

THE UNIVERSITY OF KWAZULU-NATAL'S CENTRE FOR CREATIVE ARTS PRESENTS

23RD **JOMBA!**

contemporary dance experience

PROGRAMME 2021

border crossings



INSPIRING GREATNESS

THE UNIVERSITY OF KWAZULU-NATAL'S CENTRE FOR CREATIVE ARTS PROUDLY PRESENTS THE

23RD

JOMBA!

contemporary dance experience

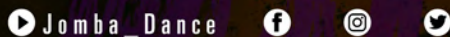
24 AUG - 5 SEPT 2021

www.jomba.ukzn.ac.za

Access to on-line viewing is FREE.

Subscribe to the JOMBA! Youtube channel:

https://www.youtube.com/Jomba_Dance



FOR FURTHER INFORMATION CONTACT

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border crossings

JOMBA! ACKNOWLEDGES THE SUPPORT OF ITS PARTNERS AND FUNDERS



INSPIRING GREATNESS

welcome



**For 2021,
the Centre for
Creative Arts
(UKZN) and
its landmark
23rd JOMBA!
Contemporary
Dance Experience**

gears up for its second digital festival iteration. Given the lessons learnt and journeys travelled in the 2020 digital domain, JOMBA! is proud to be hosting a digital space that, once again, offers profound support and nurtures a serious artistic engagement with South African, African and international contemporary dance and dance makers.

The 2021 digital festival takes as its curatorial focus the timeless provocation of "BORDER CROSSINGS" as impulse towards this year's festival. This has opened up a focus that looks at dance makers, dance companies and performance-based artists who, in some articulated way resonate with the ideas of "BORDER CROSSINGS"; be these geographical, emotional, physical, spiritual and performative.

Given South Africa's current and ongoing civil, health and cultural crisis - of ill-fated borders erected, broken down, and rebuilt anew - we at the CCA and JOMBA! continue

to fight to honour the cultural workers of South Africa, Africa and our global partners who all (in their own divergent ways) continue to forge pathways that cross and intersect problematic geographic and artistic borders. We honour all the dance makers who we feature at this year's JOMBA! for how they continue to open critical dialogue and, most significantly, remind us of beauty. In a fitting tribute to the power of the dancer, the American José Limón (whose work we are delighted to feature at this year's JOMBA!) in 1953 said (with respectfully changed pronouns),

"The dancer can use her voice to call for reason out of unreason, and order out of disorder. That has always been the high task of the artist. The great Goethe, as death engulfed him, cried 'Light, more light'. The contemporary artist can do no less than to dedicate the power of her spirit and the flame of her art to bring light to the dark places."

I continue to believe that JOMBA! offers just such a light. In this time of bleak reckoning in South Africa, I ask you to hold this small flame with us!

Dr. Lliane Loots
Artistic Director and
Curator: JOMBA!

border crossings



ACE dance and music (Birmingham, UK)
TEN
Choreographed by José Agudo and
assisted by Gail and Ian Parmel

border crossings

23RD
JOMBA!
contemporary dance experience

- platform one JOMBA! Legacy Artist
- platform two Through the Lens: Val Adamson in photographic conversation with Jay Pather
- platform three South African Crossings
- platform four African Crossings
- platform five European and American Crossings
- platform six Indian Crossings
- platform seven JOMBA! Durban Digital Edge 2021 Commissions
- platform eight JOMBA! Conversations That Cross Borders
- platform nine JOMBA! Forging Alliances (an industry support programme)
- platform ten JOMBA! Open Horizons
- platform eleven JOMBA! Khuluma and the JOMBA! Blog

border crossings

23RD

JOMBA!

contemporary dance experience

daily programme

Please note that below offers the premiere dates for all online shows - all work will be available on the JOMBA! YouTube channel for a further 72 hours after the premiere for onward viewing. Some work (JOMBA! Durban Digital Edge 2021 and winning films from the JOMBA! 2021 OPEN HORIZONS) will also be available, once premiered, 24/7 on the JOMBA! website until the end of the festival.

All times are shown as local South African time (GMT +2).

Website: <https://Jomba.ukzn.ac.za>

Youtube channel: https://www.youtube.com/Jomba_Dance

week one

24 AUG
TUESDAY

7pm OPENING

- Welcome: Dr Ismail Mahomed (Director: Centre for Creative Arts, UKZN)
- Opening address: Dr Liane Loots (Artistic Director and Curator: JOMBA!)
- **JOMBA! 2021 LEGACY ARTIST - Jay Pather** (South Africa) with **Undertow**
This composite film comprising skillful excerpts from *Qaphela Caesar, rite, Body of Evidence* and *Hotel* featuring Siwela Sonke Dance Theatre.

25 AUG
WEDNESDAY3-4pm · **JOMBA! FORGING ALLIANCES WEBINAR #1** (an industry support programme)

Build Digital Community: Thobile Maphanga in conversation with Sharlene Versfeld (Versfeld & Associates Marketing and Publicity) and Sasha Fourie (dancer/choreographer)

7pm · **ACE MUSIC AND DANCE** (Birmingham - UK) with **TEN** choreographed by José Agudo and assisted by Gail and Ian Parmel.

26 AUG
THURSDAY3-4pm · **JOMBA! FORGING ALLIANCES WEBINAR #2** (an industry support programme)

Connect Lines of Production: Thobile Maphanga in conversation with Thabo Pule (Stage & Production Manager) and Wesley Maherry (Lighting Designer & Production Manager).

7pm · **JOMBA! DURBAN DIGITAL EDGE** newly commissioned works from:

- Sabelo Cele - **Uhambo**
- Sinethemba Khuzwayo - **BORDER IMPOSITIONS**
- Cameron S. Govender - **Aikyam**
- Aphelele Nyawose - **imThwalo**
- Thobile Maphanga - **Sihamba sizibhala**
- Nqubeko 'Cue' Ngema - **Can You See me Now?**

border crossings

daily programme

27 AUG
FRIDAY

- 3-4pm · **JOMBA! FORGING ALLIANCES WEBINAR #3** (an industry support programme)
Bridge the Musical Gap: Thobile Maphanga in conversation with Roland Nzanzu (Capasso) and Sifiso Khumalo (Dancer/Choreographer).
- 7pm · **LIMÓN DANCE COMPANY** (New York, USA) with:
- **Suite Donuts** (2020) Choreographed by Chafin Seymour
- **The Moor's Pavane** (1949) Choreographed by José Limón
- **There is a Time** (1956) Choreographed by José Limón

28 AUG
SATURDAY

- 3pm · **JOMBA! CONVERSATIONS THAT CROSS BORDERS** Lliane Loots in conversation with Jay Pather and Ketu Katrak, and the digital launch of Katrak's new book: **Jay Pather, Performance and Spatial Politics in South Africa** (Bloomington: Indiana University Press, 2021)
- 7pm · **GARAGE DANCE ENSEMBLE** (O'okiep - Northern Cape, South Africa) with **Gat innie Grend, Wond in My Siel (Hole in the Ground, Wound in my Soul)** Choreographed by Byron Klassen

29 AUG
SUNDAY

- 3pm · **JOMBA! CONVERSATIONS THAT CROSS BORDERS** Lliane Loots in conversation with Alfred Hinkel - and a special viewing of **GARAGE DANCE ENSEMBLE's** documentary **Die Dans Van My Heenkoms (The Dance of My Origin)** - 'Bolero' stories told by Alfred Hinkel
- 7pm · **JOMBA! OPEN HORIZONS**

week two

30 AUG
MONDAY

- 7pm · **JOMBA! & CROSSINGS** collaboration with NEW DANCE and Vrystaat Kunste Vees.
Featuring new works by:
- Sylvester Thamsanqa Majela - **NEVERLAND**
- Sizakele Mdi - **dust to dust**

31 AUG
TUESDAY

- 7pm · **JOMBA! 2021: AFRICAN CROSSINGS** featuring commissioned works from:
- Robert Ssempijja (Kampala, Uganda) - **Alienation**
- Bernardo "Pak" Guiamba (Maputo, Mozambique) - **IN-BOX!!**
- Gaby Saranouffi (Antananarivo, Madagascar) - **FACE(S) OF BASADI**
- Marcel Gbeffa (Cotonou, Benin) - **In my mind**

border crossings

daily programme

1 SEPT
WEDNESDAY

- 7pm · **CULLBERG** (Stockholm, Sweden) with **On Earth I'm Done - Mountains**, choreographed by Jefta van Dinther

2 SEPT
THURSDAY

- 7pm · **UKZN 2021 MELLON ARTIST IN RESIDENCE** - Yaseen Manuel with **FLATFOOT DANCE COMPANY** (South Africa) with two new screen dance films, **Al-Kitab** and **UNHINGED**.

3 SEPT
FRIDAY

- 7pm · **hannahma dance company** (Luxemburg, Germany) with **ONDA - into the unknown**, an artistic collaboration between Hannah Ma and Sebastian M. Purfürst (Berlin, Germany)

4 SEPT
SATURDAY

- 3pm · **JOMBA! CONVERSATIONS THAT CROSS BORDERS** Liane Loots in conversation with Hannah Ma.
7pm · **I m / Material** curated for JOMBA! by Vikram Iyengar and Kunal Chakraborty - Pickle Factory Dance Foundation (Calcutta, India). A programme of 8 screen dance films featuring:
- **Aahuti** by Director Lubdhak Chatterjee and Choreographer Dr. Pompei Paul
 - **Saraab** by Choreographer and Director Hediye Azma
 - **And indeed there will be time** by Choreographer Preethi Athreya and Filmmaker Sharan Devkar Shankar
 - **Fall: Love and Longing** by Director Gia Singh Arora and Choreographers Gia Singh Arora and Mukta Nagpal
 - **Ima - an ode to the divine mother** with Concept, Choreography and Direction Bimbavati Devi
 - **This Weight is not Mine** by Choreographer Niharika Senapati and Filmmaker Pippa Samaya
 - **Home, Suspended** by Choreographer and Director Nikita Maheshwary
 - **Underline** by Frédéric Lombard and Surjit Nongmeikapam

5 SEPT
SUNDAY

- 3pm · **JOMBA! CONVERSATIONS THAT CROSS BORDERS** Liane Loots with Vikram Iyengar and Kunal Chakraborty from the Pickle Factory Dance Foundation (Calcutta, India)
7pm · **SHE POEMS** a series of screen dance films by Aïda Colmenero Díaz (Madrid, Spain)

border crossings



Yaseen Manuel with FLATFOOT DANCE COMPANY

(South Africa)

UNHINGED

border crossings

JOMBA! legacy artist



JOMBA! is delighted to be honouring Jay Pather as the 2021 JOMBA! Legacy Artist. Pather is no stranger to JOMBA! and has, over the years, presented numerous of his dance works with Siwela Sonke Dance Theatre at the festival. As founder and director of the company, Pather has forged a path as one of South Africa's most critical and innovative dance makers often celebrating the border crossings of cultural clash and the dis-ease of the 'rainbow nation'.

