**Wits School of Arts Research Report 2014**

**Prizes, awards, honours**

Fine Arts

Donna Kukama received the Standard Bank Young Artist Award for Performance Art, 2014.

Juan Orrantia was nominated by Jo Ractliffe for the First book Award, a photography publishing prize open to photographers who have not previously had a book published by a third party publishing house. The award is not an open submission, and each year, a diverse array of international nominators are asked to recommend suitable projects.

Jo Ractliffe was invited to conduct a photography workshop and public lecture in the Fotografie Forum Frankfurt Summer Academy Workshop.

Jo Ractliffe’s book was reproduced in *The Photobook: A History (volume III)*, the third in the series compiled and edited by Marin Parr and Gerry Badger. These books have become something of a phenomenon in the photography world and have shifted the ways in which photobooks are perceived and valued.

Jo Ractliffe was one of an international team of photographers (including Magnum photographers, Jim Goldberg, Susan Meiselas, Donovan Wyle, Paul Seawright, Alessandra Sanguinetti, Gideon Mendel and Chien Chi Chang) commissioned by The Magnum Foundation to document various projects in the health and education sectors funded by Atlantic Philanthropies. The commission included an educational/mentorship component where photography graduates and current students from Wits, UCT and the Market Photo Workshop, photographed alongside the commissioned photographers. The book, *Laying Foundations for Change: Capital Investments of the Atlantic Philanthropies*, edited by Catherine Chermayeff and Christopher Klatell and published by The Magnum Foundation, is currently in press.

Music

Grant Olwage’s NRF Y1 rating concluded at the end of 2014 and he was awarded a NRF Research Development Grant.

Susan Harrop-Allin was awarded a Researcher Links Travel Grant from the British Council (£9,000) for research and collaboration in the UK. She has been accepted as a research fellow for 2015 at the Institute of Education, London University.

Marie Jorritsma obtained the Friedel Sellschop fellowship again in 2014, in the amount of R59,000.

Carlo Mombelli was awarded City Press’s ‘Best Gig of 2014’ award and his Stories CD was selected as The Star’s ‘Jazz CD of the Week’.

Chris Letcher’s score for Zee Ntuli’s *Hard to Get* was nominated in the ‘Best Music Composition in a Feature Film’ category of the South African Film and Television Awards 2014. Letcher was also nominated for a SAMA 2014 Award in the ‘Best Alternative Album’ category for his album *Hyperbalist*, as well as for ‘Best Music Score in an African Film’ for his music in Ntshavheni wa Luruli’s *Elewani* at the African Film Development Awards 2014.

Drama for Life

Warren Nebe’s direction and co-creation of the production of ***Hayani***, written and performed by Nat Ramabulana and Atandwa Kani, was nominated for 5 Naledi Awards and 1 Fleur Du Cap Award. The play was awarded Best New South African Play at the Naledi Theatre Awards in 2014.

Warren Nebe’s direction and co-creation of the production of ***Through Positive Eyes***, a collaborative theatre of testimony with Professor David Gere, Director of UCLA’s Arts and Global Health Centre and international photographer Gideon Mendell, was nominated for two Naledi Theatre Awards, including Best Ensemble/Cutting Edge production.

Warren Nebe was selected as an **Ampersand Fellow**. As part of his fellowship, he presented a guest lecture at Lesley University, Boston on “Truth and Reconciliation and the role of the Arts in South Africa”, and he presented a guest lecture and workshop course for University of California - Los Angeles (UCLA) pertaining to “Performance Auto-ethnography.”

Warren Nebe was selected as a **Salzburg Global Fellow**. He represented South Africa at the Salzburg Global Seminar 532, “Conflict Transformation through Culture: Peace-building and the Arts.”

Drama for Life was awarded the **Vice-Chancellor’s Academic Citizenship Team Award** for 2014. Academic citizenship refers to a Team’s cooperative involvement, as academics, professional and subject specialists, in the community of their Faculty, the University, the wider national community, and the international community of scholars, in delivering a service, performing tasks, and making contributions to the functioning, wellbeing, and upliftment of these communities. It includes those organisational citizenship activities conventionally classed as ‘administrative duties’ as well as those related to ‘community service’ or ‘community participation’. Academic citizenship can be said to involve the design, implementation, evaluation and refinement of academically-based community service, or a civic engagement in teaching, in collaboration with relevant partners. The award seeks to offer recognition to academics and professional staff at the University for whom citizenship is an integral part of their academic and professional activities, and who consequently make a significant contribution to civil society.

Faith Busika was nominated for Best New South African Performer at the Naledi Theatre Awards for her performance in ***Through Positive Eyes***.

Cherae Halley’s production and performance in ***What the Water Gave Me*** was awarded a Standard Bank Silver Standing Ovation Award at the National Arts Festival for Best Fringe Production.

Caryn Green was elected as Member of the Arterial Network South Africa Executive Board.

**‘Conventional’ text-based publications**

Category: Journal Article – Submission Type: DoE Submissible

Dramatic Arts

Ebrahim, H. (2014). ‘Are the “Boys” at Pixar Afraid of Little Girls?’. *Journal of Film And Video*, 66 (3), pp. 43 - 56.

De Robillard, B. (2014). ‘“Our Caster” and “The Blade Runner”: “Improper” corporealities cripqueering the post/apartheid body politic’. *Image and Text*, 24 pp. 79 - 115.

Drama for Life

Makanya, S. (2014). ‘The Missing Links: A South African perspective on the theories of health in drama therapy’. *Arts In Psychotherapy*, 41 pp. 302 - 306.

Fine Arts

Carman, J. (2014). ‘The users of lace: a socio-political case study’. *Image and Text*, 23, pp. 93 - 109.

Heritage Studies

Kros, C. (2014). ‘Tainted Heritage? The Case of the Branly Museum’. *International Journal of Heritage Studies*, 20 (7-8), pp. 834 - 850.

History of Art

Wintjes, J. & Sievers, C. (2014). ‘Seeing Sibudu seeds: an illustrated text of the more frequent second-millennium AD seeds’. *Southern African Humanities*, 26 pp. 193 - 217.

Wintjes, J. (2014). ‘Icons and archives: the Orpen lithograph in the context of 19th-century depictions of rock paintings’. *Critical Arts-South-North Cultural and Media Studies*, 28 (4), pp. 689 - 709.

Music/Heritage Studies

Harrop-Allin, S. & Kros, C. (2014). ‘The C Major Scale as index of 'back to basics' in South African education: A critique of the curriculum assessment policy statement’. *Southern African Review of Education*, 20 (1), pp. 70 - 89.

Music

Dalamba, L. (2013). ‘“Om 'n Gifsak te Versteek”: *King Kong*, the Apartheid State and the Politics of Movement, 1959-1961’. *South African Music Studies (SAMUS:South Africa Journal of Musicology)*, 33 pp. 61 - 81.

Dalamba, L. (2014). ‘Jyo nana we! Coplan: an anthropologist's refuge in music’*. Anthropology Southern Africa*, 37 (1&2), pp. 126 - 129.

Harrop-Allin, S. (2014). ‘Bana Etlong retlobapala: examining children's musical games on a Soweto playground’. *Journal of the Musical Arts in Africa*, 11 pp. 1 - 20.

Madalane, I. (2014). ‘Tsonga popular music: negotiating ethnic identity in 'global' music practices’. *Journal of the Musical Arts in Africa*, 11 pp. 37 - 54.

Category: Journal Article – Submission Type: Other

Digital Arts

Bristow, T. (2014). ‘Cultures of Technology: Digital Technology and New Aesthetics in African Digital Art’. *Critical Interventions: Journal of African Art History and Visual Culture*, 8 (3), pp. 331 - 341.

Dramatic Arts

Ebrahim, H. (2014). Book Review: The Global Film Book . *South African Theatre Journal*, 27 (3), pp. 1 - 5.

Ravengai, S. (2014). ‘The politics of theatre and performance training in Zimbabwe 1980-1996’. *Theatre, Dance and Performance Training Journal*, 5 (3), pp. 255 - 269.

Film & TV

Sakota-Kokot, T. (2014). “The African Setting – Everything but ‘ordinary’: A critical discussion on the representation of Africa in mainstream film”, in Special Issue *Journal of African Cinemas, theme: Everyday Violence(s) and Visualities in Africa*, Vol 6 (2): 163-174.

Fine Arts

Andrew, D. (2014). ‘SEPAR(N)ATION: Alex Opper's Undoing of Johannesburg Space’ (2-3 ed.). *Safundi: The Journal of South African and American Studies*,15 (2-3), pp. 420-422.

Carman, J. (2014). ‘Creative curating for today’. *COMCOL Newsletter*, 1 (23), pp. 10 - 11.

Heritage Studies

Kros, C. (2013). ‘Heritage. What heritage?’. *The Digging Stick*, 30 pp. 6 - 7.

History of Art

Wintjes, J. (2014). ‘Errata: Tables 1 and 2: The Frobenius expedition to Natal and the Cinyati archive’. *Southern African Humanities*, 26 pp. 219 - 222.

Music

Dalamba, L. (2014). ‘Book Review: *Marabi Nights: Jazz, ‘Race’ and Society in Early Apartheid South Africa’*, *Journal of Southern African Studies*, 40:6, 1370-1372

Category: Chapter in Book – Submission Type: DoE Submissible

Fine Arts

Andrew, D. (2014). ‘An aesthetic language for teaching and learning: multimodality and contemporary art practice’ . Chapter 10. In A. Archer & D. Newfield (eds.), *Multimodal Approaches to research and Pedagogy: Recognition, Resources, Access* (pp. 174-191). New York: Routledge.

History of Art

Brenner, J. & Archer, A. (2014). ‘Arguing Art’. Chapter 4. In A. Archer & D. Newfield (eds.), *Multimodal Approaches to research and Pedagogy: Recognition, Resources, Access* (pp. 57-70). New York: Routledge.

Music

Harrop-Allin, S. (2014). ‘The pen talks my story’: South African children's multimodal storytelling as artistic practice. Chapter 2. In A. Archer & D. Newfield (eds.), *Multimodal Approaches to Research and Pedagogy: Recognition, Resources, and Access* (pp. 19-40). New York: Routledge Taylor & Francis Group.

Category: Chapter in Book – Submission Type: Other

Digital Arts

Bristow, T. (2013). ‘We Want the Funk: What is Afrofuturism to Africa?’ In N. Keith & Z. Whitley (eds.), *The Shadows Took Shape* (pp. 81-87). New York: The Studio Museum in Harlem, New York.

Geyser, J. (2013). ‘Return to Darkness: Representations of Africa in *Resident Evil 5’*. Chapter 5. In M. Balaji (ed.), *Thinking Dead: What the Zombie Apocalypse Means* (pp. 63-74). New York: Lexington Books.

Drama for Life

Chinyowa, K. (2014). ‘Re-imagining Boal through the Theatre of the Oppressor’. Chapter 1. In H. Barnes & M. Coetzee (eds.), *Applied Drama/Theatre as Social Intervention in Conflict and Post-Conflict Contexts* (pp. 2-17). Newcastle upon Tyne: Cambridge Scholars Publishing.

Chinyowa, K. (2013). ‘Exploring Conflict-Management Strategies through Applied Drama: A Wits University Case Study’. Chapter .. In H. Barnes (ed.), *Arts Activism, Education and Therapies* (pp. 39-53). Amsterdam: Rodopi.

