses by Gabi Ngcobo from the WITS School of Arts; Lewis Biggs, Chair of the International Institute of Public Art; and Wang Dawei, Dean of Fine Art, Shanghai University.

For further information visit: [www.gipca.uct.ac.za](http://www.gipca.uct.ac.za)

**Supported by: Department of Arts & Culture (DAC) Mzansi Golden Economy (MGE).**

### YOUTHSCAPES

Encountered on route Programmes B,C and E

The City is not exactly a playground for the youth. A space of commerce and industry, with the hustle and bustle that accompanies it, the City is sometimes at odds with young people trying to make sense of a world in which they seldom participate.

Groups of young people from various parts of the Cape were taken through workshops on space, architecture, movement and composition. *YouthScapes* is the outcome of this process: a range of young people, led by several creative leaders, give fresh, effervescent human form to a sometimes strange environment. These interventions will hopefully go some way towards re-inscribing the City as a shared space - one that is inspiring, evocative and safe for all.

Presented by: Artscape Creative Workshops and Artscape Student Liaison Unit (Mandla Mbothwe and Ukhona Mlandu), Jazzart Dance Theatre (Elvis Sibeko) and Sibonelo Dance Theatre (Mzokuthula Gasu).

**Supported by: Santam.**

### FESTIVAL PARTNERS

*Infecting The City* is designed as a collaborative model where our partners contribute artistic content, publicity and other valuable resources. Our partners for 2015 include:

**Artscape Theatre Centre**

**Cape Town Partnership**

**Cape Peninsula University of Technology**

**Castle of Good Hope**

**CityVarsity**

**Golden Acre Shopping Centre**

**Gordon Institute for Performing and Creative Arts**

**Iziko Museums of South Africa**

**Jazzart Dance Theatre**

**Zip Zap Circus School**



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# INFECTING THE CITY



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

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