Undertow

Featuring choreography by Jay Pather

'Legacy artist' is a daunting mantle to wear, best to be worn after one's death. While still living, my way out is to match my respect for the institution (here JOMBA!) that bestows this hefty title, with healthy levels of scepticism and imposter syndrome. I never took the idea of creating a career, a canon, a lineage, a legacy very seriously. I like many colleagues, pretty much got into a studio and worked - eclectically, fancifully, flittingly. Inspiration arrived in bursts and sporadic waves, dependent on space, time, mostly opportunity and something as banal as funding to pay performers. I never felt like I was passing any legacy, I taught whoever was wanting to be taught. In a grudgingly bestowed democracy, and in a country beset by corruption and ineptitude in arts governance there was (is?) no neat, institutional narrative or clear career trajectory in

the arts. Bits of legacy linger but in fits and starts, disruptive, tangential, chaotic, ephemeral.


In this light connecting my presentation with the idea of border crossings, the provocation of this year's JOMBA! is so helpful. Borders for me have not been ones that you can gracefully *jeté* over, or jump, or even assail. Border crossing has meant digging below, just before the fence, rummaging through mud, crafting in trenches, tunnelling through underneath. Getting to the other side clear, clean, triumphant and unmarked is impossible - things tug, hurt and tear. And you gather parts, reassemble something resembling a new way, and move on to the next dig.

I offer, thus, a composite film then, comprising excerpts from a few of my works which aim to swim through all of this. Works that will be shown include *Qaphela Caesar, rite, Body of Evidence* and *Hotel* featuring the Siwela Sonke Dance Theatre.

Siwela Sonke Dance Theatre
(South Africa)
Qaphela Caesar
Choreographed by Jay Pather



border crossings



JAY PATHER is a choreographer, curator, writer and teacher. He is a Professor at the University of Cape Town where he directs the interdisciplinary Institute for Creative Arts (ICA). He is curator for the *Infecting the City* Festival; the ICA *Live Art Festival*, the *Afrovibes Festival* (The Netherlands); co-curates the Africa 2020/21 Season (France); *Body, Image Movement* (Madrid), *Spier Light Art* (Cape Town) and has curated for Zeitz MOCAA and the Spielart Festival. His artistic work deploys site-specific, interdisciplinary and intercultural strategies to frame postcolonial imaginaries, decolonisation and matters of social justice. Works include *Ophela Caesar*, a deconstruction of Julius Caesar, at the Johannesburg Stock Exchange, *rite*, a re-imagining of Stravinsky's *Le Sacre du Printemps*, choreography for the *Firebird* and *What Remains* for which he won a Fleur du Cap award for Best Direction. He serves as a juror for the *International Award for Public Art*, was appointed Fellow at Queen Mary's College, University of London and was made *Chevalier des Arts et des Lettres* by the French Ministry of Culture.

Siwela Sonke Dance Theatre
(South Africa)
Body of Evidence
Choreographed by Jay Pather

border crossings

through the lens: VAL ADAMSON in photographic conversation with JAY PATHER



As part of honouring Pather as the 2021 Legacy Artist, JOMBA! has commissioned another Living Legend, Durban photographer Val Adamson, to offer a digital photographic retrospective exhibition of Pather's work with Siwela Sonke Dance Theatre. This digital exhibition sees the connection between Adamson's evocative and living dance photography and Pather's dance vision. This exhibition can be accessed (in all its interactive formats) from 24 August via the JOMBA! website: <https://Jomba.ukzn.ac.za> and will be available for viewing right up until the end of the festival.

VAL ADAMSON was born in Kenya in 1963 and remained there until the age of twelve when the family moved to Scotland. After graduating in 1984 from Napier College, Edinburgh with a Higher National Diploma in Photography, Val moved to South Africa to pursue a professional career. She became the assistant photographer for the Performing Arts Council of Transvaal in 1985. After three years in this post, she was approached by the Playhouse Company to set up and run their photographic department in Durban. During the 5 years spent at the Playhouse Company she held two exhibitions. The first, *Caught in Act* (1988), which featured images of theatre, earned her a nomination for The Star's Rising star of the year award. In 1992 her second exhibition, sponsored by AGFA, featured portraits of top performing artists. She left the Playhouse Company in 1993 to freelance. In 2012,

DanceLink recognized her photographic services to Dance with an award at the Durban Dance Awards. In 2013 Val created *Love Dance*. This exhibition of her Dance Photography was commissioned by KZN DanceLink, and supported by the eThekweni Municipality Department of Arts and Living Culture. The exhibition was part of Giyani Lusha 2013 in Durban. It then appeared at the JOMBA! Contemporary Dance Experience 2013, The Witness Hilton Arts Festival 2013, and the National Arts Festival in 2014. In 2020, Val was commissioned to exhibit her JOMBA! dance photography over the past 21 years at the 22nd JOMBA! digital festival. In 2014 Val was named a Living Legend by the eThekweni Municipality for her work in documenting theatre. Val is still freelancing and is based in Durban.



PLATFORM 3

south african crossings

GARAGE DANCE ENSEMBLE (O'okiep, South Africa)

Gat innie Grond, Wond in My Siel

(Hole in the Ground, Wound in my Soul)

Choreographed by Byron Klassen

border crossings

garage dance ensemble (O'okiep, South Africa)

Gat innie Grond, Wond in My Siel (Hole in the Ground, Wound in my Soul)

Conceived, choreographed and directed by Byron Klassen

Director of Photography, Camera Operator and Editor: Ruth Smith

Actress and Writer: Esmé Mathinus

Dancers: Faroll Coetzee, Jaime-Lee Hine, Lynette Du Plessis, Dustin Jannetjies, Lihle Mfene

Featured Musician: Sylvester "Oom Dollie" Fortuin.

Researcher: Janine Lange

Photographer: Dale Davids

This new screen dance film tells stories focused on Namakwaland while simultaneously highlighting complex topics and issues relevant to the mixed race/ Coloured people of the Northern Cape and broader Southern African region. The production's main focus is to facilitate a process of exploring and translating the memories, trauma and current lived experiences of the Khoekhoegowab (South Africa's first people). The fusion of various dance styles and different types of music, supplemented with an actress narrating, and background audio-visual features, ensures a rich creation process and an exciting production.



GARAGE DANCE ENSEMBLE has been in existence since 2011, when icons of modern dance John Linden and Alfred Hinkel returned to their native soil and developed a dance community in the region. In 10 years of total dedication, Garage has put down firm roots. Garage directors John Linden and Alfred Hinkel, after firmly establishing Jazzart Dance Theatre as South Africa's flagship contemporary dance company, have dedicated the past five decades to the development and upliftment of marginalised youth. Since returning to O'okiep from Cape Town in 2010, Hinkel and Linden have birthed a new professional organisation aimed at developing and employing the artistic, technical and administrative skills of individuals from the area. True to form Garage Dance Ensemble, under Linden/Hinkel counsel, have taken on the challenge presented by the pandemic and have adapted to the new normal by going digital. 2020 saw the creation of Garage's first dance Film in the form of *Die Dans van my Heenkoms*, that premiered on the NAF and won a Fiesta award for best online production on the Vryataat Vees. **Gat innie Grond, Wond in my Siel** is Garage's second online festival offering.

border crossings

Mellon Foundation artist in residence: YASEEN MANUEL

THE
ANDREW W.
MELLON
FOUNDATION



The University of KwaZulu-Natal is very proud to be partnering, for the second time, with the Andrew Mellon Foundation in which the university plays host to various prominent invited South African and African artists in an interface between arts academia and the desire to grow and support practice led disciplines. Yaseen Manuel, funded by Mellon, joins UKZN's Drama and Performance Studies Programme (the dance stream) for a three-month residency to offer specialised classes and masterclasses. His residency is also shared with the Centre for Creative Arts' JOMBA! festival as he showcases his own work alongside the premiere of a new screen dance collaboration with Durban's FLATFOOT DANCE COMPANY.

YASEEN MANUEL is a Cape Town born and based dancer. He is a skilled dancer and teacher and while he works as an independent artist, he is also a member of the ground-breaking integrated dance company Unmute Dance Company. Manuel's own Cape Town history and personal Muslim spirituality and legacy features prominently in his work. The South African dance community sat up and took notice of his work when he began a series of solos in 2016/17 that connected race, religion and ideas of masculinity in choreographed evocations of deeply neglected stories and identities in the South African landscape. His recent 2019 dance work *Aslama*, linked the Syrian massacre to a more internal battle for self and identity that was both terrifying and beautiful! Contemporary technique and improvisation form the base of his choreographic technique, but ever present is his neo-classical training.



border crossings

Al-Kitab

Choreographed and performed by: Yaseen Manuel

Videographer/Filmmaker: Kieshia Solomon

THE
ANDREW W.
MELLON
FOUNDATION

Al-Kitab is the holy book we call the Qur'an. This dance film looks at the life of a contemporary South African Islamic dancer that finds himself torn between religion and his art. Having gained all the Qur'an's knowledge and teaching as a young boy, I now question why I cannot comfortably merge being a dancer and living in Islam.

UNHINGED

Choreographed by Yaseen Manuel

Videographer/Filmmaker: Kieshia Solomon

Dancers: FLATFOOT DANCE COMPANY

(Durban, South Africa) Sifiso Khumalo,

Jabu Siphika, Zinhle Nzama,

Mthoko Mkhwanazi, Siseko Duba,

Sbonga Ndlovu, Ndimiso 'Digga' Dube.