Chinyowa, K. (2013). ‘A Poetic of Contradictions? HIV/AIDS Interventions at the Crossroads of Localization and Globalization’. Chapter .. In H. Barnes (ed.), *Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS in Africa* (pp. 203-217). Amsterdam: Rodopi.

Matchett, S. & Mokwena, M. (2013). ‘Washa Mollo: Theatre as a Milieu for Conversations and Healing’. Chapter .. In H. Barnes (ed*.), Arts Activism, Education, and Therapies* (pp. 107-125). Amsterdam: Rodopi.

Niwenshuti, T. (2013). ‘Dance as a Communication Tool: Addressing Inter-Generational Trauma for a Healthier Psycho-Social Environment in Rwanda and the Great Lakes Region of Africa’. Chapter .. In H. Barnes (ed.), *Arts Activism, Education and Therapies* (pp. 29-37). Amsterdam: Rodopi.

Joseph, C. (2013). ‘In Between Activism and Education: Intervention Theatre in Kenya’. Chapter .. In H. Barnes (ed.), *Arts Activism, Education and Therapies* (pp. 97-106). Amsterdam: Rodopi.

Mokuku, S. (2013). ‘Do, Be, Do: Insights from 'Rapid Cognition' in a Theatre-Making Process’. Chapter .. In H. Barnes (ed.), *Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS in Africa* (pp. 145-159). Amsterdam: Rodopi.

Chipatiso, R. (2013). ‘Evaluation of Applied Drama and Theatre in HIV/AIDS Interventions: A Case Study of Themba Interactive’. Chapter .. In H. Barnes (ed.), *Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS in Africa* (pp. 251-268). Amsterdam: Rodopi.

Mtukwa, T. (2013). ‘Theatre as Border-Crossing Among Women Living with HIV: A Case Study of Zandspruit Informal Settlement’. Chapter .. In H. Barnes (ed.), *Applied Drama and Theatre as an Interdisciplinary Field in the Context of HIV/AIDS in Africa* (pp. 269-280). Amsterdam: Rodopi.

Shmukler, G. (2014). ‘Trauma and Theatre Making with reference to *The Line*’ . Chapter 7. In H. Barnes & M. Coetzee (eds.), *Applied Drama/Theatre as Social Intervention in Conflict and Post-Conflict Contexts (*pp. 155-208). Newcastle upon Tyne: Cambridge Scholars Publishing.

Nudelman, L. (2013). ‘Elephant in the Theatre: The Ethics and Politics of Narration in an International Collaboration’. Chapter .. In H. Barnes (ed.), *Arts Activism, Education and Therapies* (pp. 155-170). Amsterdam: Rodopi.

Dramatic Arts

Ravengai, S. (2014). ‘Embodiment, Mobility and the Moment of Encounter in Jonathan Nkala's *The Crossing*’. In M. Fleishman (ed.), *Performing Migrancy and Mobility in Africa: Cape of Flows* (pp. 77-96). London: Palgrave MacMillan.

Film & Television

Levin, N. (2014). ‘The Potential Impact of the “Documentary and Diversity” Experience on the Student: “making the familiar strange, and the strange familiar”’. In Hyde-Clarke, N. (ed) *Documentary & Diversity: A Collection of Reflections*. Helsinki: Arcada. 36-37

Mistry, J. & Ellepen, J. (2013). ‘Nollywood's Transportability: The Politics and Economics of Video Films as Cultural Products’. In M. Krings & O. Okome (eds.), *Global Nollywood: The Transnational Dimensions of an African Video Film Industry* (pp. 46-69). Bloomington: Indiana University Press.

Fine Arts

Goncalves, S. (2014). ‘Natural black hair (styles?)’. Chapter 4. In L. De Becker & A. Nettleton (eds.), *Doing Hair: Art and Hair in Africa* (pp. 31-35). Johannesburg: Wits Art Museum.

Carman, J. (2014). ‘Remembering Juliet Armstrong’. In B. Bell & B. Clark (eds.), *For Juliet: Ceramic Sculptor 1950-2012* (pp. 63-65). Pietermaritzburg: Tatham Art Gallery.

Hlasane, R. (2014). ‘Keleketla! Library’, Hlasane, R & Moiloa, M. (Eds.). (2014). ‘58 Years to the Treason Trial: Intergenerational Dialogue as a Tool for Learning’ (revision of ‘58 Years’. Keleketla! Library. (112 pp. with black and full colour illustrations).

Hlasane, R. & Malahlela, M. (2014). ‘Bigger than the Tick Box: Defining Interdisciplinary Art/s Education to Funders in South Africa’. In Al-Samarai, N L. (ed.) *Creating Spaces: Non-formal Art/s Education and Vocational Training for Artists in Africa Between Cultural Policies and Cultural Funding*. Contact Zones NRB: Nairobi.

Hlasane, R. (2014). ‘Making Space: Meditations on Encouters with Art’. *Compendium*. Published by curators Thenjiwe Nkosi and Pamela Phatsimo Sunstrum: Johannesburg.

Nel, K. (2014). ‘Leslie Sacks: collecting connections’. In A. Maples (ed.), *African Art from the Leslie Sacks Collection: Refined Eye, Passionate Heart* (pp. 13-21). Milan: Skira.

Nel, K. (2014). ‘Africa meets Africa: My Room at the Centre of the Universe’. In H. Smuts (ed.), *Africa meets Africa: My Room at the Centre of the Universe* (pp. 112-115). Johannesburg: Africa Meets Africa Project.

History of Art

Bester, R. (2014). ‘Pairs’. In Candice Breitz. *Factum Tremblay*. Pretoria: Emile Stipp Collection. 4-13.

Bester, R. (2014). ‘The Conversation: Emile Stipp and Rory Bester’. In Rory Bester (ed). *It’s all video, video, video*. Johannesburg: Bioscope. 6-15.

Bosenberg, E. (2014). ‘Museums, hair, and narratives’. Chapter 4. In L. De Becker & A. Nettleton (eds.), *Doing Hair: Art and Hair in Africa* (pp. 36-38). Johannesburg: Wits Art Museum.

Brenner, J. (2014). ‘No fact without its fiction: backwards and forwards, inside and out’. In Barbara Freemantle (ed). *From Sitting to Selfie: 300 years of South African Portraits*. Johannesburg: Standard Bank Gallery. 45-49.

Brenner, J., & Boshoff, J. (2014). ‘Looking in: eZamokuhle and the Military Cemetery, Amersfoort’, 1986 by David Goldblatt. In J. Brenner & L. De Becker & S. Vorster & J. Wintjes (eds.), *Lifelines* (pp. 7-13). Johannesburg: Standard Bank Gallery.

Brenner, J. & Hess, L. (2014). ‘Tradition and innovation: Intolibhantshi (Zulu waistcoat)’. In J. Brenner & L. De Becker & S. Vorster & J. Wintjes (eds.), *Lifelines* (pp. 17-27). Johannesburg: Standard Bank Gallery.

Cuthbertson, H. & De Becker, L. (2014). ‘Inseparable’. Chapter 4. In L. De Becker & A. Nettleton (eds.), *Doing Hair: Art and Hair in Africa* (pp. 52-62). Johannesburg: Wits Art Museum.

De Becker, L. & Parry, M. (2014). ‘Deciphering the trace: Matano for Domba by Nelson Mukhuba’. In J. Brenner & L. De Becker & S. Vorster & J. Wintjes (eds.), *Lifelines* (pp. 39-46). Johannesburg: Standard Bank Gallery.

De Becker, L. & King, L. (2014). ‘Codes and Contexts: The Robert Mugabe Shirt’. In J. Brenner & L. De Becker & S. Vorster & J. Wintjes (eds.), *Lifelines* (pp. 29-5). Johannesburg: Standard Bank Gallery.

Nettleton, A. & Middleton, S. (2014). ‘Barbershop signs’. Chapter 4. In L. De Becker & A. Nettleton (eds.), *Doing Hair: Art and Hair in Africa* (pp. 46-51). Johannesburg: Wits Art Museum.

Ntombela, N. (2014). ‘In Dialogue’. In T. Nkosi and P. Sunstrum (eds). *Compendium*. Johannesburg: Ithuba Art Gallery. 40-44.

Vorster, S. & Kumeke, M. (2014). ‘Stepping out: The Nash Cuts Barber Sign’. In J. Brenner & L. De Becker & S. Vorster & J. Wintjes (eds.), *Lifelines* (pp. 49-54). Johannesburg: Standard Bank Gallery.

Vorster, S. & Marasela, S. (2014). ‘Fragments: The Exhibit: Saartjie Baartman by Penny Siopis’. In J. Brenner & L. De Becker & S. Vorster & J. Wintjes (eds.), *Lifelines* (pp. 59-67). Johannesburg: Standard Bank Gallery.

Wintjes, J. & Goncalves, S. (2014). ‘It's a mask's life: The Bwa Great Serpent Mask’. In J. Brenner & L. De Becker & S. Vorster & J. Wintjes (eds.), *Lifelines* (pp. 69-79). Johannesburg: Standard Bank Gallery.

Category: Edited Book – Submission Type: Other

History of Arts

Bester, R. (ed). 2014. *It’s All Video, Video, Video: Selected Videos from the Emile Stipp Collection*. Johannesburg: Bioscope.

Category: Conference Contribution – Submission Type: Other

Carman, J. ‘Re-imagining Art History in South Africa’, *Nuremberg The challange of the object* 33rd congress of the International Committee of the History of Art, Nuremberg, 15th - 20th July 2012 = Die Herausforderung des Objekts: 33. Internationaler Kunsthistoriker-Kongress/CIHA 2012, Nurnberg, Germanisches Nationalmuseum, 15-Jul-2012 - 20-Jul-2012: pp 1488 - 1491

**Postgraduate students completed**

Fine Arts

* Susan Woolf (PhD)
* Quentin Williams (MAFA)
* Bongani Khoza (MAFA coursework & Research Report (examination in progress)

Music

* Michael Watt (Mmus)
* Bryan Schimmel (Mmus with distinction),
* Peter Cartwright (Mmus with distinction),
* Agnella Viriri (Mmus),
* Vimbai Chamisa (Mmus),
* Mokale Koapeng (Mmus).

