

JOMBA! KHULUMA D!G!TAL #7 ISSUE 16

the (im)possibility
of home



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All photographs in this document are supplied by festival photographer Val Adamson, unless otherwise stipulated in the captions.

Introduction

Welcome to the seventh edition of JOMBA! Khuluma D!G!TAL titled “the (im)possibility of home”.

This publication follows a 12-year history of the JOMBA! Khuluma Writing Residency, JOMBA! Khuluma Blog and mini newspapers. The Khuluma, initiated in 2010 by veteran South African dance writer and theatre journalist Adrienne Sichel, has grown since its inception into a formidable collaborative space that now includes both local and international writers and contributors.

For our first hybrid festival this year, the Khuluma has embraced our hybrid spaces and continues to grow our collaborative dance writing capacities. This year, collaborators from The University of East London in the UK through Dr. Sarahleigh Castelyn, The Ar(t)chive through Tammy Ballantyne Co|laboratory a UAE-based collective headed by inaugural Khuluma residency participant, Lauren Noble.

Working across three countries, with different time zones is no small task, but I am ever grateful for this collaborative space that has, and continues to enable us all to connect through dance and experiments in dance writing as we continue to explore the potentials of our platform, not only to capture the work on offer at the festival, but also act as an intercultural festival archive and space of learning and growth for us.

This Khuluma D!G!TAL Edition is our third bilingual edition including both isiZulu and English submissions, enabled through the careful translation work of our resident Khuluma translator, Lisa Goldstone. Through Lisa’s careful translations, we have managed a broader inclusivity in terms of our online readership, and this is a partnership that we hope to grow and continue in years to come.

As in the past, our current Khuluma participants are joined by ex-Khuluma participants (drawn mostly from UKZN’s Drama and Performance Studies Programme) and guest writers from across the globe. I am ever grateful for the inputs of our guest writers, as they allow our Khuluma D!G!TAL editions to extend across a global community of dance writers who are part of the extended JOMBA! family.

Our [JOMBA! Khuluma Blog](#), runs alongside the festival, and offers written engagements from our writers and participants with the festival ‘in real time’. The culmination of the residency is this digital magazine. In the past, the publication took the form of the JOMBA! Khuluma print edition (mini newspapers).

2022 marks the sixteenth issue, and the seventh digital publication which this year, celebrates 24 years of JOMBA!

What follows are a series of engagements with JOMBA! 2022 through the eyes of our writers who have generously offered their time to participate on this platform. I hope, in some small way, that this document captures the spirit of JOMBA! in all of its critical beauty.

- Clare Craighead

A note from our translator

Finally! The moment I thought would never come. For us who have made the Elizabeth Sneddon Theatre home, it had finally opened its doors to welcome back familiar faces. And what better way to do so than with the JOMBA! Contemporary Dance Experience. While I was happy to be back and resumed working as backstage crew for the festival, I'd still wanted to be apart of the JOMBA! Khuluma team as the isiZulu translator.

When I first agreed to be apart of the JOMBA! Khuluma team my tears were on a regular basis, on stand-by as I had in some way underestimated the time and effort that goes into translating the thoughts and ideas of a writer from one language to another. The kind of translation we do on an everyday basis differs from a structured translation made for others to read.

Having done the isiZulu translations for two years, I have now gotten into a rhythm of doing so. My process of translating has become a little better than when I had first began. There were familiar names of writers that I had come across, which helped with understanding reviews, as you begin to understand the style in which the writers paint a picture to give readers a taste of the work created by artists on stage. There were also some new names there which provided new interpretations of the performances. However, translation as well as working backstage on the festival provided a new challenge for me. Ngezinye izikhathi, ngenza impilo yami ibe nzima kunalokho obekufanele! (Sometimes, I do make my life harder than it should be!)

As mentioned before, when translating, it's important to keep the authenticity of the thoughts and ideas of the writer. What was different about this year was being part of the set up of the dance pieces, watching the rehearsal in the space and hearing the ideas and conversations shared and then reading the review of a writer, getting a sense of their ideas or understanding of the performance.

Having been presented with a new set of challenges, this did not over shadow the excitement of being back in a theatre space with a festival I hold dear to my heart. What started as a feeling of drowning in the ocean has now become smooth sailings even when the seas get a little rough. The new challenges that come with the job made for a new kind of experience that I can't describe, but I do recognise it with a feeling I get when reminiscing. As each year passes that I am a part of the team and able to continue working, each piece of writing presented to me I use as a way to help me grow as a translator and constantly polish my skills to improve on the quality of work given to readers. As always, I am grateful to be part of the team.

- Lisa Goldstone

dance, like bread, is for everyone!