This dance film narrates the four phases of an individual suffering with schizophrenia set against the backdrop of current South Africa. This is the journey of one person's daily struggle of being unhinged from reality. We are poignantly faced with incoherent and illogical thoughts, hallucinations, delusions and abnormal behaviour. Is this mental illness or everyday reality?

border crossings



JOMBA! & CROSSINGS (collaboration with
NEW DANCE and Vrystaat Kunste Vees) (South Africa)

NEVERLAND

Choreographed by Sylvester Thamsanqa Majela

border crossings

JOMBA! & CROSSINGS (COLLABORATION WITH NEW DANCE AND VRYSTAAT KUNSTE VEE'S) (SOUTH AFRICA)

CROSSINGS was launched in the early 2000's and was originally funded by the French Institute of South Africa and the National Arts Council. Originally initiated by Michel Kelemenis from the Klap Maison pour la Danse in France, the project ran for two weeks with selected choreographers, lighting designers, composers and dancers working in selected spaces with daily tasks allocated to the artists with discussions at the end of each day regarding the process.

Currently initiated by Georgina Thomson, the latest **Crossings** took place at the end of 2020 and was funded by the National Arts Council. Under the banner of the Vrystaat Arts Festival, **Crossings** was hosted on-line due to COVID-19, and then followed by two-weeks in-studio. The process challenged the artists to work collaboratively with the intention of creating screen dance. The facilitators, Vincent Sekwati Mantsoe and Musa Hlatshwayo, presented daily tasks and conversations steering the choreographers. JOMBA! is delighted to be partnering with **Crossings** to present the final two resultant films by Sylvester Thamsanqa Majela (**NEVERLAND**) and Sizakele Mdi (**dust to dust**).

NEVERLAND

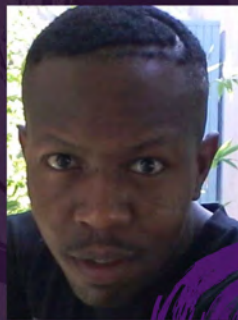
Concept/Choreographed by: Thami Majela

Music: Chesney Palmer

Performer/Dancer: Pule Paul Peter

Voice-Over Artists: David Mali (Belgium), Lungile Paulette Mahlangu, And Saskia Leudo De Ronde (Belgium)

NEVERLAND is a theatre-dance film motivated by dissociative identity disorder - a disorder characterised by the presence of two or more distinct personality states. Dissociative identity disorder, previously called multiple personality, is usually a reaction to trauma. In South Africa, especially in the Black culture, this state of mind would be regarded as some form of witchcraft. In white 'culture', it's seen as a disorder. The title, **NEVERLAND** takes inspiration from J.M Barrier's original story of Peter Pan and the idea of a space/place that exist only in a child's mind.



border crossings

dust to dust

Choreographed by: Sizakele Mdi

Music composition: Dumelang Bondo

Dancer: Simphiwe Mbekiselwa

Humanity born from nature, humanity one with nature, humanity fighting nature, nature swallowing humanity to enrich itself. From dust we came, to dust we return.



african crossings

One of JOMBA!'s key mandates has been, and continues to be, connecting with our continent in offering partnerships and collaborations with some of Africa's most prominent, cutting edge and inspiring dance makers. In our 23rd edition we are delighted to have commissioned four screen dance films from Marcel Gbeffa (Benin), Gaby Saranouffi (Madagascar), Robert Ssempijja (Uganda), and Bernardo Guiamba (aka Pak Ndjamena) (Mozambique).

IN-BOX!!

Choreographed by
Bernardo "Pak Ndjamena" Guiamba
(Maputo, Mozambique)

border crossings

IN-BOX!! (Maputo, Mozambique)

Choreographed and Performed by: Bernardo "Pak Ndjamena" Guiamba (Maputo, Mozambique)

Filmmaker: Ivan Barros

In a poetic visual feast, this short film offers the dancing body as it reflects memories of the past and present, the body in search of human resilience - this dance film is a message of evocation to hope! Pak says, "crossing borders makes us think of each space the body is present in; the shapes that each space forms, the structures, light and colours, land, sea, roads, houses, strips, clothes ... all are the different borders that we cross in everyday life!"

PAK NDJAMENA is a multifaceted artist - this includes working as a dancer, choreographer, cultural promoter, musician and actor. He does not consider himself belonging to a geographical territory dissociated from art. Despite being proud of his African roots, he considers himself a world citizen and views art as a common language that enables communication. Pak choreographed and performed more than 20 pieces and was the winner of the Mozal Arts & Culture Award 2019 in the dance category in Maputo, Mozambique.

IVAN BARROS is a Mozambican photographer and video-maker. Enthusiastic and passionate about audio-visual, he is constantly working with Mozambican contemporary dancers to promote the country's artistic scene and to challenge himself out of his comfort zone. His career has led him to travel across almost all rural Mozambique, enabling him to share bits and pieces of his country with the world.



border crossings



FACE(S) OF BASADI
Choreographed by Gaby Saranouffi
(Antananarivo, Madagascar)

border crossings

FACE(S) OF BASADI (Antananarivo, Madagascar)

Concept, Choreography, Performed by: Gaby Saranouffi (Antananarivo, Madagascar)

Dramaturgy, Film Director, Installation: Moeketsi Koena (South Africa)

Photographer: Denis Rion (France)

Filmmakers" Adrian Tony (South Africa) & Monalisa Mhlophe (South Africa)

Costume designer: Songezo Mcilizeli (South Africa)

Music Composition: Pascal Raymond (Reunion Island)



FACE(S) OF BASADI began as an art installation collaboration with photographer Jodi Bieber. For **JOMBA!**, Saranouffi has turned this installation into a screen dance film. The work explores the important steps that women in Africa take in their cultural or traditional journeys, focusing on various rites of passage as a pillar of identity. Saranouffi begins to interrogate the Reed Dance ceremony in some parts of South Africa and how it images young girls in their journey to become women.



GABY SARANOUFFI is a dancer, choreographer and artistic director of ITROTRA Art X Connection. She lives and works between South Africa and Madagascar. She was decorated with the Knight of the Order of Art and Letters and Culture from the French Government. Saranouffi is one of the most important female artist pioneers of dance in Madagascar. She has set up, in Madagascar, a new strategic concept of a cultural policy that has benefited the people of Madagascar and has opened doors to many Malagasy artists. In July 2020, she was the recipient of the "Standard Bank Award Ovation Award" with the piece **CORPS/BODY**, co-choreographed with Moeketsi Koena.





In my mind

Choreographed by Marcel Gbetta
(Cotonou, Benin)

border crossings

In my mind (Cotonou, Benin)

Choreographer and Performer: Marcel Gbeffa
(Cotonou, Benin)

Music credits: GODA anna (Artist: Faytinga)

Costume/set design: Cie Multicorps/Marcel Gbeffa

In my mind begins to unravel the oppression of the lockdown and how the human mind finds other escapes, traveling through space and time. Compensating for physical stillness, the mind goes on a journey of dreams and hallucinations - borders disappear. Gbeffa looks back at childhood memories, imaginations, fears, and ultimately, our deaths. A dancer is left moving in the desert, alone, but with an awareness of a need to connect with nature.



Founder and artistic director of Centre Choreographique Multicorps in Cotonou, Benin, **MARCEL GBEFFA** advocates for the accessibility and circulation of contemporary dance. Self-taught as well as trained at the Ecole des Sables (Senegal), he began his career in 2008 with his solo *Et si* which launched him internationally. Always in search of new forms, his artistic approach is inspired and nourished by the dances, rites and traditional rhythms of his Beninese context as well as encounters, collaborations and influences from other disciplines. Marcel Gbeffa is also director of the Connexion platform in Benin.



border crossings



Alienation
Choreographed by Robert Ssempiija
(Kampala, Uganda)

border crossings

Victoria Avenue

Alienation (Kampala, Uganda)

Choreographed and Performed by: Robert Ssempijja (Kampala, Uganda)

Music: Öz Kaveller (Germany)

Costume: igc Fashion (UK/Uganda)

Set Design: Tebandeke Joseph (Uganda) and Robert Ssempijja

Lighting Design: Kizza Moses (Uganda)

Cinematography and Editing: Kizza Moses (Uganda)

Sponsors and Funders: The JOMBA! Contemporary Dance Experience, Dance Revolution East Africa and Company Christoph Winkler.



This dance film takes the viewer on a journey of self-discovery around the decolonial questions that interrogate what home is and where we belong. The dance film investigates the colonial foundations which underpinned the architecture of Kampala City and its contemporary impacts, exploring the weight of the city's colonial years and the people's endurance, of how identity is formed by a city's structural design. Ssempijja's film lyrically questions how Ugandan's can expect to grow and thrive as a city and as a people when the foundation they have were neither built nor meant for them.



ROBERT SSEMPIJJA is a Ugandan Contemporary Dance Artist with a career in formal and informal dance settings as well as a person who works in the era of post-colonialism and decolonisation. He has practiced his art in three different continents with different companies, projects and choreographers like Christoph Winkler (Germany), Nora Chipaumire (New York/Zimbabwe), Qudus Onikeku (Nigeria), Patrick Acogny (France/Senegal). He continues to develop new aesthetics and forms of dance.

border crossings

PLATFORM 5

european and american crossings

ACE dance and music (Birmingham, UK)
TEN

Choreographed by José Agudo and assisted by Gail and Ian Parmel

border crossings

ACE dance and music (Birmingham - UK)

TEN (2016 - 2018)

Artistic Director: Gail Parmel

Musical Director: Ian Parmel

Choreography: José Agudo & ACE dance and music

Dancers: Nathan Bartman, Vanessa Guevara, Yukiko Masui, Sophia Preidel, Christopher Radford, Iona Waite, Tom Tindall, Kasichana Okene-Jameson, Kayleigh Price, Simone Frederick

Scacchetti, Sorna Condevaux Ndoye

Apprentice Dancers: Laura Perrot

Composers: Giuliano Modarelli,

Beautiful Noise (Vincenzo Lamagna)

Lighting Design: Andrew Ellis

Costume Design: Kimie Nakano

Photographer: Danilo Moroni

Full of intense physical power and human fragility, **TEN** explores the concepts of moving away and leaving, looking at how and why people choose imagined destinies over the lives they always thought they'd live. Inspired by global migration, **TEN** is a visceral and exhilarating dance production combining contemporary dance with an essence of Flamenco, Kathak, Martial Arts and ACE's inimitable Afro-fusion style.