Drama for Life

* Makhaola Ndebele (MADA)
* Monique Hill (MADT)
* Rozanne Myburgh (MADT)
* Ter Hollmann (MADT)
* Jacob Sakaria (MAAD)
* Mmabatho Mogomotsi (MADT)
* Faith Busika (MADT)
* Naadiya Shaik Omar (MADT)
* Dario Doneda (MADA)
* Rafaela Dennill (MADT)
* Oluwadamilola Apotieri-Abdulai (MAAD)
* Pearl Qhobela (MADT)
* Yaela Orelwitz (MADT)
* Linda Mdena (MADT)
* Limpho Kou (MAAD)
* Adriana Cuhna (MAAD)
* Stafford Cammay (MADA)

**PhD students registered**

Digital Arts

* Christopher Doherty
* Bronwyn Horne
* Dominik Pater

Drama for lIfe

* Kudakwas Chitambire

Film & Television

* Nicola Comninos
* Kitso Lelliott
* Nduka Mntambo
* Damon Heatlie
* Nobunye Levin

Fine Arts

* Anthea Buys
* Renee Koch
* Reshma Maharaj
* Ross Passmoor
* Ruth Sacks
* Jeremy Wafer
* Jessica Webster

Heritage Studies

* Margaret Grobbelaar
* Ali Hlongwane

History of Art

* Rory Bester
* Anthea Buys
* Jonathan Cane
* Alison Kearney
* Same Mdluli
* Genevieve Wood
* Laura De Harde
* Miesha Hayden
* Nicola Kritzinger

Music

* Amanda Carver
* Jonathan Crossley
* Lukas Ligeti
* Colette Szymczak
* Donato Somma

**Staff with/without PhDs**

Digital Arts

* 1 completed – Christo Doherty
* 1 new registered – Bronwyn Horne
* 2 in process – Tegan Bristow & Hanli Geyser

Film & TV

* Jyoti Mistry (PhD)
* Tanja Sakota-Kokot (PhD)
* Nobunye Levin (in process)
* Lieza Louw (PhD)

Fine Arts

* Associate Professor David Andrew
* Associate Professor Raimi Gbadamosi
* Lecturer Juan Orrantia
* Professor Jeremy Wafer (to complete in 2015)
* Associate Professor Walter Oltmann (to complete in 2016)
* Senior Tutor Natasha Christopher (proposal stage of registration)

The following staff members do not have a PhD. Those marked with an asterisk will apply within the 2015 academic year:

* Associate Professor Karel Nel
* Senior Lecturer Jo Ractliffe
* Lecturer Zen Marie∗
* Lecturer Rangoato Hlasane∗
* Lecturer Dorothee Kreutzfeldt (50%)∗
* Lecturer Gabi Ngcobo (50%)∗
* Lecturer Donna Kukama (50%)∗
* Lecturer Bettina Malcomess (50%)∗

Music

New PhDs in 2014:

* Dr Lindelwa Dalamba (Cantab),
* Dr Andile Khumalo (Columbia University),
* Dr Chris Letcher (Royal College of Music),
* Dr Donato Somma (Wits)

A total of nine out of twelve Music staff members have PhDs (including Dr Marie Jorritsma, Dr Cameron Harris, Dr Susan Harrop-Allin, Dr Carlo Mombelli, Dr Grant Olwage).

Jonathan Crossley’s PhD is in process.

Drama for Life

The following staff members and students do not have a PhD, but will apply within the 2015 academic year:

* Munyaradzi Chatikobo
* Sibongile Bhebhe
* Warren Nebe
* Bheki Ndlovu

**Academic Staff**

Film & TV

* Associate Prof: 1
* Senior Lecturer: 3
* Lecturer: 5
* Associate Lecturer: 2

Fine Arts

* 1 Professor (Jeremy Wafer)
* 4 Associate Professors (David Andrew, Raimi Gbadamosi, Karel Nel (70%), Walter Oltmann (50%))
* 1 Senior Lecturer (Jo Ractliffe (50%))
* 1 Senior Tutor (Natasha Christopher)
* 7 Lecturers (Zen Marie, Rangoato Hlasane, Gabi Ngcobo (50%), Donna Kukama (50%), Dorothee Kreutzfeldt (50%), Juan Orrantia (50%), Bettina Malcomess (50%))

Music

12 permanent, full-time members of staff, comprising:

* 1 Associate Prof (Prof Malcolm Nay)
* 3 Senior Lecturers (Dr Grant Olwage, Dr Marie Jorritsma, Dr Carlo Mombelli)
* 1 Senior Tutor (Marian Friedman)
* 7 Lecturers (Jonathan Crossley, Dr Lindelwa Dalamba, Dr Cameron Harris, Dr Susan Harrop-Allin, Dr Andile Khumalo, Dr Chris Letcher, Dr Donato Somma)

Drama for Life

* 1 permanent, full-time member of academic staff senior lecturer position (Warren Nebe)

**Distinguished Scholars Hosted**

Drama for Life

* Professor Christopher Odhiambo, Wits Resident Equity Scholar
* Professor Marcia Pompeo Nogueira, Wits Resident Equity Scholar
* Dr Emma Durden, Distinguished Scholar
* Associate Professor Hazel Barnes, Distinguished Scholar

**Post-docs hosted**

**Research Thrusts**

Film & Television

Tanja Sakota-Kokot

* Representations of Africa within the Global Environment.
* Xenophobia and Africa
* Citizenry and othering
* History, Culture and Memory
* Representations of communities in conflict in film.

Nobunye Levin

* I am interested in notions pertaining
* to epistemology, Afrofuturism, love and its intersection with coloniality and decoloniality, race,
* popular culture, cyborg theory and experimental science fiction cinema.

Fine Arts

*Another Road Map* arts education international research group (David Andrew)

*On Location* arts education research group

*PhotoFocus* is a photography research initiative within the Wits School of Arts, initiated by Rory Bester and Jo Ractliffe. Working within a highly mobile, collaborative and facilitating framework, it connects to other programmes at Wits and other institutions locally and further afield. *PhotoFocus* acknowledges the range of histories, practices and positions in photography and embraces different and diverse expertises regarding research, production and writing, beyond traditional academic formats and qualifications. In this way, it also supports transformation projects at Wits. Activities include field trips, seminars, master classes and critique sessions, alongside postgraduate research and supervision, fellowships and mentorships. 2014 projects included:

1. *The Magnum Foundation / Atlantic Philanthropies Commission*: students from Wits, UCT and the Market Photo Workshop worked alongside commissioned photographers Gideon Mendel and Jo Ractliffe documenting selected projects in the health and education sectors funded by Atlantic Philanthropies – these included Wits School of Public, Wits; Health Clinicians Associate Programme in Lehurutshe, North West Province; Centre for Education Policy Development, Constitution Hill Project; School of Public Health and Life Sciences Complex, UWC. The book, *Laying Foundations for Change: Capital Investments of the Atlantic Philanthropies*, edited by Catherine Chermayeff and Christopher Klatell and published by The Magnum Foundation, is currently in press.
2. *The Roodepoort Exhibition Project*: this project brought together a group of ten young photographers and students from WSOA and the Market Photo Workshop into a series of visual engagements with *Middle Classing in Roodepoort*, a research project led by Ivor Chipkin and researchers from the Public Affairs Research Institute (PARI) that explores Roodepoort as a manifestation of new social formations in contemporary South Africa. Each photographer produced a photographic essay responding to the PARI research. Plans for the exhibition and publication are currently in process.

**International research collaborations**

Fine Arts

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Konstfack UnivCollege of Arts Crafts and Design, Stockholm | Anette Gothlund | Art Education focus, aims to develop art education programmes. Focus in the PGCE, AEC (Arts and Culture), B Ed and BAFA programmes at Wits. Staff and students (3) from both institutions work on a range of projects. Part of the broader Linnaeus-Palme exchange programme is funded by SIDA | Two students, two staff members from Konstfack/Wits annually  | David Andrew | Student and staff exchanges came to and end in 2012. Now active on level of On Location research project.  |
| Haute École des Art du Rhin (Strasbourg) Play>Urban  | Jean-Christophe Lanquetin | Student and staff exchange programme in Visual Arts  | Ongoing  | Zen Marie | Active from 2012 |
| Monash Australia  |  | Student and staff exchange programme in Visual Arts. Jeremy Wafer is part of an international research group :"Witness: artists responding to social and environmental crisis" based at Monash University, Melbourne | Ongoing  | Jeremy Wafer | Active |
| Le Ecole Supérieure d’Art de la Reunion, Le Port | Johan Queland de Saint PernCédric Mong-Hy | Staff and student exchange; artist projects; curatorial projects | Ongoing | Dorothee KreutzfeldtJustine Wintjes | Active from 2012 - MoA in place |
| Institut Supérieure Technique Académie des Beaux-Arts de Kinshasa | Patrick Missasi Kabwith | Staff and student exchange; artist projects; curatorial projects; curriculum development | Ongoing | Natasha Christopher | Active from 2013 – MoA in place |
| Univerisity of Addis Ababa, Alle School of Art and Design | Berhanu Deribew | Staff and student exchange ; artist projects; curatorial projects; curriculum development | Ongoing | Jyoti MistryDavid AndrewRaimi Gbadamosi (Fine Arts)Nonto Ntombela (History of Art) | Active from 2013 – MoA in process |
| Tierney Foundation New York | Matthew Tierney | Funds a series of inter Fellowship with one devoted to Wits graduates. Linkage with a group of inter selectors, mentors and fellows | Annual fellowship | Jo RactliffeRory Bester | Active |

Drama for Life

UCLA Arts and Global Health Centre and Drama for Life. Robert Gordon (UCLA) co-directed with Tshego Khutsoane (DFL) for Drama for Life – Wits course.

Eduardo Mondlane University, Mozambique and Drama for Life. Evaristo Abreu and Dadivo Combane brought Eduardo Mondlane students to engage with Drama for Life Festival.

Mozambique Drama for Life Theatre in Education Project. Drama for Life hosted, managed and taught Trainer of the Trainers Workshop at Wits.

Music

In 2014 Music staff members Drs Dalamba and Khumalo were actively involved in the Sounds of Change Colloquium | Interventions (28 April  –  03 May 2014).The Wits School of Arts in partnership with the College of Performing and Visual Arts, Addis Ababa University hosted the first phase of a collaboration in the form of a colloquium with the support of the Goethe Institut Sub-Sahara. The collaboration seeks to foster transcontinental conversations on curriculum development in the Arts and hopes to recover or reveal Africa’s collective paradoxes, apprehensions and exclusions.

**Conferences, symposia, public lectures/talks/seminars and visiting speakers**

Digital Arts

Conference presentations by staff members:

* Geyser, H. (2014). ‘One Click at a Time – Playing Porpentine’s howling dogs’. Presented at *[active verb] the [noun] of Game [plural noun]: international conference of the Digital Research Association (DIGRA)*, Salt Lake City, US.
* Geyser, H. (2014). ‘Mind the Gap – Managing the Transition from Analogue to Digital Game Education across the Digital Divide’. Presented at *[active verb] the [noun] of Game [plural noun]: international conference of the Digital Research Association (DIGRA)*, Salt Lake City, USA
* Bristow, T. ‘Digital Art: Tunis to Joburg’. Presented at ‘Innovation and New Tech leading Futurist African Arts Practices’, Tech 4 Africa Conference, Johannesburg, South Africa.
* Bristow, T. ‘Finding Flow in Rebellion’. Presented at the 4th Computer Art Congress: *Hiperorganicos 5*. Rio De Janeiro, Brazil.
* Bristow, T. ‘Half Tiger: Digital Technology and Visual Aesthetics’. Presented at ‘Art and the Digital Revolution in Africa’, ACASA African Art Histories Symposium, New York City, USA.
* Bristow, T. Conference Keynote, ‘From Afro-Futurism to Post African Futures’. Presented at Fak’ugesi Digital Africa Conference, Johannesburg, South Africa.
* Doherty, C & Bristow. T. ‘Technology Arts Education in South Africa: Mutant Collaborations’. Presented at Fak’ugesi Digital Africa Conference, Johannesburg, South Africa.

Conference Hosted by Division:

*Fak’ugesi Digital Africa Conference***:** International Conference on the Convergence of Art and Technology, Johannesburg, South Africa. Dec 2014. Selected papers from which were produced in a Special Issue of the *Technoetic Arts Journal*m, 12 (2 - 3), published in February 2015. Edited by Tegan Bristow.