Festival opening night address by Dr. Liane Loots , Festival Curator and Artistic Director

**“Like you I
love love, life, the sweet smell
of things, the sky-blue
landscape of January days.
And my blood boils up
and I laugh through eyes
that have known the buds of tears.
I believe the world is beautiful
and that poetry (and dance), like bread, is for everyone.
And that my veins don’t end in me
but in the unanimous blood
of those who struggle for life,
love,
little things,
landscape and bread,
the poetry (and dance) of everyone.”**



I quote these words from the assassinated Salvadorian poet Roque Dalton, as an invocation tonight to the everyday survival that sees us finally sitting here, in a theatre, at the opening of our 24th JOMBA! festival.

Our world is, and has been, changed forever over the past 3 years and with this a profound and pervasive loneliness at work in a contemporary view of ourselves made worse, I think, by the algorithms of on-line living.

This loneliness we have all felt to be a personal response to living in lockdown, to facing the vagaries of a pandemic, to rising levels of poverty, increased class divides, unprecedented levels of gender-based violence, poor and negligent national leadership in the Arts ... the list could go on. In the isolation of subtly shifting capital and its bedfellow, a repurposed liberalism, that keeps telling us we are free, we feel this loneliness as a failing of self. There is a lot of talk of mental health, and while really important, the talk mostly never shifts from the personal. We are asked to look inward, find purpose, mediate, go to therapy, eat a plant-based diet ... all very useful, yes of course, but what is missing is a deeper look at the erosion of the public realm and the deep isolation this cultivates — the experience we are all feeling of not belonging to the world at all.

As an old Marxist, I have found myself recently travel-

ing back to the older writing of feminist political philosopher Hannah Arendt. In her writings that sought to look at the origins of totalitarianism, she was brave enough, in the early 20th century, to ask us to look at how contemporary capitalist society has invidiously birthed a new form of subtle tyranny that feeds on our social fragmentation. Arendt reminds us, that this loneliness we feel is deeply linked to the breakdown of political institutions and social traditions, and leave us with feelings of uprootedness and of feeling superfluous. These feelings are increasingly common in our 2022 world, along with a growing sense of disempowerment and alienation — of not being a participant in the creation of a common reality.

At some point, Arendt warns us, “when the most elementary form of human creativity, which is the capacity to add something of one’s own to the common world, is destroyed, isolation becomes altogether unbearable”.

In the face of this overwhelming sense of loss of place and purpose, the need to cover over the growing void at the centre of our being tends to take increasingly destructive and fragmented forms, driving us to become the equivalent of what Arendt described as “the ideal subjects of oppressive rule”. We turn on one another and act out personal needs and wants (all defined by a liberalised capital) in a way that encourages this fragmentation – in short, community and kindness are destroyed.

JOMBA!

contemporary dance experience

It is no wonder, that the arts sector has been amongst the most bludgeoned in our recent history. Artists work “to add something of their own” into our world, to add stories that remind us – sometimes kindly and sometimes with voracious loud voices – that we are connected, that our sense of self emerges from our social belonging. Art teaches us – reminds us – to fight political disempowerment and social alienation by grasping for shared meaning. As Arendt says, “for the confirmation of my identity, I depend entirely upon other people”.

I return to the poem I began with, and the words of Roque Dalton that “our veins don’t end in our bodies, but in our unanimous blood”. And for a dancer I can think of no better analogy than the idea of the skin being a very porous border that viscerally connects us to a space and place of adding something to our common world.

We are all journeying back home to fight this political, social, economic and artistic loneliness as we seek out, tonight, in this beautiful Elizabeth Sneddon Theatre space (open for the first time in 3 years) a return to community.

And so, I take this moment to welcome you, on behalf of the Centre for Creative Arts and the University of KwaZulu-Natal, to our 24th live edition of the JOMBA! Contemporary Dance Experience. A place of community and a place of embodied stories.

The curatorial provocation of this 24th JOMBA! is “the (im)possibility of home” where we have set out, through a series of both live and digital performances, workshops and artistic encounters, to interrogate a series of dance offerings that negotiate heritage, culture, nostalgia, and identity.

In the wake of COVID-19, increasing economic divides in Africa, mostly unreported wars in Africa (Libya, South Sudan, Ethiopia, Central African Republic, Northern Mozambique, and North and South West Cameroon) set against the extensively reported war between Russia and Ukraine, unprecedented numbers of refugees and migrations of people ... JOMBA! is focusing this year on dance makers who, in both big and small ways, use their dance making to interrogate, question and perform a sense of self, a sense of place, and a sense of ‘other’ that reconceptualise ideas of home, belonging, community and, perhaps too, the current impossibility of one fixed sense of home.

JOMBA! 2022 is honouring artists who open up these questions: Where is home? Who decides? And, importantly, what are the possibilities for an artistic practice like dance written on, in, and with the body - to engage in creating new spaces of both personal and political belonging – and to remember the words of Hannah Arendt, to “add something of one’s own to the common world” and re-imagine community.