ACE dance and music based in Birmingham, West Midlands in the UK, was established in 1996 as an agent for cultural exchange which made a specific and unique contribution to contemporary dance locally and nationally. The Company is open to the experiences and influences offered by its peers who work in other idioms, particularly those from Africa and the Diaspora, to forge a contemporary black dance aesthetic for today. Collaboration is at the heart of ACE dance and music. ACE's Artistic Director Gail Parmel has initiated countless partnerships and intercultural experiences. Her ventures continue to challenge promoters and audiences to think differently about what they can expect from contemporary dance.

Choreographer **JOSÉ AGUDO** returned to ACE dance and music following his creation *A Thousand Shepherds*, which was part of the MANA repertoire. José began his career in Andalusia where he began performing as a Flamenco dancer. Since 2007, José has been choreographing for himself and other companies, including Cape Dance Company, Phoenix Dance Theatre and ZfinMalta Dance Ensemble (Associate Artist). In 2011, Jose began to work with Akram Khan Company as an Assistant Choreographer and Rehearsal Director.

ACE dance and music acknowledge the support of: Art Council England, Birmingham City Council, Esmée Fairburn, and Erasmus+

border crossings

THE JOSÉ LIMÓN DANCE FOUNDATION, INC., PRESENTS

LIMÓN DANCE COMPANY (New York, USA)

Founders: José Limón and Doris Humphrey

Artistic Director: Dante Puleio

Executive Director: Juan José Escalante

Rehearsal Director: Kurt Douglas

The Company's performance showcases two dances by José Limón which are considered among the 20th Century's greatest works of modern choreography presented alongside a contemporary new piece Suite Donuts by emerging choreographer Chafin Seymour. The pairing of these works now seems fortuitous. Recent events which have further raised awareness of social consciousness and racial justice make this group of dances, all the more important today.

Dante Puleio, Artistic Director

SUITE DONUTS (2020)

Co-commissioned by the American Dance Festival with support from the Doris Duke/SHS Foundations Award for New Work.

Choreography: Chafin Seymour

Dancers: Joey Columbus, Terrence D. M. Diable, Ty Graynor, Eric Parra, Frances Samson, Jessica Sgambelluri, Lauren Twomley

Costume Design: Keiko Voltaire

Lighting Design: Brandon Stirling Baker



border crossings

THE MOOR'S PAVANE

(Variations on the theme of Othello)

First performed August 17, 1949 at the American Dance Festival,
Connecticut College by the José Limón Dance Company

Choreography: José Limón

Music: Henry Purcell, arrangement by Simon Sadoff

Costume Design: Pauline Laurence

Lighting Design: Brandon Stirling Baker

Dancers: **The Moor:** Mark Willis

His Friend: David Glista

His Friend's Wife: Mariah Gravelin

The Moor's Wife: Savannah Spratt



José Limón, a Mexican Immigrant was understandably drawn to this tale of the fight for dignity, the destructive power of rumour, racism, and the disconnect between private and public faces. The Moor's Pavane uncovers tensions and concerns that are central in today's world.



border crossings

THERE IS A TIME

First performed April 20, 1956 at the Juilliard School of Music by the José Limón Dance Company

Choreography: José Limón

Music: Norman Dello Joio

MEDITATIONS ON ECCLESIASTES, commissioned for José Limón by the Juilliard Music Foundation and its Festival of American Music, April, 1956. This score earned the composer the Pulitzer Prize in 1957.

MEDITATIONS ON ECCLESIASTES (copyright 1959 by Carl Fischer, Inc.)

Staging and Direction: Dante Puleio and Kurt Douglas

Reconstruction Assistant: Savannah Spratt

Costume Design: Marion Talan de la Rosa

Lighting Design: Brandon Stirling Baker

***Special thank you to Raphaël Boumaila for virtually staging excerpts.*

***Special thank you to Nina Watt for coaching Time to Laugh.*

The entire work is, both choreographically and musically, a theme with variations. The choreographer used as his theme a large circle, which, at the opening of the work, fills the stage and moves majestically as if to evoke the interminable passage of time. This circle is seen repeatedly in many guises, rhythms and dramatic shapes, always making allusion to the text from Chapter 3 of Ecclesiastes and its evocation of human experience.

The **LIMÓN DANCE COMPANY** (LDC) has been at the vanguard of dance since its inception in 1946. The first dance group to tour internationally under the auspices of the State Department, and first modern dance company to perform at the Lincoln Center in New York; it has performed twice at The White House. The José Limón Dance Foundation, with Company and Institute, was the recipient of a 2008 National Medal of the Arts. José Limón has a special place in American culture for a social awareness that transcended distinct groups to address how we all search for commonality. More than 40 years after his passing, his works continue to influence the evolution of the art form with their arresting visual clarity, theatricality, and rhythmic and musical life. With a fresh approach to making the classics alive for today, with works of José Limón, Doris Humphrey, Lar Lubovitch, Doug Varone, Donald McKayle, Susanne Linke, Meredith Monk and Ji_í Kylián and other luminaries, the Company moves forward with new collaborations with emerging and acclaimed choreographers.



border crossings

CULLBERG in collaboration with Norrlandsoperan (Stockholm, Sweden)

On Earth I'm Done

Part 1: Mountains

Choreography: Jefta van Dinther

Created with, and performed by: Suelem de Oliveira da Silva

Sound design: David Kiers including specially composed music based on *Window Sash Weights* by Sun Kil Moon

Set design: Numen/For Use

Lighting design: Jonatan Winbo

Costume: Jefta van Dinther and Suelem de Oliveira da Silva

The film production is directed by Simon Flack, Chimney, and co-produced by Cullberg and Norrlandsoperan.

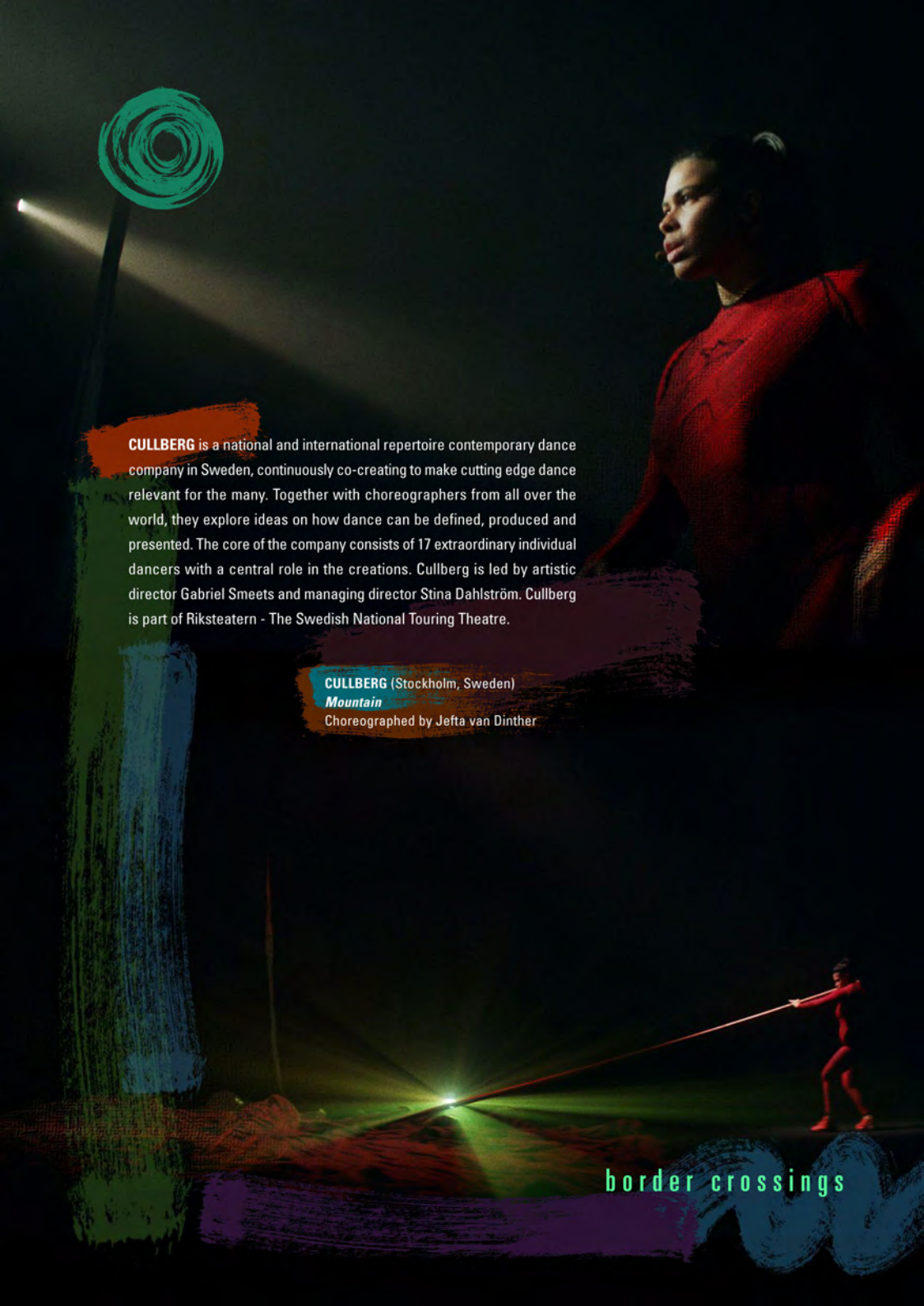
Part 1: Mountains

As human beings, we are perpetually haunted by our own implication in the nature-culture bind. Our unease is addressed downwards and upwards at the same time: to the unearthing of the ground as well as to the shrinking of the limitless sky. In **Mountains**, Van Dinther tackles the question of how to be and stay in love with our ever-changing world. Through an expulsion of words, both familiar and foreign, the performer on stage acts as a conduit, lamenting on behalf of others. Her being unravels in the nexus between the physical, biological and anthropological - between gravitational forces, instinct and desire.