Festival Hosted by Division:

*Fak’ugesi Digital Africa Festival*, Johannesburg, South Africa. September 2014.

Hosting the following:

* Agile Africa Conference.
* Unyazi Electronic Music Festival.
* A MAZE Festival of Games and Playful Media.
* Social Media Week, JHB.
* MARKET HACK, a maker / hacker market and festival workshop.
* CASACADE, week-long workshop and professional development for creative media graduates from universities and colleges in Johannesburg. (Digital Arts Division with the British Council & onedotzero)
* Fak’ugesi Artists Residency: Digital Arts Division with artists: Yuri Suzuki, Bogosi Sekhukhuni & Nathan Gates.

Film & TV

Tanja Sakota-Kokot

* Presented paper ‘Consuming Nationality and becoming a Citizen of the “other”’ at *Media For Us and Them* at Vaasa 4-5 April.
* Convened and Coordinated Documentary and Diversity Doctoral Spring School: The Trans-Equatorial Gaze: A Challenge of Understanding – Wits, Johannesburg, 18-19 September. Also Presented Paper: ‘Why Publish? Academic Writing and Publishing: Means and Tools’.

Kenneth Kaplan

* Invited to attend *Reboot Stories Laboratory & LearnDoShare* conference (New York City) June 12 -13, 2014. A workshop and conference around DIY Urbanism exploring how collaborative action, design thinking, storytelling, play and technology can be used as tools for civic engagement and social good.
* Seminar presentations at Nollywood Workshops (Lagos, Nigeria – 3 to 5th November 2014. Training and skilling Nigerian film producers in a series of workshops.
* Attended Toronto International Film Festival as an official invited delegate representing the South African feature film “Impunity” directed by Jyoti Mistry.

Nobunye Levin

* Presented her proposed PhD research at the Documentary and Diversity Doctoral Spring School: The Trans-Equatorial Gaze: A Challenge of Understanding – Wits, Johannesburg, 18-19 September.
* Panelist on introductory panel discussion for “Sven Augustijnen’s*Spectres* atWiSER” (15May2014)

Fine Arts

David Andrew

* Presented a paper, ‘Professor David Andrew in conversation with Brenden Gray and Quinten Williams with Brenden Gray and Quentin Williams’, at the Practice-Led Writing Roundtable, Visual Identities in Art and Design Research Centre (VIAD), Faculty of Art, Design and Architecture, University of Johannesburg, 30-31 January 2014.
* Interviewed on SABC2, Morning Live as part of a panel discussion on careers in the arts, January 2014.
* Acted as a respondent to the Critical Acts collaborations (6 ACTS IN 24 hours in public spaces around Joahnnesburg) led by Katharina Rohde and Thiresh Govender.
* Acted as respondent to Africa Day presentation by Dr Omilola of the United Nations Development Programme , Senate Room, University of the Witwatersrand, Johannesburg, 19 May 2014.
* Interviewed for the PPC Imaginarium Award documentary on the Johannesburg Art Gallery, October 2014.
* Opened school art exhibitions at Roedean College and St Stithians Girls’ College, October 2014.
* David Andrew moderated a panel discussion at the launch of the publication, Creating Spaces: Non-formal Art/s Education and Vocational Training for Artists in Africa: Between Cultutal Policies and Cultural Funding, Goethe-Institut, Johannesburg, November 2014.
* Part of the NEPAD-DAC Think-Tank Committee for the 1st SADC Regional Conference on Arts Education, June-December 2014.

Natasha Christopher

* Conference paper, ‘Time, Movement, and Light’ delivered for the Public Programme Accompanying By The Rivers Of Birminam: A Retrospective Exhibition By Vanley Burke at The Visual The Visual Identities in Art and Design Research Centre (VIAD) Faculty of Art, Design and Architecture, University of Johannesburg, Title of Panel: Voice: Agency, Relationality, Subjectivity, Difference, Chaired By Shona Hunter, Panelists: Rangoato Hlasane, Cedric Nunn, Natasha Christopher
* Led a series of exhibition walkabouts for her exhibition, *Folly*, Bensusan Museum of Photography, Museum Africa, Johannesburg: 5 July, 24 July, 3 August 2014.

Raimi Gbadamosi

* June 2014, ‘Artists Should Be, Seen, and Not Heard’, Raw Material, Dakar.
* May 2014, ‘The firing squad was responsible [ . . . ] that’s all Ihave to say about the sombre affair.’, WISER, Johannesburg.
* May 2014, ‘A Few notes of Consideration on the Nature of Artists of the African Diaspora, Sounds of Change Conference’, Alle Art School, Addis Ababa.
* Apr 2014, ‘Do You Know What I Mean?’, African Languages Association Conference, University of the Witswatersrand, Johannesburg.
* Apr 2014, ‘The Political Moment and the Nature of Naming, Life and Legacies of Stuart Hall: 1932 – 2014’, University of the Witswatersrand, Johannesburg/
* Apr 2014, ‘The Groom Stripped Bare By His Chronicler Even’, Goodman Gallery, Johannesburg.
* May 2014, ‘Open Up the Window and Let the Bad Air Out’, Ikauru: Rerouting Dialogue 1994 – 2014, UNISA, Pretoria.
* May 2014, ‘Propositions (Performance) Race, Space, Location, Dislocation: Then and Now’, University of Pretoria.
* Mar 2014, Talk on Afrofuturism, Goethe Institut, Johannesburg.
* Mar 2014, ‘Cocooning Fictions’, Ithuba Art Gallery, Johannesburg.
* Mar 2014, ‘When the Saints Come Marching In’, Collaborative Art Activism Colloquium.
* Jan 2014, ‘In the Land of Bling, the Jeweller is King’, PLR Writing Roundtable, University of Johannesburg.
* Acted as a regional judge of the Absa Atelier Prize 2014.
* Acted as an invited observer for the Parenthesis Conference, Geneva University of Art and Design (HEAD), Geneva.
* Participated in the Council on Higher Education Advanced Evaluator Training, Pretoria, South Africa Oct 2014.

Rangoato Hlasane

* Keleketla! Library, Hlasane, R & Moiloa, M. (Eds.). (2014). ‘58 Years to the Treason Trial: Intergenerational Dialogue as a Tool for Learning’ (revision of ‘58 Years’. Keleketla! Library. (112 pp. with black and full colour illustrations).
* Hlasane, R. & Malahlela, M (2014). Bigger than the Tick Box: Defining Interdisciplinary Art/s Education to Funders in South Africa. In Al-Samarai, N L. (ed.) ‘Creating Spaces: Non-formal Art/s Education and Vocational Training for Artists in Africa Between Cultural Policies and Cultural Funding’. Contact Zones NRB: Nairobi.
* Hlasane R (2014). Making Space: Meditations on Encouters with Art. ‘Compendium’. Published by curators Thenjiwe Nkosi and Pamela Phatsimo Sunstrum: Johannesburg.
* *In their spaces/In Our Spaces: Photography in the Public space*, Johannesburg Photo Umbrella, Market Photo Workshop, Johannesburg, South Africa (panel discussion).

Donna Kukama

* Presented a public lecture during the Biennale of Moving Images, Centre for Contemporary Art, Geneva, 2014.
* Participated in a panel discussion: Regarding Women, at Gallery MoMo, JHB, 2014.

Bettina Malcomess and Dorothee Kreutzfeldt

* Presented *Things of Order: the Materiality of Value in Cities of the South* at the WITS City Institut\*; Studio X Johannesburg panel discussion in March 2014, XVIII ISA World Congress of Sociology in July 2014 in Yokohama, and at WISER: Curating the Afropolitan City, New Ethnographies of Johannesburg, August 2014.

Zen Marie

* Served as convenor for the JWTC workshop titled ‘archives of the non racial’
* Submitted a successful proposal to SPARC for the WSOA creative research journal project.
* Directed the newwork graduate show catalogue and exhibition.

Karel Nel

* Delivered several walkabouts and public lectures on his exhibition at Gallery Art First, London. A catalogue was produced to accompany this exhibition.
* Texts in catalogues:
* ‘Traditional African Art’ from the Colin Sayers Collection.
* ‘Pirogues, Beau Vallon’.
* ‘The creation of Adam II’.
* ‘Candles and Symbols on a beach’.
* ‘Mapogga Axis Mundi (Four short texts written on a painting by Alexis Preller)

Jo Ractliffe

* *Fotografie Forum Frankfurt (FFF): Summer Academy Workshop.* Jo Ractliffe was invited to conduct a photography workshop and public lecture in the FFF Summer Academy programme in Frankfurt. FFF was founded in 1984; alongside the gallery, FFF provides a platform for critical dialogue through the Summer Academy, a workshops and lecture programme dedicated to diverse approaches in photography. Past lecturers include Martin Parr, Duane Michals and Joan Fontcuberta.
* *The Arts of Intervention* workshop, hosted by The African Critical Inquiry Programme, an initiative of the University of the Western Cape and Emory University, in Oudtshoorn, South Africa from 3-5 April 2014. Jo Ractliffe’s participation comprised a joint presentation with Patricia Hayes (UWC), ‘Re-viewing interventions – the Borderlands’.
* *Someone Else’s Country*, exhibition opening week talks and public walkabouts, Peabody Essex Museum, Salem, Massachusetts, October 2014.

Music

The division hosted the following events:

1. The annual conference of the South African Society for Music Research (SASRIM) in September, at which Drs Dalamba, Harrop-Allin, Letcher, Pyper, and Somma presented papers, together with nine postgraduate music students, and at which Dr Khumalo convened a panel discussion; the division hosted the distinguished scholar Prof. Lucy Green (Institute of Education, London University) who gave the conference’s keynote lecture.
2. A meeting with graduate students and staff from the University of the North-West in May.
3. Unyazi IV Electronic Music Festival of which Dr Harris was co-curator with Carl Stone of LA/Japan. This festival was an official ISCM (International Society of Contemporary Music) event presented by NewMusicSA and hosted by Wits under the umbrella of the first Fak’ugesi Digital Africa Festival. Musicians and composers from various countries from the Pacific Rim and elsewhere attended and performed at the festival along with, and in collaboration with, South African musicians. The curators were responsible for all decisions involving the artistic content and presentation of the festival. The festival documentation remains in perpetuity on the NewMusicSA website: http://www.newmusicsa.org.za/unyazi-2014 and a half hour documentary is close to completion (which we hope will be a help to School marketing).

