

# PROGRAMME 8

FRIDAY

24 NOVEMBER

13:00 – 15:00

SATURDAY

25 NOVEMBER

11:00 – 13:00

# STORIES IN DIE WIND

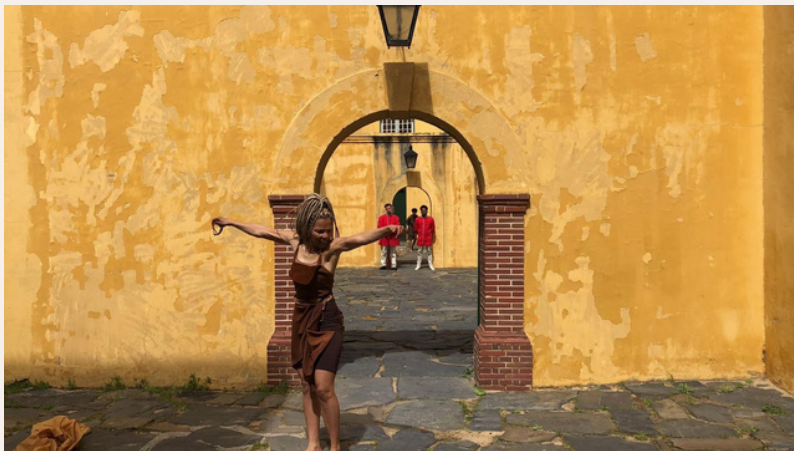
Deidre Jantjies



This work tells a story through film of a young girl from Richtersveld, South Africa, who was born with the gift of communicating with rain, animals and plants. A huge drought hits the small Nama community. The community had wasted water and lost respect for rain. Children no longer acted according to customs and that disrupted the rain cycle. The community asks the moon who to send to talk to the rain. And so the little girl continues her journey to save her land and her people. Spoken in the Nama and Afrikaans languages, the work gently foregrounds a profound oral tradition that empowered young people while inculcating a respect for the environment.

# CAMISSA HERITAGE TOUR

Luke De Kock



*Camissa Heritage Tour* retraces South Africa's colonial past and its connection to the Netherlands. We tell the story of our Indigenous communities, the 'San' and 'Khoi', who inhabited South Africa's landscape dating back thousands of years. These communities resisted the scourge of the settlers and refused to work for the Dutch East India Company (VOC). This performance tour takes the audience on a route within the Castle of Good Hope. Through this artistic and educative project we bring an awareness to the narratives of the Indigenous People of South Africa, the history of slavery in the Cape and colonisation by The Netherlands to attention. When we remember we reconnect with who we are. CAMISSA, place of sweet waters, its presence reminds us that water still serves as the source for cleansing and healing.

# COME MAKE MUSIC WITH US

Auriol Hays



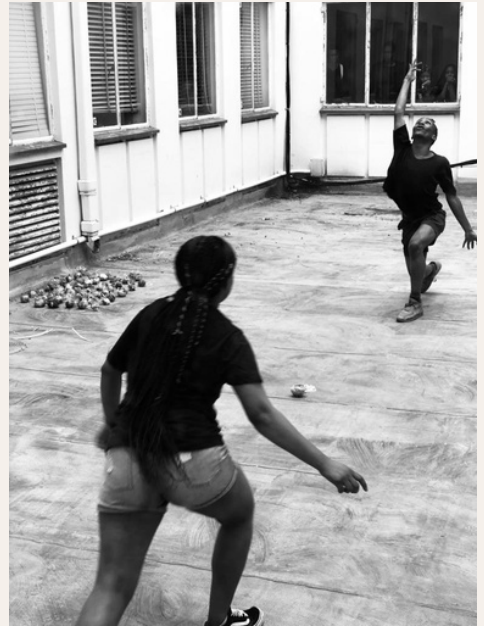
In this age when Music and culture are easily accessible with a click to download, the artist foregrounds the importance of crafting one's own story through Music. Further, in order to find the deeper truths within our lived reality the artist contends that the freedom to share is of great significance. So, not only will Ms Hays be sharing her own experiences through Music but also encouraging her audience to do the same, demystifying songwriting and illustrating the ease with which others can do so.

She writes:

*It is our sincere desire to engage with the audience in order to create and share narratives that reflect their complex reality through Music. The narratives can be of a personal or political nature. We will make use of a piano and two voices. One to sing and the other to create a heartbeat, a pulse, which holds the musical narrative in place (a beatboxer).*

# Wan tho Wan tho

Sboniso Thombeni and Manoko Francisca Tlhako



Through a series of performative and participatory vignettes— that draw on elements of movement, sound, storytelling, improvisation and play— *Wan tho Wan tho* is an invitation for self-reflection on the inner child.

It is invoked through the musicality of the call-and-response method found in the game of black mampatile and mokuku and the geometry of a round of diketo or umogusha. It exists in the cardio-centric ibhathi le'kgadi tsa di tronkisi.

*Wan Tho Wan Tho* investigates play while provoking the unearthing and sense-making of core childhood experiences. The work, which engages audience participation, is a meditation on the inner child and the politics of the playground.