JEFTA VAN DINTHER (SE/DE) is a choreographer and dancer, based in Stockholm and Berlin. He grew up in Sweden, after which he moved to the Netherlands and graduated from the Amsterdam School of the Arts (MTD) in 2003. Jefta van Dinther returns to Cullberg as Associate Choreographer to create two new works for the company, in 2021 and 2022. The first part of the diptych is **Mountains**, a solo that premiered in May 2021. The second part is *Islands*, a group piece with 13 of the company's dancers, with premiere in the spring of 2022. In 2013, Jefta was awarded The Swedish Art Critic's prize for best production, *Plateau Effect* that was also selected to The Swedish Biennial for Performing Arts in Malmö 2015. Jefta van Dinther is associated artist at Cullberg, together with Alma Söderberg and Deborah Hay, 2019-2022.



border crossings



CULLBERG is a national and international repertoire contemporary dance company in Sweden, continuously co-creating to make cutting edge dance relevant for the many. Together with choreographers from all over the world, they explore ideas on how dance can be defined, produced and presented. The core of the company consists of 17 extraordinary individual dancers with a central role in the creations. Cullberg is led by artistic director Gabriel Smeets and managing director Stina Dahlström. Cullberg is part of Riksteatern - The Swedish National Touring Theatre.

CULLBERG (Stockholm, Sweden)

Mountain

Choreographed by Jefta van Dinther

border crossings

hannahma dance company (Luxemburg, Germany)

ONDA - into the unknown

an artistic collaboration between Hannah Ma and Sebastian M. Purfürst (Berlin, Germany)

Choreography: Hannah Ma

Concept: Hannah Ma, Sebastian M. Purfürst

Production: Hannah Ma

Production Assistance: Dirk Seifert, Lena Noske

Digital Development, Music, Photo- and Videoart: Sebastian M. Purfürst | LEM-Studios Berlin

Costume: Ele Bleffert, Hannah Ma

Make Up and Hair: Emanuelle Simons

Lighting Design: Nico Tremblay, Hannah Ma, Sebastian M. Purfürst

Dramaturgy: Hannah Ma, Marc-Bernhard Gleißner, Sebastian M. Purfürst

Video: Sebastian M. Purfürst, Alexander Ourth

Graphic Design: Annick Kieffer, Sara Giubelli | Studio Polenta

Technical Services: Thorsten Müller, TM Eventservice

Co- Creation: Ritsuko Matsuoka, Sergio Mel, Maher Abdul Moaty, Christin Reinartz, Valentina Zappa

Performance: Hannah Ma, Ritsuko Matsuoka, Sergio Mel, Maher Abdul Moaty, Sebastian M. Purfürst, Christin Reinartz

Production: The People United asbl (LU), hannahmadance| Tufa Tanz e.V. (GER)

Coproduction: Théâtre National du Luxembourg (LU)

With the support of: Trois C-L/ Centre de Création Chorégraphique Luxembourgeois, Ministry of Culture Rhineland-Phalatinat, Arts Foundation Sparkasse Trier, LEM-Studios Berlin, Tuchfabrik Trier, UJ Arts & Culture/University of Johannesburg

Special Thanks to: National Arts Festival Makhanda, Nina Zebe, Barbara Ma, Kiteboarding Magazine



border crossings

ONDA is a research, performance and art production space curiously discussing the relationship of humans and nature against the background of anthropocentrism. The artistic research focusses on elements of dance, physical acting, audiovisual compositions and immersive digital arts which are woven into transmedia storytelling - experienced through live performances, installations, online presentations and new media formats.

"How do we define the "non-reproducible magical soul", the aura, the prehistoric part in every individual, the meaning of love in this modern, digitalized and globalized society? How can we deal with our hidden desires and our deepest fears in times of a pandemic and in the isolation of confinement? ONDA is an emotional road trip into the abysses of ourselves and the abysses of the oceans that remain as silent witnesses of global colonial structures. ONDA explores the relationships of the performers and how they deal with confinement and the cold, technical world. The team asks itself how they can build an identity in the stress field of the digital and analog world by analysing the mythology and hybridity of mermaids in our contemporary narratives."

Hannah Ma

HANNAH MA is a German-Chinese choreographer. She was born in Berchtesgaden, Bavaria. Her focus lies on contemporary rituals and the translation of archaic roots within our society. Her works are divided in two choreographic directions: "Taming Monsters" and "Transformances". Ma reflects on eurocentrism, (post-) colonialism, racism, sexism and focuses on diversity-mainstreaming, empowerment of feminist actions and gender fluidity. Her choreographic language is creatively mixing elements of dance and theatre, of ballet, dance theatre and performance.



border crossings



SHE POEMS (Madrid, Spain)

- a series of screen dance films by Aida Colmenero Díaz

SHE POEMS - abismo

Choreographed by Aida Colmenero Díaz
(Madrid, Spain)

border crossings

S H E P O E M S

1 exodus | tanzania (dar es salaam)

inspired in the poem by angela figuera aymerich (spain)

she: khadija nasibu

direction: aïda colmenero díazvideo

editing: juan 00 cañamero

produced by yakart with the support of embajada de españa en dar es salaam, casa áfrica, muda africa, vipaji foundation, nafasi art space, alliance français dar es salaam, southern sun hotel

2 the fear remover | senegal (dakar)

inspired in the poem by el corsal desastre (spain)

she: khoudia touré

direction: aïda colmenero díazvideo

editing: siaka s. traoré & yakart

produced by yakart with the support of embajada de españa en dakar, casa áfrica, aula cervantes, maison aïssa dione, goethe instiut dakar, sunu street, hotel sokhamon

3 light scar | cape verde (praia)

inspired by texts about gender violence (cape verde)

she: rosy tımas tavares, suzana tavares, julia días, suaııa lima

direction: aïda colmenero díazvideo yakart

music: jeff hessney

produced by yakart with the support of embassy of spain in cape verde, casa áfrica, instituto de igualdad y equidad de género de praia, y la compaııa de danza raız di polon

4 abismo | togo (lomé)

inspired in the poem by iosune de goııi (spain)

she: estelle foli

direction: aïda colmenero díaz

músic: kai engel

produced in lomé y accra, by yakart with the support of embajada de españa en accra, casa áfrica, brin de chocolate cultural center, goethe institut lomé, aske dance company

5 lifetime dust VII | tanzania (dar es salaam & bagamoyo)

inspired in the poem by rosario castellanos (méxico)

she: happyness majje

direction: aïda colmenero díazvideo

editing: yakart

produced by yakart with the support of embajada de españa en dar es salaam, casa áfrica, muda africa, vipaji foundation, nafasi art space, goethe institut dar es salaam

6 life | south africa (ebhudlweni arts centre)

she: phulusho khwiyané

direction: aïda colmenero díaz (2018)

produced in mpumalanga, by yakart with the support of embajada de españa en pretoria, casa áfrica, ebhudlweni arts centre, my body my space festival


7 fear | south africa (ebhudlweni arts centre)

she: phindile

direction: aïda colmenero díaz (2018)

produced in mpumalanga, by yakart with the support of embajada de españa en pretoria, casa áfrica, ebhudlweni arts centre, my body my space festival





SHE POEMS is a screen dance project inspired by poems written by women, created and produced on the African continent by a new generation of female performing arts creators. Begun in 2013, and still on-going, **SHE POEMS** has produced 20 dance short films, 6 contemporary dance pieces and a photographic series of visual beauty and power. The creators of **SHE POEMS** are unique and pioneering artists who, from their particular and varied African geographical, cultural and personal context, engage in intimate creative processes to transform a poetic score into body and audiovisual language, using performative codes that originate from their immediate daily environment, their heritage and their own creative impulse.

AÍDA COLMENERO DÍAZ is a choreographer, dancer, filmmaker and a performing arts curator born in Madrid of Galician descent. Aída is a leading artist in Spain thanks to her avant-garde career, which has led her to explore unusual regions of the world and to embark on unique creative processes, crossing borders and providing a complex and alternative reflection on identity and cultural heritage. Through her work, marked by her multidisciplinary creative capacity, she aims to connect minds, build geographical and cultural bridges, and recover historical memory.

This programme has been made possible through the generous support of AC/E - Acción Cultural Española. Please note that She Poems will only be available for 12 hours of viewing after it has premiered

SHE POEMS - life
Choreographed by Aída Colmenero Díaz
(Madrid, Spain)

border crossings

PLATFORM 6

indian crossings

Material



THE PICKLE FACTORY DANCE FOUNDATION
(Calcutta, India)

This Weight is not Mine

Choreographed by Niharika Senapati

border crossings

I m / Material (Calcutta, India)

iM Material

Curated for JOMBA! by Vikram Iyengar and Kunal Chakraborty - Pickle Factory Dance Foundation (Calcutta, India). A programme of 8 screen dance films.

Curatorial Note: *I m / Material* presents a series of dialogues between the mediums of dance and cinema created by artists from/in India. Each film plays between the materiality of the physical body and the materiality of the spaces the bodies inhabit and encounter. The dancers and filmmakers negotiate these various spaces through movement, opening up tensions and textures between natural and man-made environments, elements and expectations. In the process, they propose yet another fluid space created between and with the dance-maker's and the filmmaker's eye. The relationships between the dancing body, the camera and the surrounding contexts are diverse, fluid, and complex - reflective of a country where socio-cultural borders are never static, and traditional and contemporary sensibilities often occupy the same time/space. *I m / Material* is co-curated by Vikram Iyengar and Kunal Chakraborty.

PICKLE FACTORY DANCE FOUNDATION is a hub for the practice and presentation of dance housed in spaces repurposed for the arts in Calcutta: a space to think, meet, know, talk, imagine dance. We respond to the lack of spaces and infrastructure in India to develop and nurture dance work and artists and imagine and create the many futures possible for us. We reflect the work that comes from a shifting and uniquely Indian context, while being closely connected to an international network of parallel endeavours. Burnt-out cinemas, television studios, rooftop spaces, public streets and gardens, black-boxes... we have transformed each of these into magical performance spaces along with our collaborating artists and partners. Currently nomadic, our big dream is a permanent venue in a repurposed space in the architecturally textured fabric of our home city of Calcutta.



1 Aahuti

Director: Lubdhak Chatterjee

Choreographer: Dr. Pompi Paul

Performers: Pompi Paul, Dipanjana Dutta,

Debolina Dutta, Rimpa Dey

Sound Designer: Saugata Banerjee

Set Designer: Subhranil Ray, Lubdhak Chatterjee

Lighting Designer: Lubdhak Chatterjee

The concept of Panchabhuta - 5 elements - is central to Indian speculative thought. A group of people, in a fictional space and time, performs a ritual to evoke the essence of these fundamental elements of existence. Mudras (hand gestures) become the vehicle in the act of offering whereas Naad (Sound) becomes pivotal in the exploration of life and beyond.