Lindelwa Dalamba

* Presented a seminar titled ‘Hard Bop, Mbaqanga and other South Africanisms: the Blue Notes in 1960s Jazz Experimentalisms’. Centre for Creative Arts in Africa ‘Thursday Afternoon Research Seminar’ series, 16th October 2014
* Symposium presentation at the Sounds of Change Colloquium | Interventions titled ‘The Nature of Art in African Context: African Jazz and Musical Modernisms’. 28 April  –  03 May 2014
* Chaired symposium session ‘Contesting Freedom: Music Studies in Post-Apartheid South Africa’, University of South Africa (UNISA), Pretoria, March 2014
* Presented paper ‘*Kongi’s Harvest*: Jazz and the Rituals of a Postcolonial World’ at the Rhythm Changes: Jazz Beyond Borders, Conservatory of Amsterdam, 4-7 September 2014
* Presented paper ‘*Kongi’s Harvest*: Jazz and the Rituals of a Postcolonial World’ at the South African Society for Research in Music Conference, University of the Witwatersrand, Johannesburg, September 2014
* Panel presentation ‘Ethics and Music Research in South Africa’ at the South African Society for Research in Music Conference, University of the Witwatersrand, Johannesburg, September 2014

Grant Olwage

* Presented paper titled ‘Paul Robeson and the Performance of Englishness’ at the 6th Biennial Conference of the North American British Music Studies Association, University of Nevada, Las Vegas, July 2014

Donato Somma

* Participated in a panel presentation and workshop hosted by WiSER in collaboration with the University of Michigan: ‘The Global South as a Source of Theory’. Dr Somma presented on Opera in South Africa and *Winnie The Opera*, with collaborators Prof. Mhlambi (Wits) and Prof. André (University of Michigan). This has resulted in a cluster publication currently under review with *African Studies*.
* Presented paper titled ‘Narrative in South African Opera: the Case of *Winnie The Opera*’ at the South African Society for Research in Music Conference, University of the Witwatersrand, Johannesburg, September 2014. Publication pending.
* Presented paper titled ‘Italian POWs in South Africa, Memory, History and Narrative’ at the international conference, Prisoners of War in the Twentieth Century ­– Actors, Concepts, and Changes, Faculdade de Ciências Sociais e Humanas - Universidade Nova de Lisboa, Lisbon, November 2014. Two potential publications from this conference in early stages of development.

Chris Letcher

* Chaired panel discussion on Cho Young-Wuk’s score for the film *Oldboy* and hosted Q&A with the composer at live screening of the film’s music in Odeon Leicester Square, London, September 2014.
* Presented paper titled ‘Composing Prototypical South Africans and Re-Sounding Buried Histories: marked and unmarked instruments, and musical hierarchies in *Proteus’* at the South African Society for Research in Music Conference, University of the Witwatersrand, Johannesburg, September 2014. Publication in *Music, Sound and the Moving Image* journal pending.

Susan Harrop-Allin

* Presented public lecture for Drama for Life Townhall lecture series; paper titled ‘Community music interventions and student service-learning in HaMakuya’
* Presented paper titled ‘Children’s music-making and student service learning: Community Music interventions in haMakuya in rural South Africa’ at the International Society of Music Education, Community Music Activity Commission, Salvador, Brazil, July 2014. Online proceedings, in press 2015.
* Presented paper titled ‘Making Rainbows: children’s musicking and student service learning in community music interventions in haMakuya’ at the South African Society for Research in Music Conference, University of the Witwatersrand, Johannesburg, September 2014

Jonathan Crossley

* Opening speaker at the FutureTech 2014 conference held in October. His talk included a discussion of his “cyber-guitar” as well as of the concept of “organised noise”.

Andile Khumalo

* Participated in panel discussion on a position paper ‘Composition and the Culture of Non – Criticism in South Africa’ with Dr. Michael Blake. This was presented as one of the sessions of a music conference ‘Contesting Freedoms: A Colloquium on Music studies in a Democratic South Africa’, March 2014. The Contesting Freedoms conference has resulted in a book proposal that has been accepted by UNISA press for publication. Dr Khumalo has together with four other authors contributed a chapter on the state of music criticism in South Africa. The book draft is in its final stages of being finished and sent for peer review.
* Presented paper titled ‘Africa through the West: Strategies to further theorize African music and develop a syllabus for African contemporary music’ at the Sounds of Change Colloquium | Intenventions, April 2014
* Invited by KEMUS in Stellenbosch to present a paper on his music and research. This was in connection with the tour of Ensemble Cross.art who also performed some of his music.

Visiting speakers to the division

* Quintin Goliath (stage name Jitsvinger) and Gary Erfort (stage name Arsenic) gave guest lectures in July 2014 in the Music division's Music Business course and the third year Music in Contemporary Lives course. They covered topics such as dealing with the music industry as young artists and hip hop and resistance/protest.

Drama for Life

Professor Marcia Pompeo Noguiera

* “Towards a dialogical Theatre for Development”

Keynote Address

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

* “A playful experimentation on Codification”

Workshop

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Professor Christopher Odhiambo

* “Theatre for Development: ‘Then and Now’ ”

Keynote Address

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Kabi Thulo

* “They Were Silent: Investigating The Potential Shamanic Role Of A Contemporary Theatre Performer And How Ritual And Theatre Can Be Synergized”

Paper

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Evaristo Abreu

* “The Mapiko dance of northern Mozambique: A theatre for Education intervention”

Paper

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Faith Busika

* “Collaborators in story: iNtsomi in building resilience”

Paper

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

* “Why be a ‘helper’? Why be silent? Exploring A Story based Approach in Drama Therapy to address community violence: A Performance as research Project”

Healing and Social Transformation in Mental Healthcare in South Africa: Conversing, Connecting and Collaborating across Arts Therapy, Occupational Therapy, and Allied Psychotherapies

Conference

July 2014

Themba Mkhoma

* “A Proficient Community Theatre Practitioner”

Paper

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Sibongile Bhebhe

* “Finding the positive in the negative: Working towards syncretising Forum Theatre and Appreciative Inquiry in Theatre for Development Processes “

Paper

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Tshego Khutsoane

* “Introduction to the Mvuso Model”

Workshop

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Hamish Neill

* “Introduction to the Mvuso Model”

Workshop

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Refiloe Lepere

* “Socio-drama and Role-playing as radical pedagogy”

Workshop

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Tamara Gordon-Roberts

* “Introduction to the Mvuso School and Community Education Project model”

Workshop

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

* “Painting the landscape: A creative exploration of the role of the arts in collaborative approaches to mental healthcare in South Africa.”

SAAD, SANATO, DFL and UCT Conference entitled Healing and Social Transformation in mental healthcare in South Africa: Conversing, connecting and collaborating across Arts Therapy, Occupational Therapy and Allied Psychotherapies.

July 2014

Lesley Nkosi

* “An exploration of the use of drama as a tool for dialogue to elicit discussion in order to understand barriers and facilitators to a patient-centred care approach- The case study of Ndlovu Care Group Elandsdoorn Clinic.”

Paper

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Gcebile Dlamini

* “The Forgotten One”

Performance and Discussion

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Makhaola Ndebele

* “Cantos of a Life in Exile”

Performance

7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Sinethemba Makanya, Emma Durden, Rozanne Myburgh, Oluwadamilola Apotieri, Mmabatho Mogomotsi, Hazel Barnes, Maria Cambane, Pearl Qhobela, Sizwe Ndlela, Munyaradzi Chatikobo

* 7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

Chairs

November 2014

Professor Christopher Odhiambo, Professor Hazel Barnes, Professor Marcia Pompeo Nogueira, Limpho Kou and Adriana Cunha

* 7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

Panellists

November 2014

Munyaradzi Chatikobo

* “The Paradoxes of Culture and Development Funding in Africa”

Conference on: Culture as a Resource – Understanding the Role of Art and Cultural Performance in Envisioning the Future

University of Ouagadougou

December 2014

Sian Palmer:

* “Painting the landscape: A creative exploration of the role of the arts in collaborative approaches to mental healthcare in South Africa.”

SAAD, SANATO, DFL and UCT Conference entitled Healing and Social Transformation in mental healthcare in South Africa: Conversing, connecting and collaborating across Arts Therapy, Occupational Therapy and Allied Psychotherapies.

2014

* “Tending the fire: The Firemaker project, an arts based psychosocial support skills based initiative.”

SAAD, SANATO, DFL and UCT Conference entitled Healing and Social Transformation in mental healthcare in South Africa: Conversing, connecting and collaborating across Arts Therapy, Occupational Therapy and Allied Psychotherapies.

July 2014

* “Beyond Words Taster (Zakheni)”

SAAD, SANATO, DFL and UCT Conference entitled Healing and Social Transformation in mental healthcare in South Africa: Conversing, connecting and collaborating across Arts Therapy, Occupational Therapy and Allied Psychotherapies.

July 2014

Warren Nebe

* Key note Address with Professor Elelwani Ramagundo: “Healing and Social Transformation in Mental Healthcare in South Africa: Conversing, Connecting and Collaborating across Arts Therapy, Occupational Therapy, and Allied Psychotherapies”

SAAD, SANATO, DFL and UCT Conference

July 2014

* Introduction: 7th Drama for Life Africa Research Conference: Power, Pedagogy, Praxis: The role of Theatre for Development in a Contemporary Global Health Context

November 2014

Limpho Kou

* “HIP HOP Identities”

Paper

SAAD, SANATO, DFL and UCT Conference entitled Healing and Social Transformation in mental healthcare in South Africa: Conversing, connecting and collaborating across Arts Therapy, Occupational Therapy and Allied Psychotherapies.

July 2014

Rafaela Dennill

* “The strings in-between. Countertransference: an intangible phenomena.”

Paper

SAAD, SANATO, DFL and UCT Conference entitled Healing and Social Transformation in mental healthcare in South Africa: Conversing, connecting and collaborating across Arts Therapy, Occupational Therapy and Allied Psychotherapies.

July 2014

Monique Hill

* “Homeostasis: Coming to terms with the Unspeakable and the Unspoken.”

Paper

SAAD, SANATO, DFL and UCT Conference entitled Healing and Social Transformation in mental healthcare in South Africa: Conversing, connecting and collaborating across Arts Therapy, Occupational Therapy and Allied Psychotherapies.

July 2014

**Ongoing seminar series**

Fine Arts

Academic staff and postgraduate students continue to offer the DIVA Talks programme – local and international artists, curators, filmmakers and writers present their work on a weekly basis in this public forum.

**Grants and fellowships received**

Fine Arts

Natasha Christopher received an Ad Hoc Research Grant 2014 for Exhibition and Publication (R25000)

Jeremy Wafer received an NRF Incentive grant relating to B3 rating awarded R80,000 per annum

Music

Dr Olwage’s NRF Y1 rating concluded at the end of 2014, and he was awarded a NRF Research Development Grant.

Honorary Professor Jeanne Zaidel-Rudolph, Dr Jorritsma and Dr Olwage are current NRF scholars within the division.

Dr Jorritsma obtained the Friedel Sellschop fellowship again in 2014 – amount of R59 000.

In 2014 Dr Harrop-Allin was in the third and final year of a Mellon Retiree Mentorship Programme – she was awarded this grant with Prof Sue Van Zyl as mentor (R25 000 per year for 2012, 2013 and 2014).

In 2014 Dr Somma was in the third and final year of a Mellon Retiree Mentorship Programme – he was awarded this grant with Prof Sue Van Zyl as mentor (R25 000 per year for 2012, 2013 and 2014).

In 2014 Dr Dalamba was in the third and final year of a Mellon Retiree Mentorship Programme – she was awarded this grant with Prof Leah Gilbert as mentor (R25 000 per year for 2012, 2013 and 2014).

Dr Harrop-Allin also successfully applied for a Teaching and Learning Grant from the Humanities Faculty, DoHET Teaching and Learning Grant, for a music and health project (R42 000).