2 Saraab

Choreographer and Director: Hediye Azma

Director of Photography: Sumedha Bhattacharyya

Performer: Hediye Azma

Music: Negin Zomorodi

Saraab, which means Mirage in Farsi is a screen dance film that stems from a very personal story of losing a beloved one. The feeling of being neither in the real world that surrounds you nor in your dream creates a space of in-betweenness. Bouncing between the two makes an illusion of reality, a bittersweet emotional experience. Saraab also attempts to capture the feeling of constant fluctuation between imaginary spaces where one feels the departed, but also the real spaces in which you miss their presence.

border crossings

3 And indeed there will be time

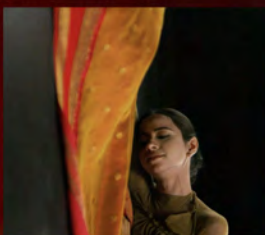
Conceptualiser/Choreographer: Preethi Athreya

Filmmaker: Sharan Devkar Shankar

Performer: Preethi Athreya

Produced by: CHARCOAL platform for collaboration, with the support of Prakriti Foundation.

And Indeed There Will Be Time... is a conversation between space, time, and matter with dancer Preethi Athreya and filmmaker Sharan Devkar Shankar. Created as a response to an abandoned renovation site, the film looks at space as being defined by the actions it has witnessed as much as by the materiality of its construction. The moving body is at once a presence, an absence, a memory and a catalyst, in conversation with an in-between space, and as such, a sign of the times we are all inhabiting - a somewhere in a nowhere, even as we try to understand logically and emotionally what we are moving towards. In the wake of COVID-19, this film has been a small intervention in time, to perhaps 'touch' what is not yet.



4 Fall: Love and Longing

Director: Gia Singh Arora

Choreographer: Gia Singh Arora and Mukta Nagpal

Performer: Mukta Nagpal

Music: The Music Factory

Director Of Photography: Vivian Sahi

Editor: Geeta Singh, Rucha Prabhune

Colorist: Anhjin Kakar

Director's Assistant: Sashaya Shetty

Assistant Directors: Raaj Rawal & Dohaan Kohli

Head of Production - Rajendra Upadhaya

Production executive - Zakir Hussain & Chirag Thakkar

Produced by: DJ's A Creative Unit

The themes of love and longing are explored in the three-part series that weaves together poetry, movement, dance, and film technique with the sari as the central object of affection. The storyline moves through the many stages of love and longing and the use of reverse film as a storytelling device in *Fall* has a powerful, almost surreal, effect on the narrative. Prefacing each segment of the triptych is an extract of Akam poetry from Tamil classical Sangam verse. Rooted in ancient oral traditions, the style is known for its raw beauty and the depth of feeling contained in each line. In *Fall*, the sari transforms from a costume or embellishment into a living thing, a character in the narrative.

border crossings

5 Ima - an ode to the divine mother

Concept, Choreography, and Direction: Bimbavati Devi

Assisted By: Kankana Singh

Videographer: Suman Sarkar, Souvik Banerjee and Thiyam Maurice

Performers: Kankana Singh, Ivana Sarkar, Bimbavati Devi,

Thokchom Lansana Chanu, Huirem Indu

Costume Designer: Bimbavati Devi

Sound Designer:

Music Arrangement - Suman Sarkar

Vocal Support (Sanskrit hymns from Shri Shri Chandi) - N. Romila Devi

Pung, Dholok and Langden (drums) - R. K. Upendro

Pena (indigenous string instrument) - Kojiam Premkumar Meitei

Poem - Anais Carmen Bourquin (Anandi)

Narration - Bimbavati Devi

Ima is co-produced by Manipuri Nartanalaya, Calcutta and Easter Zonal Cultural Centre, Calcutta.

Manipur is popularly associated with Vaishnavism and the performing traditions revolving around the life of Lord Krishna. However, Manipur being a part of the Himalayan Tantric belt, Shakti cult also plays a vital role in shaping the land's cultural edifice. There are several ritualistic performances that celebrate the divine energy of the Universal Mother. Panthoibi Seithaba are ballads describing and invoking the Goddess Panthoibi, the pre-Hindu goddess (akin to Durga), worshipped by the Meiteis of Manipur. Excerpts of these performing traditions have been incorporated in the composition which is based on the hymns from the holy scripture Shri Shri Chandi that extols the majesty of Chandi, the powerful form of Durga who had appeared to destroy all evil.



6 This Weight is not Mine

Choreographer: Niharika Senapati

Filmmaker: Pippa Samaya

Performer: Niharika Senapati

Music: Niharika Senapati

Dressing Actors - Sangram Mukhopadhyay, Avinaba Sarkar

Production Assistant - Aopala Banerjee

Supported by: Asialink Arts & Creative Victoria, Australia; Pickle Factory Dance Foundation, India

This weight is not mine
These expectations
Placed on me
On the body into which I was born
By traditions built
Over history
Into societies
Ruled by men
This body is not yours
To command or own
To pillage or plunder
To sell or steal
These legs were not made this strong
Simply to please your eyes
This film is a signal
That change is in the air
A beacon to empower
To reclaim
To heal
To awaken
And to rise up
We can be more than this.



7 Home, Suspended

Choreographer & Director: Nikita Maheshwary

Performers: Pragati Agarwal, Nikita Maheshwary

Director of Photography: Sangeeta Banerjee &

Ashish Banerjee

Sound Designer and Video Editor: Amit Banerjee

In India during the last five decades, more than 50 million people have been uprooted from their homes due to development-induced displacement. The displaced persons are mostly asset-less rural poor like landless laborers, small farmers, tribals, Dalits, and Adivasis. For the sake of national interest and development, these millions bear witness to the destruction of their own lives and livelihoods with bleak hopes of rehabilitation or settlement. This short film captures the unsettling experience of displacement and homelessness transformed into a state of suspension.

8 Underline

Film by: Frédéric Lombard and Surjit

Nongmeikapam

Cinematography/Editor: Frédéric

Lombard

Choreographer/Performer: Surjit

Nongmeikapam

Sound Designer: Samrat B

Music: Piano Magic, To Be

Swished/Dream Of The UPS Driver,

All words and music by Glen A

Johnson

Production assistant Anushree

Mathuria

This film was created at: The Yellow

Line Project 2011

Conceived and organized by The Gati

Dance Forum, New Delhi

Supported by: Pro Helvetia- Swiss

Arts Council , Royal Norwegian

Embassy, Ministry of Culture, Japan

Foundation, The British Council,

South East Dance, Bharat Forge and,

Meeto Memorial Award



In 2011 Swiss filmmaker Frederic Lombard and Indian choreographer Surjit Nongmeikapam took to a leafy quad near Hazrat Nizamuddin railway station to create Underline. One line of tension revealing an unallocated and fragmented landscape, which will slowly charge a body with all of the energy it contains.



This programme has been made possible through the generous support of the Swami Vivekananda Cultural Centre, and the Consulate General of India Durban.



border crossings

PLATFORM 7

JOMBA! DURBAN DIGITAL EDGE 2021
commissions



SIHAMBA SIZIBHALA

Choreographed by Thobile Maphanga
(Durban, South Africa)

border crossings

JOMBA! DURBAN DIGITAL EDGE 2021 COMMISSIONS

JOMBA! has commissioned six Durban-based dance makers with a grant to make a dance film to premiere at JOMBA! 2021. Having identified six young local dance makers who are beginning to make waves on the local dance scene, JOMBA! has supported the growth of these six short dance films that will premiere at the festival and that will be made available to view on the JOMBA! website, once they have premiered, for the remainder of the festival timeframe.

The six dance makers were asked to work loosely around the festival provocation of "Border Crossings" and while there have been different modalities of filming, from cell phone to cameras; all were welcomed. As we delve into the genre of 'Screen Dance' JOMBA! is proud to play a part in supporting Durban artists to re-imagine their creativity and their dance work for a digital space.

SABELO CELE - Uhambo

Dancers: Sabelo Cele and Bhori Thabethe

Editing: Magnificent Shabalala

Poetry: Lwazi Magudulela

Uhambo is documentation of how queer bodies thrive through living in movement - (Trans)itioning - (Trans)figuring - (Trans)forming. **Uhambo** scripts being queer and black as a continuous journey of self, in self, through self and for self. Uhambo is Uhambo.

SABELO CELE is a 25-year-old Black South African, born in Soweto and grew up in Ezakheni, Ladysmith. Currently a Masters Candidate (Drama and Performance Studies) at the University of Kwazulu-Natal. Sabelo is a versatile performer who has performed in festivals like: National Arts Festival, Dance Umbrella, and JOMBA! Under the partnership of JOMBA! 2020 and STAND, and the mentorship of Gregory Maqoma, Sabelo created his dance film *Isabelo*.



border crossings

SINETHEMBA KHUZWAYO **- BORDER IMPOSITIONS**

Dancers:

Nozipho Rejoice Chiliza,

Aphelele Nyawosee,

Sinethemba Khuzwayo

Videography:

Nkosingiphile Ngubelanga

Through religion, culture, beliefs, traditions, my society has always tried to impose borders and boundaries onto the bodies of the young generations. The youth have socially inherited these boundaries through generational bondages, curses and spiritual sacrifices. I have made this dance film looking at breaking free from psychological and spiritual bonds, and cultural and traditional expectations and judgements.

SINETHEMBA KHUZWAYO was born at eShowe in a rural area called uMlalazi in the region of KwaMpehela, in KwaZulu-Natal, South Africa. She then moved to Durban to pursue her secondary education. She joined Mhayise Production's Movement Laboratory in 2016 to gain training in dance and choreography. While training with the Movement Lab she got a chance to be in a few of the lab's works choreographed by Musa Hlatshwayo (the director of the company). She recently featured in a music video by Dr Thokozani Mhlambi.



CAMERON S. GOVENDER - Aikyam ... reincarnating identity

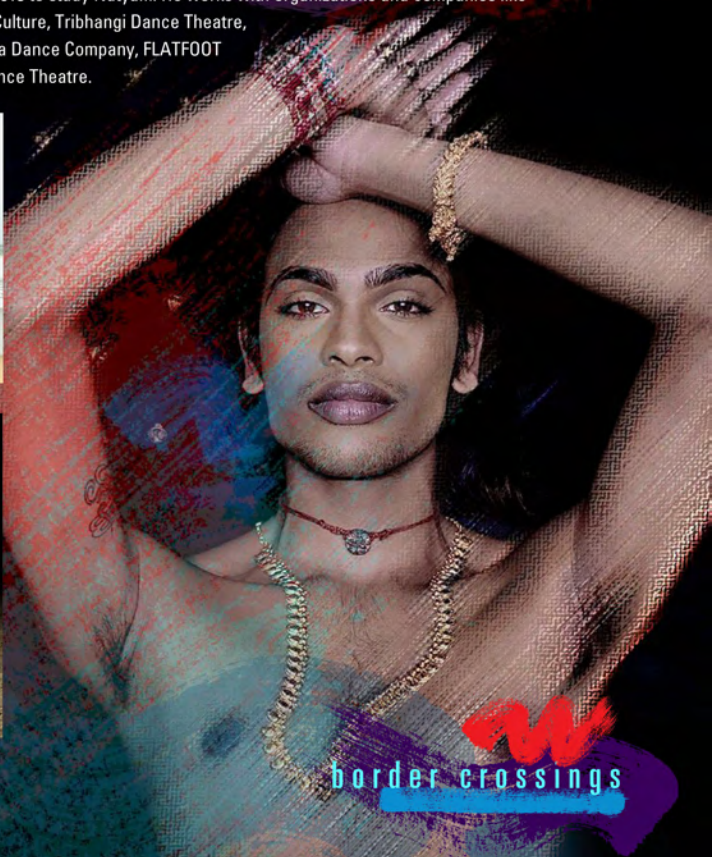
Cinematography and Editing: NeoRox

Performers: Cameron S. Govender, Pavishen Paideya and Primeshni Govender

Spoken Word: 'Stills' by Cameron S. Govender and 'identity' by Nomfundo Khambule

Who are you? Who are we? Who am I? The journey of discovery and life unfolds while trying to question our identity and existence within views governed by 'isms' we are yet to discuss. To know you, you must understand how 'we' operate which affects how I exist. The beginning is the end, and the end? The beginning ... 7 Continents, 195 Countries, 7 674 Occupants, but just 1 you and only 1 me. My body - my armour? My camouflage? My curse? What is this body?

CAMERON S. GOVENDER began in his quest of self-discovery when he first introduced his feet to Bhoomi Devi (Mother Earth). In 2007 he travelled to India to study Bharathanatyam further. When he returned, he started to face internal wars waged against various identities and roles he was expected to fulfill. Cameron eventually started peeling each preconceived layer of skin he was 'destined' to wear and once more returned to his ancestral land in 2013 to study Natyam. He works with organizations and companies like Sri Saradha Institute of Arts and Culture, Tribhangi Dance Theatre, Cape Dance Company, Surialanga Dance Company, FLATFOOT DANCE COMPANY, and Rudra Dance Theatre.



border crossings

APHELELE NYAWOSE - imThwalo

Dancers: Sphakeme Nduli and Aphele Nyawose

Videographer: Andile Mtambo

Most women are committing themselves in abusive relationships because of the past traditional norms which says a woman should die in her marriage. This film tackles this contentious issue in the context of African sexuality, spirituality and physicality. It is the element of border crossing where women are trying to break through a tiny hole in order to reach a stage of mental, physical and emotional freedom to be able to see the light without judgments, low-self-esteem and harsh words.

APHELELE NYAWOSE was born in Flagstaff (Eastern Cape) and raised in Durban at uMlazi V section. She is a performing artist specialising in dance. She joined Zizezande Youth Development in 2016 where she trained in dance under the tutelage of Deli Malinga, Faca Khulu and Sphakeme Shangase. She started attending Mhayise Production's Movement laboratory in 2017 where she was introduced to contemporary movement and physical theatre. In 2018 she started attending full-time classes with the company as a trainee leading to her first professional appearance on stage with the company in the production *Ndoni*. This work was choreographed by Musa Hlatshwayo and commissioned by the Playhouse Company.



border crossings

THOBILE MAPHANGA

- Sihamba sizibhala

(In becoming we leave traces of ourselves behind)

Concept, Choreography and Performance:

Thobile Maphanga

Music contributions: Ntomb'Yelanga, Oudskul and Refiloe Olifant

Cinematography: Marcia Buwa

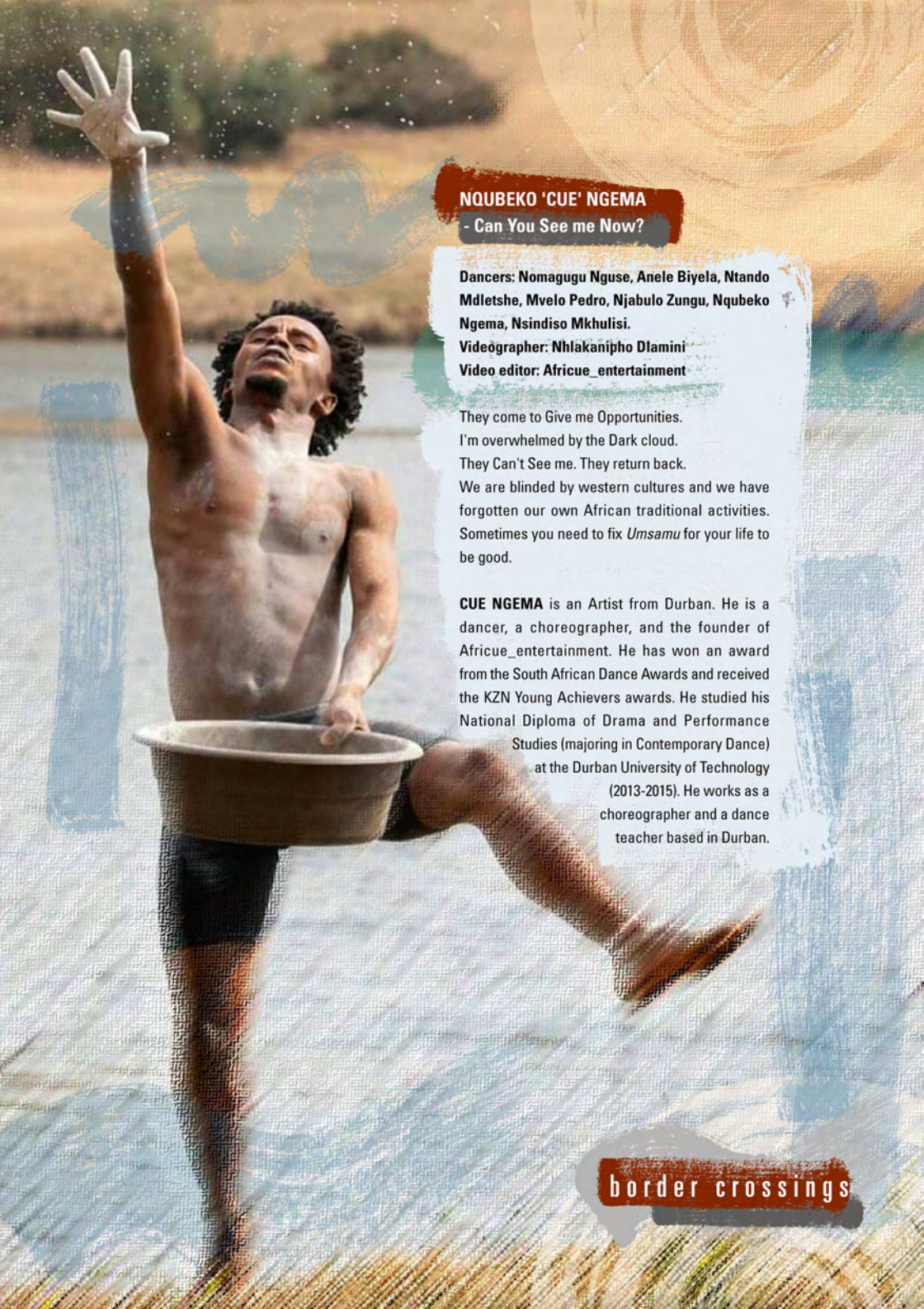
Editing: Thobile Maphanga

In the process of becoming what are the remains we leave behind? The markings, smudgings and disruptions we create in our journey through life not only speak to where we have been, but who and how we effect the world, and what new beginnings we may arrive at. This dance film is a solo exploration of one traveller's journeying.

THOBILE MAPHANGA is a Durban based dance practitioner, creative collaborator and emerging writer whose current preoccupation is with Black female narratives and how Black women are writing themselves into history in the now. Through her research, which is theory and practice led, she explores where and how Black women use their voices and where these voices can be found. Through self-study she journeys to find her authentic voice and learn her true self through processes of questioning and unlearning. Her research methods include, but are not limited to, sitting in wait, listening and improvisation.



border crossings



NQUBEKO 'CUE' NGEMA

- Can You See me Now?

Dancers: Nomagugu Nguse, Anele Biyela, Ntando Mdletshe, Mvelo Pedro, Njabulo Zungu, Nqubeko Ngema, Nsindiso Mkhulisi.

Videographer: Nhlakanipho Dlamini

Video editor: Africue_entertainment

They come to Give me Opportunities.

I'm overwhelmed by the Dark cloud.

They Can't See me. They return back.

We are blinded by western cultures and we have forgotten our own African traditional activities.

Sometimes you need to fix *Umsamu* for your life to be good.

CUE NGEMA is an Artist from Durban. He is a dancer, a choreographer, and the founder of Africue_entertainment. He has won an award from the South African Dance Awards and received the KZN Young Achievers awards. He studied his National Diploma of Drama and Performance Studies (majoring in Contemporary Dance) at the Durban University of Technology (2013-2015). He works as a choreographer and a dance teacher based in Durban.

border crossings

JOMBA! conversations that cross borders

JOMBA! 2021 hosts four live **CONVERSATIONS THAT CROSS BORDERS** with some of the festival's partners and guests. Engaging in a range of topics that include the political and cultural ongoing sustainability of dance, of what it means to dance in the digital age, how we find our humanity inside technology, and what it means to cross borders as dance makers... Sitting at the heart at this 2021 JOMBA!, this platform welcomes JOMBA! 2021 Legacy Artist, Jay Pather, Alfred Hinkel from the Garage Dance Ensemble, Hannah Ma (Germany), and Vikram Iyengar and Kunal Chakraborty from Calcutta (India) speaking about the work of the Pickle Factory Dance Foundation.