Drama for Life

Warren Nebe awarded Ampersand Fellowship (2013 – 2014)

Warren Nebe awarded Salzburg Global Fellowship (2014)

Hazel Barnes awarded Ampersand Fellowship (2014)

The following grants were secured by Drama for Life:

1. Goethe Institut DFL Scholarships
2. Gauteng Dept of Sport, Arts, Culture and Recreation DFL Scholarships
3. GIZ Regional - Mozambique DFL Scholarships
4. GIZ Regional SA DFL Scholarships
5. Distell Arts and Culture Foundation DFL SA Season & Sex Actually
6. BASA Supporting Grant DFL Africa Research Conference
7. BASA Education DFL Cultural Leadership, Fundraising
8. CATHSSETA DFL Scholarships
9. VC's Academic Citizenship Award DFL Academic Programme
10. Swiss Development Cooperation Enhancing Community Dialogues through Arts for Social Transformation
11. GIZ HIV/AIDS Symposium
12. HEAIDS- DHET DFL Curriculum
13. Rand Merchant Bank DFL Mvuso Project Extension
14. NAC Block Bursary DFL Scholarships for 2015
15. South African State Theatre DFL Company Lab

**NRF ratings**

Fine Arts

Jeremy Wafer received an NRF Incentive grant relating to a ‘B3’ rating worth R80,000 per annum.

Music

Grant Olwage’s NRF Y1 rating concluded at the end of 2014 and he was awarded a NRF Research Development Grant

Marie Jorritsma holds a ‘Y’ NRF rating

Honorary Professor Jeanne Zaidel-Rudolph currently holds a ‘C’ NRF rating.

**Steps taken to develop the next generation of scholars**

Film & Television

NGAP initiative for young scholars.

Continuously trying to find new initiatives from University to assist in sourcing new, emerging and diverse Academics.

Fine Arts

In the Division of Visual Arts, students have the opportunity to lead and organise the annual Creative Exchange conference during the second semester at WSOA. The third annual conference coincided with the second student publication bringing together the proceedings from the 2013 conference.

A printmaking collaboration with the Artist’s Proof Studio, took place between July and October. Led by Niall Bingham, students from WSOA and APS produced a portfolio of prints for two exhibitions.

The annual Martienssen Prize and Graduate Show exhibitions took place in July and November respectively at the Wits Art Museum.

The Center for Historical Reeanactments project led by Gabi Ngcobo (FINE ARTS) and Donna Kukama (FINE ARTS) provides opportunities for internships and exhibition participation both nationally and internationally.

See also the *Photofocus* project (under Research Thrusts) above for further projects developing the next generation of artists and scholars.

Music

Students in the division assisted at the SASRIM conference and gained free registration to attend the conference. As a result of this inspiration, Charissa Erwee has registered to begin Master’s studies and several Wits students who submitted abstracts for 2014’s SASRIM conference have also submitted abstracts for the 2015 conference in Cape Town. Our hosting of the SASRIM conference therefore can also be seen as a significant step towards the growth of the next generation of scholars.

Dr Harris assisted Masters student Diale Mabitsela in successfully applying and attending the Darmstadt summer school for composers in 2014 (following on from his attendance at the Ostrava summer school in the Czech Republic the previous year). This was an extremely important experience for the young composer in question.

Development of the next generation of scholars is also fostered through the division’s postgraduate merit award scheme: our postgraduate merit award students assist the division in tutoring—either in practical or theoretical work (e.g. Yonela Mnana tutors piano; Diale Mabitsela tutors theory; Franco Schoeman and Daniel de Wet teach jazz lessons and ensembles; Peter Cartwright tutors piano to Foundation students). This also assists in their training within the university setting so that if they choose to remain within the academic environment they have some experience to place on their CVs (i.e. not only being research assistants, etc.).

Drama for Life

Drama for Life is developing a new generation of academics and practitioners in Applied Drama and Theatre, Drama Therapy and Arts Education through:

* The development of a comprehensive Short Course Programme
* Scholarship Programme and Strategic Office
* International Training Programmes
* Research Writing Workshops
* Development of Academic, Research and Community Projects for Graduates
* Diversity and Transformation Workshops and Training

**Creative research: concerts, performances, recordings, compositions, commissions, exhibitions, projects**

Film & TV

Damon Heatlie

* Wrote screenplay: *Down and Dirty.*

Jurgen Meekel

* Video production and artistic collaboration with Tomoko Momiyama (JAPAN), Jill Richard (SA), Joao Orrechia (SA) at WITS for the 4th Unyazi Festival at WITS.
* ‘Green Spill’ VJ collaborative experience with Wits Music students and filmmaker Aryan Kaganof
* Production of an on stage video and artistic collaboration for theater play ‘Songs from Jazz Town’ Market theater directed by James Ncgobo
* Production of an on stage video and artistic collaboration for dance piece ‘Full Moon’ for Vuyani Dance Theater. Civic Theater directed by Gregory Maqoma
* Production of an on stage video and artistic collaboration for theater play ‘the Coloured Museum’ Market theater directed by James Ncgobo
* Exhibition of video-art piece ‘Is it Safe to Save it as it is’ at the ‘ZOO’ exhibition ‘Nirox project Space’, Johannesburg (2013-2014)

Kenneth Kaplan

* Producer of the Feature Film *Impunity* Directed by Jyoti Mistry the film was invited to have its world premier in official selection at the Toronto International Film Festival 2014. This was the only South African feature film to be included in this prestigious film festival in 2014.

Lieza Louw

* PhD Publication: ‘Voicing the Archive: Documentary filmmaking and the Political Archive in South Africa’ – consists of a documentary and a thesis.

Jyoti Mistry

* Wrote and directed the feature film, *Impunity*.

Eran Tahor

* Cinematographer of feature film, *Impunity*.

Fine Arts

Natasha Christopher

* Folly, Bensusan Museum of Photography, Museum Africa, Johannesburg, July-August 2014
* Preview, Ithuba Arts Gallery, Johannesburg, September 2014
* Group Exhibition: Fourth Apartheid Archive Conference, Group Exhibition, University of Pretoria, May 2014

Raimi Gbadamosi

* Cemetery, Johannesburg Art Gallery, Johannesburg, December 2014 (solo Jo Ractyliexhibition)
* Race, Space, Location, Dislocation: Then and Now, University of Pretoria, May 2014

Rangoato Hlasane

* Curated exhibition: 1st Annual Molepo Kiba/Dinaka Festival, Polokwane, South Africa
* Curated exhibition: We are Us and You are You, (collaborative), South London Gallery, London, England

Dorothee Kreutzfeldt

* Visible mural project at the Stevenson Gallery in Johannesburg, curated by Lerato Bereng and Simon Gush. February 2014
* At the End of August, curation of exhibition at End Street Studios, August House, Johannesburg April 2014

Zen Marie

* Completed a series of performances for the ‘public acts’ festival

Karel Nel

* Solo exhibition of a body of 12 large -scale drawings, based on a longstanding intellectual dialogue with the work of the Romanian sculptor Constantin Brancusi, Gallery Art First in London
* "Silent Thresholds": Solo exhibition in London, Art First London.

Walter Oltmann

* "In the Weave: Working over Three Decades", survey exhibition, Standard Bank Gallery, Johannesburg, 29 January - 29 March 2014.
* "Natural History II - Africa Edition", Art First Gallery, London, 2 July - 15 August 2014 [2 of my prints were included in this group exhibition].
* "Exact Imagination: 300 Years of Botanically Inspired Art of South Africa" (curated by Cyril Coetzee), Standard Bank Gallery, Johannesburg, 8 October - 6 December 2014 [a wall sculpture and a free-standing sculpture of mine were included in this exhibition]
* Commissioned work: Small gold wire sculpture commission, Rob Adamson, Sydney, Australia, 2014

Juan Orrantia

* Photo essay. A photo essay with text by a colleague, "Postcards from Bissau" published in Revista ICONOS (Flacso Ecuador), peer reviewed/ No 51, Dossier on Dialogues from the South, Critical knowledge and sociopolitical analyses between Africa and Latin America.

Jo Ractliffe

* Solo exhibition: *Someone Else’s Country*, Peabody Essex Museum, Salem, Massachusetts, USA
* Group Exhibition: *Public Intimacy: Art and Other Ordinary Acts in South Africa*, SFMOMA and Yerba Buena Center for the Arts, San Francisco
* Group Exhibition: *Apartheid and After*, Huis Marseille, Amsterdam, The Netherlands
* Group Exhibition: *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*, Museum Africa, Johannesburg
* Group Exhibition: *Time, Conflict, Photography*, Tate Modern, London

Jeremy Wafer

* *Basel Art Fair*, Basel, Switzerland: drawing installation on Goodman Gallery group exhibit
* *Strata*, Goodman Gallery, Johannesburg solo exhibition
* *Witness*, Linden Centre for Contemporary Art, Melbourne, Australia drawing installation on group exhibition
* *20/20*, KZNSA Gallery, Durban: 2 sculptures on group exhibition
* *Art Basel Miami*, Miami, USA: set of drawings on Goodman Gallery group exhibit

History of Art

Exhibitions:

Joni Brenner Laura de Becker, Stacey Vorster and Justine Wintjes

* *Lifelines*: Object Biographies from the Standard Bank African Art Collection, curated by Joni Brenner Laura de Becker, Stacey Vorster and Justine Wintjes, opened at the Standard Bank Gallery in Johannesburg on 29 January 2014. The exhibition was on view until 6 December 2014.

Rory Bester

* *Rise and Fall of Apartheid*: Photography and the Bureaucracy of Everyday Life 1948-1994, curated by Okwui Enwezor and Rory Bester, opened at Museum Africa in Johannesburg on 13 February 2014, following an exhibition tour that included New York, Munich and Milan. Scheduled to end in mid-2014, the exhibition’s run was extended to 30 April 2015 due to popular demand.
* *It’s All Video, Video, Video*, curated by Rory Bester, comprised a selection of videos screened at Bioscope in Maboneng from 23-24 August 2014. Participating artists include Emeka Ogboh, Athi-Patra Ruga, Steven Cohen, Donna Kukama, Carla Busuttil, Dineo Seshee Bopape, Dan Halter, and Kudzanai Chiurai.

Music

Andile Khumalo

* A new composition for voice and percussion titled ‘Human Cries’ was premiered on the 8th of July at the Grahamstown Festival by Madgelena de Vries and Magdalene Minnaar. The piece was commissioned by the two musicians.
* Completed a new composition for solo piano which was premiered at Wits University on August 19th, by Junko Yamamoto as part of the Ensemble Cross.art (Stuttgart, Germany) tour of South Africa.
* Completed a new composition for flute and piano (Zeuze) which was commissioned by the South African Music Rights Organization (SAMRO). Zeuze will be published in 2015 by SAMRO as part of their young player publication.
* In November 2014 the Juilliard New Music Ensemble performed in New York City, Dr Khumalo’s ‘Shades of Words’ as part of Carnegie’s ‘Ubuntu Festival’.

Cameron Harris

* One of two featured composers at the Raume and Traume festival in Zug, Switzerland, May 2014. Three works performed, two of which were new works premiered at the festival:
1. *The* *Geese of Juno for Bassoon and Electronics* (Dorothy Mosher Bassoon, CH electronics) and
2. *City Deep for Cello and Electronics* (Celine Voser, Cello, CH electronics).

Both of these involved live, interactive sound processing programmed in Max/MSP. The third of Dr Harris’s compositions performed at the festival was:

1. *Lullabies for Philomel*. A homage to Milton Babbit’s *Philomel*. The piece is for oboe and processed sounds and was performed by Peter Vogli on oboe with the composer triggering the processed sounds that originate from samples of teh composer’s oboe playing, using regular and extended techniques.
* Begun working with Swiss musicians Roland Dahinden (trombone) and Hildegard Kleeb (piano) on a trio project for trombone (percussion), piano and live sound manipulation called *CubeZ*. The project, in one of its formulations, also incorporates light design by Charbel Ackerman, based in London. The project’s first performance was in Johannesburg in March 2015 and further performances are planned for Switzerland in December 2015.

Chris Letcher

* Composed the score for Jyoti Mistry’s *Impunity* selected to be screened in the Contemporary World Cinema section at the 2014 Toronto International Film Festival and will be released more widely in 2015.
* Composed score for Zee Ntuli’s *Hard to Get*. Score nominated for a SAFTA award. The film was selected as the opening-night film of the 2014 Durban International Film Festival and in competition at the London Film Festival, and at AFRIFF (Nigeria). The film spent over six months on circuit in cinemas in South Africa
* Scored *Cold Harbour* – The film was premiered at the Cannes film festival and was the opening film of the New York African Film Festival. It has also been screened at Fespaco (Ouagadougou), Los Angeles’ Pan African Film and Arts Festival, AFRIFF (Nigeria), the Durban International Film Festival, Journées Cinématographiques de Carthage 2014 (Tunisia), amongst others. It has played in theatres throughout South Africa.
* Scored *The Challenger Disaster* for the BBC starring William Hurt. Film screened in many countries around the world and favourably reviewed (New York Times, Washington Post, Guardian, Times, etc.). The film won an award for 'Best Single Drama' in the Royal Television Society Awards, UK, and won second place in the Prix Europa Awards, 2014.
* Released *Hyperbalist*, an EP of original songs nominated for a SAFTA 2014 award.

Carlo Mombelli

* Three pieces for flute duets commissioned by SAMRO:
1. Decontruction No.1
2. Butterfly
3. There’s a mouse in the kitchen
* Released the CD *Stories* with 12 new compositions:
1. Motian the explorer
2. Travels – moving the spirit
3. In memory of Mrs. Loveday
4. Song for Sandra
5. In-between I’ll eat dark chocolate
6. Little Window in the Kitchen
7. The Hunter
8. The Dancers of the Melville Koppies
9. Dreaming in the barbers chair
10. The road past Nieu-Bethesda
11. Salvation
12. Buzzycle
* New Compositions performed at the Orbit Jazz Club, Johannesburg, in 2014 include:
1. Picasso’s Dove.
2. Pulses in the center of Silence
3. Maya’s Meshes in the Afternoon – part 1
4. Maya’s Meshes in the Afternoon – part 2
5. Joni – part 1
6. Joni – part 2
7. Joni ( a hymn) – part 3
* 2014 Performance diary:
* 10 - 12 January – Mahogany room, Cape Town with Kyle Shepherd, Kesivan Naidoo and Mark Fransman
* 31 January - Improvisation to film with Paul Hanmer as part of the Mozart Festival
* 22 February – On the Edge of Wrong Festival with Jonathan Crossley
* 23 February – Carlo Mombelli CD launch at Wits Great Hall
* 5 & 6 April – CD launch at UCT Cape Town
* 15 April, trio improvisation at the Alliance Francaise with Thebe Lipere and Mbuso Khoza
* 16 & 17 May – Stories Quartet at the Orbit Johannesburg
* 18, 19 20, - Recordings with Mike Del Ferro
* 18 July – Stories performance at the Cape Town World music festival
* 19 July – performance duets with Kyle Shepherd, Cape Town
* 8 August – improvisations with Franscisca Bauman at ghe Afrivcan Freedom station Johannesburg
* 16 & 17 August Stories Quartet at the Orbit Johannesburg
* 24 the August – Soloi bass performance as part of the Shifty records concert Johannesburg
* 3rd September – Stories Quartet at the Orbit
* 26th September The Standard bank Joy of Jazz Festival in Joburg
* 24th October – performance with Maria Mombelli and the Belli Buttons at the Bannister Johannesburg
* 3rd November – Stories Quartet at the Orbit
* 14th December – performance at the Bimhuis Amsterdam with Jeroen van Vliet
* Dr Mombelli generated the following press in 2014:
* *The Star Tonight* January 2014 – ‘Carlo cooks up a creative storm’
* *Bussines Day* Gwen Ansell Review – ‘Jazz: Motswako moments’
* *Classic Feel* magazine – ‘Stories’
* *The Star* – April 2014 (‘Jazz CD of the week’)
* *The Sun* – ‘Bass guitar in sync with Carlo’s tunes’
* *Mail & Guardian* (March 2014) – ‘Mombelli’s stories from the heart’
* *Die Beeld* – ‘Net soveel kunswerk as musiekalbum’
* *Jazz Zeitung* (Germany) – ‘Stories CD review’
* *JazzTimes* USA – ‘Essential South African jazz (top 5 CD’s)’
* *The Jazztimes* USA – ‘Our music has no limits’
* *The New Age* – Artist in profile – Carlo Mombelli
* *City Press* 21 December 2015 – best gig of 2014

Jonathan Crossley

* Presented a new composition as part of his PhD recital in February of 2014.
* Performed the opening concert at the Unyazi festival hosted by Wits in October 2014.

Susan Harrop-Allin

* As a member of the Chanticleer Singers Dr Harrop-Allin sang in approximately ten public concerts in Johannesburg and Cape Town in 2014.

Malcolm Nay

* 26 March 2014: Solo performances at Faculty Concert – Stellenbosch International Piano Symposium
* 14 April 2014: Performance with the Wits Trio at the Knysna Music Society
* 23 August - Performed with The Wits Trio – Zanta Hofmeyr (violin), Maciej Lacny (cello) and Malcolm Nay (piano), The Atrium, SW Engineering Building
* 20 September 2014: The Mary Rorich Tribute Concert – Three Divas and a Divo, with Caroline Modiba, Alma Oosthuizen, Aubrey Lodewyk, accompanied by Malcolm Nay
* 24 October 2014: The Rand Club Chamber Music Series – Performance with the Wits Trio
* 21 November 2014: Sandton Theatre - Duo Performance with Zanta Hofmeyr and Malcolm Nay

Drama for Life

Namatshego Khutsoane (Theatre-Maker and Director)

* “The Book of Shade”

Drama for Life Sex Actually Festival

August 2014

* “In Your Circle”

Drama for Life Sex Actually Festival

August 2014

* “Open to Doubt”

Detours Festival

2014

* “The Beautiful? Game”

Drama for Life Sex Actually Festival

August 2014

Cherae Halley (Applied Theatre and Performer)

* Drama for Life Playback Theatre Company

“Mapping Heritage: A collection of workshops used to generate discussion around race and identity in preparation for playback performances within these themes”

Workshops/ performance

April/ May 2014

* “What the water gave me”

Theatre Performance

National Arts Festival

Drama for Life Sex Actually Festival

June - August 2014

\*Awarded Standard Bank Silver Standing Ovation Award (Best Fringe Production) | Cherae Halley, awarded scholarship to attend The Playback Theatre Leadership Course, Montreal, Canada

Kathy Barolsky (Director)

Drama for Life Playback Theatre Company Performances and Workshops:

* Drama for Life Sex Actually Festival
* Apartheid Archives Performance, University of Pretoria
* Breaking Down the Wall, Israel –Palestine Conflict, Jews for Justice

Warren Nebe and Hamish Neill (Curators)

Drama for Life SA Season 2014 - More Equal Than Others: Theatre and Politics

* Name of Production/Presentation: Boykie and Girle
Director/Performer: Alan Horwitz (dir.), Khutjo Green and Robert Hobbs
Type: Theatre
* Name of Production/Presentation: Half-Bread Technique
Director/Performer: Original idea: Martin Schick, Dance: Tebogo Munyai, Curator: Valerie Geselev
Type: Workshop performance
* Name of Production/Presentation: The People Shall Kurk!
Director/Performer: Thenx Ladies Collective
Type: Theatre
* Name of Production/Presentation: Complexion
Director/Performer: Mbali Malinga
Type: Theatre
* Name of Production/Presentation: Democrazy
Director/Performer: Khutjo Green and Albert Ibokwe Khoza
Type: Theatre
* Name of Production/Presentation: Nomzamo
Director/Performer: Gcebile Dlamini
Type: Theatre
* Name of Production/Presentation: Simunye
Director/Performer: Thembeni Joni (dir.), Mzwandile Skosana (writer)
Type: Theatre
* Name of Production/Presentation: Wits Residence Debate Tour
Director/Performer: Wits Debate Society and Drama for Life
Type: Theatre-based workshop and Public Debate
* Name of Project: #BuildaPresident Campaign
Director/Performer: Warren Nebe and Hamish Neill
Type: Social Justice and Democracy campaign
* Name of Production/Presentation: More Equal Than Others?
Director/Performer: Dr Emma Durden
Type: Public Lecture
* Name of Production/Presentation: Why has South Africa failed theatre for, by and of the people in communities?
Director/Performer: Chair: Phyllis Klotz, Panel: Dr Emma Durden, Shane Maja, Sipho Mwale, Mpho Molepo and Themba Mkhoma
Type: Industry Dialogue
* Name of Production/Presentation: T.T.W.A.F.H. Exhibition
Director/Performer: Rethabile Mothobi (curator)
Type: Human Rights and Anti-Xenophobia Awareness Exhibition

Refiloe Lepere and Ayanda Khala (Curators)

DFL Human Rights and Social Justice Season 2014 - What’s Missing is You: Healthy Mind, Healthy Life!

* Key Note Address by Rejane Williams
* Name of Production/Presentation: Concrete Metaphors

Director: Themba Mkhoma and Jacqlyne Titus

Type: Performance

* Name of Production/Presentation: Morwa: The Rising Son

Director: Warren Nebe

Performer: Tefo Paya

Type: Performance

* Name of Production/Presentation: Bits and Puzzles

Director/Performer: Pusetso “Goose” Thibedi

Type: Performance

* Name of Production/Presentation: Homeostasis

Director/Performer: Monique Hill

Type: Site-Specific Experience

* Name of Production/Presentation: Heading out

Director/Performer: Refiloe Lepere

Type: Performance

* Name of Production/Presentation: Poet.o.type

Director/Performer: Jefferson Tshabalala

Type: Performance

* Name of Production/Presentation: Ward 8

Director/Performer: Nonkululeko Mthethwa

Type: Stand-Up Comedy

* Name of Production/Presentation: An angel at my table

Director/Performer: Jane Champion (1990)

Type: Film

* Name of Production/Presentation: Temple Grandin

Director/Performer: Mick Jackson (2010)

Type: Film

* Name of Production/Presentation: Mindfulness

Director/Performer: Lucy Dixion-Clarke

Type: Workshop

* Name of Production/Presentation: Yoga

Director/Performer: Lucy Dixion-Clarke

Type: Workshop

* Name of Production/Presentation: Emotional Intelligence

Director/Performer: Shameen Naidu

Type: Workshop

* Name of Production/Presentation: Mindful Masculinities

Director/Performer: Antonio Lyons

Type: Workshop

* Name of Production/Presentation: Mental Illness in the Classroom

Director/Performer: Charlene Sunkel

Type: Seminar

* Name of Production/Presentation: What’s Missing is You: Healthy mind, your right for life!