28 AUG
SATURDAY

3pm Lliane Loots in conversation with **Jay Pather** and **Ketu Katrak**, and the digital launch of Katrak's new book: **Jay Pather, Performance and Spatial Politics in South Africa** (Bloomington: Indiana University Press, 2021)

29 AUG
SUNDAY

3pm Lliane Loots in conversation with **Alfred Hinkel** - and a special viewing of GARAGE DANCE ENSEMBLE's documentary **Die Dans Van My Heenkoms (The Dance of My Origin)** - 'Bolero' stories told by **Alfred Hinkel**.

4 SEPT
SATURDAY

3pm Lliane Loots in conversation with **Hannah Ma** (Germany)

5 SEPT
SUNDAY

3pm Lliane Loots in conversation with **Vikram Iyengar** and **Kunal Chakraborty** of the Pickle Factory Dance Foundation (Calcutta, India)

border crossings

JOMBA! forging alliances

(an industry support programme)

Hosted by Thobile Maphanga, the **JOMBA! FORGING ALLIANCES** platform provides dance makers with industry specific information that assists in building relationships and partnerships across creative technical spaces that border digital and live dance. This 3-panel platform will engage industry professionals on increasing market reach and marketability, behind the screen technical preparation and legally sound collaborations. We will pose and answer questions of how, when and where to best engage so as to ensure world class, above board dance content for both live and digital spaces.

Join us in conversation

25 AUGUST 2021 @ 3PM

BUILD DIGITAL COMMUNITY

Sharlene Versfeld (Versfeld & Associates) and Sasha Fourie (dancer/choreographer)

26 AUGUST 2021 @ 3PM

CONNECT LINES OF PRODUCTION

Thabo Pule (Stage & Production Manager) and Wesley Maherry (Lighting Designer & Production Manager)

27 AUGUST 2021 @ 3PM

BRIDGE THE MUSICAL GAP

Roland Nzanzu (Capasso) and Sifiso Khumalo (Dancer/Choreographer)

Panellists Are:

SHARLENE VERSFELD is a Durban-based publicity specialist with interest in the arts, culture, film, tourism, travel and environment sectors. She has worked as an independent publicist since 1993 and is most noted for her work as an arts marketer. She was a winner of the inaugural Arts & Culture Trust Award of the President (Nelson Mandela) for publicity in 1998.

SASHA FOURIE completed her tertiary education at UCT School of Dance. Sasha has been creating artistic digital content for the past two years. Since the pandemic began, she has shifted her focus and energies to this as it was one of the few avenues which allowed her to continue creating art within the constraints of Covid-19.

THABO PULE is Gauteng based and is an experienced theatre and dance lighting designer and stage manager. He is also skilled in sound and video operation and has worked as a Production Manager for various South African festivals.

WESLEY MAHERRY holds a Bachelor of Arts (Hons) in Drama and Performance Studies from the former University of Natal. As a lighting designer, Wesley has worked locally, nationally and internationally and was awarded a KZN Dance Link Award for Lighting in 2012. He has worked on the JOMBA! Contemporary Dance Experience since 2003 and been the Production Manager since 2009.

ROLAND NZANZU is the Licensing Manager for the Composers Authors and Publishers Association of South Africa (CAPASSO). Roland's main duties comprise of ensuring that CAPASSO member's musical works are properly licensed by users ranging television platforms to digital service providers such as music streaming services. He is passionate about the digitisation of the music industry and desires to play a role in promoting the African Music Industry in that space.

SIFISO KHUMALO is a senior company member of Durban's Flatfoot Dance Company - where he has worked since 2006. He has performed intensively with the company and is a facilitator and teacher in the dance development project in KwaMashu (Siyakhula Dance Project) and in Uthukela. His newest choreographic works include, amongst others, *Walls* (Intimacies of Isolation - Jomba Digital EDGE 2020) and *Ndlelanhle* (2018).

JOMBA! open horizons

The JOMBA! FRINGE has undergone a makeover and is now being called **JOMBA! OPEN HORIZONS**. This 'open to application' platform for 2021, provides an opportunity for dance makers to present their digital/dance film work for showcasing under the auspices of the JOMBA! festival. Our independent 2021 jury has assessed the submissions and a selection will be viewed on Sunday 29 August at 7pm.

For 2021, the platform has been split into:

- The **JOMBA! OPEN HORIZONS (Long Form)** platform welcomed digital dance works between 5 - 8 min in length.
- The **JOMBA! OPEN HORIZONS (Short Form)** platform welcomed digital dance works between 1 - 3 min in length.

Whilst not all submissions will be shown, 26 short films have come from all over the African continent. JOMBA! will be awarding prizes to the top three dance films and this will be announced on Sunday 29 August at the screening.

LONG FORM:

- 1 Cebolenkosi Siphesihle Zuma (SA)
- 2 Maulid Owino (Kenya)
- 3 Diana Gaya (Kenya)
- 4 Femi Adebajo (Nigeria)
- 5 Kwanele Finch Thusi (SA)
- 6 Jabu Siphika (SA)
- 7 Jarryd Watson (SA)
- 8 Javier Velazquez Cabrero & David Thatanelo April (Mexico/ SA)
- 9 Judith Olivia Manantenaso (Madagascar)
- 10 Julia Ruzyczka de Rosenwerth (SA)
- 11 Lewellyn Afrika (SA)
- 12 Lucky Moketsi & Gifter Ngobeni (SA)
- 13 Lungi Mahlanga & Thulisile Binda (SA)
- 14 Mamello Makhetha (SA)
- 15 Mzamo Kunene (SA)
- 16 Nomfundo Hlongwa (SA)
- 17 Sibonelo Mchunu (SA)
- 18 Smangalis Ngwenya (SA)
- 19 Thando Khupe Mqobhozi, Thabiso Mfusi, Tshireletso Mokgotsi & Lundi Mqhobo (SA)

SHORT FORM:

- 1 Andile Mswazi (SA)
- 2 Carrick Keating (SA)
- 3 Embodied Creatives (SA)
- 4 Kamogelo Molobybe (SA)
- 5 Judith Olivia Manantenaso (Madagascar)
- 6 Rhia Ryan (SA)
- 7 Sasha Fourie (SA)
- 8 Thembi Sthe (SA)
- 9 Vincent Ochieng Owoko (Kenya)
- 10 Zaza Ncala (SA)

LONG FORM PRIZES:

- 3rd prize: R1 500.00
 2nd prize: R2 500.00
 1st prize: R3 500.00

SHORT FORM PRIZES:

- 3rd prize: R1 000.00
 2nd prize: R1 500.00
 1st prize: R2 000.00

The **JOMBA! OPEN HORIZONS JURY** members for 2021 are:

DAVID APRIL a director, teacher, choreographer, and lobbyist in the realm of South African dance and performance, based in Gauteng.

TRACEY SAUNDERS is a project manager by day, a writer and theatre critic by night and a women's rights activist & social justice advocate 24/7. She is based in Cape Town.

CLARE CRAIGHEAD a Drama and Performance Studies lecturer at DUT, a dance writer and academic with a keen interest in arts on a digital platform. She is based in KZN.

SHANELLE JEWNARAIN is a multi-disciplinary artist with over ten years' experience working in film and television. She is Durban born but now based in Cape Town.

JOMBA! KHULUMA and the JOMBA! BLOG

JOMBA! KHULUMA Blog: <https://jombafestival.medium.com>

In 2010 the inaugural JOMBA! Khuluma Writing Residency was hosted under the mentorship of veteran South African dance writer and journalist Adrienne Sichel. In 2015, Clare Craighead joined Sichel as co-host, and has subsequently taken on the duties of hosting, administering and delivering the platform on behalf of JOMBA!

The aim of the residency is to provide graduate students studying dance the opportunity to grow their skills as dance writers, while also experiencing the rigours of working as a festival journalist. Initially these students were drawn from UKZN's Drama and Performance Studies Programme, however in 2020 in lieu of our first fully digital festival we welcomed students from WITS University as well as the University of East London in the UK. 2021 sees a further three student cohorts joining. Locally, we welcome students from The University of the Western Cape and Durban University of Technology and internationally we are joined by students from The United Arab Emirates through a collaboration with UAE based organisation The Co|laboratory. Additionally, in 2020 we partnered with See Chicago Dance, and welcomed the first cohort of See Chicago Dance writing fellows as participants in our Khuluma Writing Residency, 2021 continues this partnership.

The Khuluma runs as a series of seminars and critical discussions, that engage our young writers in the mechanics and ethics of reviewing; and our growing international cohort also enables rich cross-cultural engagement.

This year marks the second digital JOMBA! Contemporary Dance Experience and has also prompted a four-country collaboration for the JOMBA! Khuluma platforms. Craighead is joined locally by long-time JOMBA! Khuluma collaborator Tammy Ballantyne (The Ar(t)hive, Johannesburg). International collaborators include UKZN and JOMBA! alumni Dr. Sarahleigh Castelyn from the School of Arts and Creative Industries, University of East London (UK); Lauren Warnecke from See Chicago Dance, Chicago (USA); 2020 See Chicago Dance writing fellow Associate Professor Gregory King (Kent State University, USA) and inaugural Khuluma Writing Residency participant and now Artistic Director of UAE-Based arts collaborative The Co|laboratory Lauren Noble.

We are also proud to welcome back UKZN Honours graduate Lisa Goldstone as our in-house isiZulu translator for our Khuluma platforms, thus enabling our second bilingual Khuluma edition.

credits

FOR CCA'S JOMBA!

Artistic Director/Curator: **Dr Lliane Loots**

Curator Mentorship: **Thobile Maphanga**

JOMBA! KHULUMA Programme: **Clare Craighead**

Production, Web and Technical Manager: **Wesley Maherry**

Media and Publicity: **Versfeld & Associates**

Poster and Programme Design: **CreativeSTUFF**

FOR THE CENTRE FOR CREATIVE ARTS:

Director: **Dr Ismail Mahomed**

Senior Administrator: **Siphindile Hlongwa**

Finance Officer: **Nonsikelelo 'Yenzi' Ndaba**

Community Liaison Officer: **Sakhile Gumede**

Durban International Film Festival Programme Head: **Chipo Zhou**

SPECIAL THANKS

- Dancer Sandile Mkhize from Phakama Dance Company (Durban, South Africa): cover image taken at JOMBA! 2016 by Val Adamson
- Guy Buttery for his incredible music used in our trailer

2010 JOMBA!

FOR FURTHER INFORMATION CONTACT

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INSPIRING GREATNESS