Type: Panel Discussion

Tarryn Lee (Festival Curator and Director) and Sibongile Bhebhe (Curator: Community Theatre Programme)

Drama for Life Sex Actually Festival 2014

* Name of Production/Presentation: Release
Director/Performer: Tefo Paya
Type: Theatre
* Name of Production/Presentation: Shelf Life Zero
Director/Performer: Katlego Kolonyane-Kesupile
Type: Theatre - Dance
* Name of Production/Presentation: Ships in the Night
Director/Performer: Megan Godsell
Type: Theatre
* Name of Production/Presentation: Skin
Director/Performer: Directed by Tarryn Lee, Written by Bruce Little and cast
Type: Theatre
* Name of Production/Presentation: The Archetypal Poet in concert
Director/Performer: Created by Donna A M Smith, Featuring: Zara Ally, Donna A M Smith, Volley Nchabeleng, Raezeen Wentworth.
Type: Theatre/Dance/Poetry/Live Music
* Name of Production/Presentation: The Beautiful? Game
Director/Performer: Bobby Gordon (UCLA) in collaboration with Tshego Kutsoane (Wits) and the DFL Applied Theatre IVB: Per(form)ance, Refl’(action) and Comm(unity) group
Type: Theatre
* Name of Production/Presentation: The Book of Shade
Director/Performer: Created by and featuring Adriana Cuhna & Bulelwa Ndaba, Directed by Tshego Khutsoane
Type: Theatre
* Name of Production/Presentation: The Letter I Never Sent
Director/Performer: Written & Choroegraphed by Sithembiso Khalishwayo Featuring Sithembiso Khalishwayo, Ayanda Mahamba, Cleopatra Mthembu, Ikalafeng Tigelo & Nadine Zulu
Type: Dance
* Name of Production/Presentation: The Waltz to Sanity
Director/Performer Hazel Tobo
Type: Poetry and Dance
* Name of Production/Presentation: Universe
Director/Performer: Created by Gcebile Dlamini and the cast Featuring the poetry of Linda Gabriel
Type: Theatre/Dance/Poetry
* Name of Production/Presentation: Walk: South Africa
Director/Performer: Produced by The Mothertongue Project Co-curated by Sara Matchett and Genna Gardini, Co-created and featuring Rosa Rogers Postlethwaite, Koleka Putuma, Nina Callaghan, Genna Gardini, Siphumeze Kundayi and Sara MatchettMolepo and Themba Mkhoma
Type: Theatre
* Name of Production/Presentation: We Chant
Director/Performer: Created by Nhlanhla Mahlangu Dramaturgy by Jefferson Tshabalala Featuring Ann Masina & Jackie Mokoatlo and an isicathamiya group
Type: Theatre/Dance/Isicathamiya
* Name of Production/Presentation: Werk It! Gentlemen of the Night Part 1
Director/Performer Kieron Jina in collaboration with cast
Type: Theatre/Dance/Performance Istallation
* Name of Production/Presentation: What the Water Gave Me
Director/Performer: Directed and designed by Jade Bowers, Written by: Rehane Abrahams, Featuring: Cherae Halley
Type: Theatre
* Name of Production/Presentation: FINDING THE WAY HOME
Director/Performer: Coordinated by Phillipa Yaa de Villiers and co-facilitated by Vangi Gantsho and Quaz Roodt.
Type: Workshop
* Name of Production/Presentation: CHOICES
Director/Performer: Created by Zandile Bekwa and developed by Cindy Makaza-Siboto.
Type: Arts-based Workshop
* Name of Production/Presentation: BRING IT 2 THE CYPHER
Director/Performer: Co-ordinated by Leon Andrew Labuschagne and The Studio.
Type: Urban Dance Workshop
* Name of Production/Presentation: COMMON SENSE
Director/Performer: Coordinated by Albert Zitha
Type: Workshop
* Name of Production/Presentation: MATERIALS, MYSELF AND SOMEWHERE TO HIDE
Director/Performer: Directed and co-facilitated by Thabo Nhlapo and Themba Interactive.
Type: Theatre-in-Education Workshop
* Name of Production/Presentation: JUST ONE TEEN
Director/Performer: Co-founded by Dr Kalli Spencer (Department of Urology: University of the Witwatersand) and Sr Burgie Ireland (Registered General Nurse and Midwife) and presented by Dr Kalli Spencer, Sr Burgie Ireland, and Sr Mary-Ann Alves (Registered General Nurse and Midwife and Breast Feeding Consultant)
Type: Sexual Health Workshop
* Name of Production/Presentation: LUCKY, THE HERO
Director/Performer: Directed by Professor Jimmie Earl Perry
Type: Sexual Health and HIV/Aids Workshop,
\*Awarded Outstanding Ensemble and Outstanding Theatre for Social Change at the community theatre WorldFest 2014 in the USA.
* Name of Production/Presentation: THE LAST CONFESSION
Director/Performer: Written and directed by Sicelakuye Mchunu
Type: Theatre
* Name of Production/Presentation: NOMADLOZI
Director/Performer: Directed by Zimele Ndlovu
Type: Theatre
* Name of Production/Presentation: FROM VANILLA TO KINKY: EXPLORING SEXUAL PLAY AND TRANSGRESSIVE SEXUALITIES

Director/Performer: Catriona Boffard

Type: Sex Talk Series

* Name of Production/Presentation: THE CHEMICALS BETWEEN US: THE SCIENCE OF HUMAN EMOTION AND CONNECTION

Director/Performer: Dr. Danella Eliaso

Type: Sex Talk Series

* Name of Production/Presentation: TURNING THE LIGHT ON SEXUAL HEALTH AND RELATIONSHIPS

Director/Performer: Dr. Etienne Kok

Type: Sex Talk Series

* Name of Production/Presentation: DRUG-FACILITATED SEXUAL ASSAULT

Director/Performer: Dr Ryan Blumenthal

Type: Sex Talk Series

* Name of Production/Presentation: DFL TOWNHALL: PERFORMING SEXUAL HEALTH

Director/Performer: Robert Gordon (UCLA)

Type: Sex Talk Series

Name of Production/Presentation: Mating at the Matrix

Director/Performer: The Studio breakdancing crew, the Munich-based What You See Is What You Get group, Nhlanhla Mahlangu, and artists, Lesley Nkosi and Dorothy Black.

Type: Installations, Performance-as-Research Presentations and Activations

* Name of Production/Presentation: THE BODY IN SPACE

Director/Performer: Anthony Schrag

Type: Workshop

* Name of Production/Presentation: MOVING CONNECTIONS

Director/Performer: Sian Palmer

Type: Workshop

* Name of Production/Presentation: INSIDE OUT

Director/Performer: Chelsey Mae Orsmond

Type: Workshop

* Name of Production/Presentation: PERFORMING THE QUEER

Director/Performer: Kieron Jina

Type: Installations, Performance-as-Research Presentations and Activations

* Name of Production/Presentation: VOLUME 44

Curated by Researcher and Activist: Elsa Oliviera from the African Centre for Migration & Society (ACMS) in collaboration with Market Photo Workshop (MPW) and Sisonke Sex Worker Movement.

Type: Exhibition

* Name of Production/Presentation: INTO THE SHADOWS

Director: Pep Bonet | Producer and script writer: Line Hadsbjerg | Sound, music and postproduction: Jose Bautista | Event coordination: Adriana Cunha

Type: Film

* Name of Production/Presentation: MADE IN GOD’S IMAGE: SEXUALITY AND RELIGION

Director/Performer: ANTHONY SCHRAG

Type: Project research presentation

* Name of Production/Presentation: JUST THEN

Director/Performer: JESSICA DENYSCHEN AND MARLE COETZER

Type: Short film

* Name of Production/Presentation: DOCTOR, DOCTOR

Director/Performer: Leigh Nudelman Sussman

Type: Arts Exhibition

Tamara Gordon-Roberts (Director)

* Drama for Life School and Community Education Project

Practise as Research

* SABC One, Mzansi Insider, Drama for Life Mvuso School and Community Education Project Special.

Interview

2014

Warren Nebe (Director and Curator)

* Hayani

Created by Nat Ramabulana, Atandwa Kani and Warren Nebe | Written by Nat Ramabulana and Atandwa Kani | Music by Mathew MacFarlane | Design by Mak1One | Produced by Drama for Life

Performed: South African – United Kingdom Season | Edinburgh Festival

* Morwa – The Son is Rising

Director: Warren Nebe | Written and Performed by Tefo Paya | Music by Volley Nchabeng

Performet: Maitisong Festival | Artscape Season | Drama for Life

* Through Positive Eyes

A documentary photographic exhibition about the making of the theatre of testimony production, Through Positive Eyes

Curated by Warren Nebe | Photographers: Gideon Mendell, Desivan Govender, Evans Mathibe | Production Team: Cameron Jacobs, Benjamin Bell, Hamish Neill

* Build a President

A Social Media Social Change Project

Director: Warren Nebe

Photographer: Evans Mathibe

* 20/25 Years Concert

A major public concert celebrating 25 years since the fall of the Berlin Wall, and 20 years of democracy in South Africa

Drama for Life Performances and Exhibitions

Curated by Warren Nebe | Artists: Tshego Khutsoane, Zewande Bengu, Nhlanhla Performed: Tswana City In collaboration with German Federal Democratic Republic

Hamish Neill (Director)

* LifeBeatsFM, a weekly VOWfm radio dialogue programme

Evans Mathibe (Photographer)

* Drama for Life Projects
* Build a President

A Social Media Social Change Photographic Project, on-going Facebook, Twitter, Instagram

**Press, Interviews, Media**

Drama for Life

**Warren Nebe:**

2 x SAFM Interview with Warren Nebe and Professor Elelwani Ramagundo

2 x PowerFM with Warren Nebe

**Tarryn Lee (Sex Actually Festival 2014)**

**Radio interviews**

1. 12.08.2014     Radio Veritas     14:30

2. 15.08.2014    SA FM                14:35 and 20:35

3. 21.08.2014    Y FM                    08:15

4. 22.08.2014    POWER FM        12:30

5. 25.08.2014    V.O.W. (Voice of Wits) FM       19:30

**Television interview:**

1. 18.08.2014   ANN 7 Vuka Afrika (live)    08:30

**Tammy Gordon-Roberts:**

Interview SABC One, Mzansi Insider, Drama for Life Mvuso School and Community Education Project Special.

**Anthony Shrag & Robert Gordon**

Khaya FM (21st August)- **Sex Actually Festival 2014**

**Hamish Neill - SA Season 2014 and LIFEBEATS VowFM**

Public communication was through the means of press releases, radio interviews, television interviews, social network sites and through the Drama for Life and Wits website. The following interviews were held with SABC Morning Live;

 Tues 29th July- Hamish Neill (SA Season Curator)- 1pm, 17th floor, University Corner Building, Corner Jorissen & Bertha Street.

Wed 30th July- Munyaradzi Chatikobo (Programme Manager- Cultural Leadership, Fundraising & Partnerships)- 10am, 14th floor Office 1406 University Corner Building, Corner Jorissen & Bertha Street)