JOMBA! is delighted to be honouring Vincent Sekwati Mantsoe as the 2022 JOMBA! Legacy Artist. Vincent is no stranger to JOMBA! and has, over the years, presented (and premiered) numerous of his dance works at the festival and, in fact, performed at the first edition of JOMBA! in 1998. This year heralds a 30-year history of Vincent's career as a dancer and choreographer and JOMBA! can think of no better way to honour this incredible figure in South Africa's historical dance trajectory than to celebrate this 30-year milestone with him. Welcome home Vincent!

Given our African border geopolitics and a long history of migrations and rethinking around home, JOMBA! is extremely proud to offer a special focus on Mozambique and to open space for three incredible Mozambiquean artists to share their dance work at JOMBA! 2022.

- Edna Jaime
- Pak Ndjamena
- Ivan Barros

Continuing JOMBA!'s 24-year history of connecting to, and sharing with, dance makers on our continent, we are also especially pleased with our AFRICAN DIGITAL VOICES programme in which we did not want to stop supporting digital dance making – especially in Africa. We host - via our JOMBA! YouTube channel - three awarded winning screen dance films from Mozambique, Reunion Island and South Africa. The Mozambiquean film by Ivan Barros and Pak Ndjamena (“one step at a time”) has its world premiere at our festival.



Right: Vincent Mantsoe performs as the “Legacy” Artist for JOMBA 2022

Our JOMBA! ON THE EDGE is a platform that seeks to support and fund fresh innovative contemporary dance work coming out of the KZN region. In our JOMBA! EDGE mentored platform, we are proud to announce the selection of Sandile Mkhize, Tegan Peacock and Pavishen Paideya as this year recipients of these grants. All three have displayed an uncanny survival instinct and despite so much lost time for dance over recent Covid shut downs, these three have continued to make meaningful work. All three have been asked to respond to the curatorial provocation of this year's festival – the (im)possibility of home. We see this role of JOMBA! as supporting and nurturing KZN dance makers to sit at the heart of our festival.

And returning live, JOMBA! partners – thanks to Thato Olifant and Sipho Mtshali - with the magnificently refurbished Stable Theatre on Sunday 4 September to host its JOMBA! Youth Open Horizons (what used to be referred to as the JOMBA! Youth Fringe). We are delighted to host young dancers returning to our JOMBA! stage from KwaMashu, Umlazi, Wentworth, Ntuzuma, Avoca Hills, Lindelani Township, Durban Central and Chatsworth. This event is free and is a beautiful and joyful way that JOMBA! honours youth dance programmes happening in and around our city. It is always my favourite – and loudest - day of the festival!



*Left: Mamele Nyamza premieres her work “Grounded” at JOMBA! 2022
Right: Fana Tshabalala premieres his work “Zann” at JOMBA! 2022*

We host too, South African icons Mamele Nyamza and Fana Tshabalala, both of whom graciously premiere new work at JOMBA! this year.

I am reminded, that we are all inextricably linked by a creative commons and by this collective desire to continue to allow space for all of us, artists, arts administrators, technicians, curators, funders ... to continue our highest work (to echo Hannah Arendt's words) – “making space for each of us to add something of our own to this common world”. In this way we fight the vagaries of forgetting who we are, where we come from – right back to our ancestors – histories both powerful and deeply painful – and we fight these market induced forgettings that lead to a superficiality that bludgeons any real sense of community.

I thank, too, the anarchist writings of Aragorn Eloff, whose ideas I draw on tonight.

I end now only to say – to all of us – welcome home and may the next 13 days of JOMBA! be an experience of not just beautiful and critical dance, but of a space to find community again.

THANK YOU!

Together again, from far away

By Lauren Warnecke (Guest Writer)

It feels bittersweet to scroll through the brochure for the 2022 JOMBA! Contemporary Dance Experience, knowing that I will miss most of it.

From my desk on the other side of the world, my favourite dance event of the year will mostly go on without me — as it should. While the 9,000-mile journey was not possible this year, my absence is a good thing. It means live performance has returned after more than two years of dancing digitally.

There were highs and lows to our digitized world during the lockdowns. In some ways, virtual JOMBA! in 2020 and 2021 brought us closer together, making international collaboration more possible than usual.

Now, JOMBA! returns to its rightful home: in front of a live audience. And in what is perhaps a back-to-basics approach, JOMBA! 2022 will mostly feature artists from South Africa. Nelisiwe Xaba opens the two-week festival in a joint effort with Geneva-based choreographer Marie-Caroline Hominal. The two dancers met in London while studying at the Rambert School. The piece on view Tuesday and Wednesday (30 & 31 August), simply titled “Hominal/Xaba” pulls from the choreographers’ shared identities as women, while simultaneously exploring the cultural contrasts between their home countries.



That is, in essence, the thrust of this year’s festival. Umbrellaed under a collective theme of “The (Im)possibility of Home,” the artists in JOMBA! interrogate culture, identity and perceptions of place.

Above: Nelisiwe Xaba performs at JOMBA!’s opening night in “Hominal/Xaba”

Few artists navigate this as well as Vincent Mantsoe, who is this year's JOMBA! Legacy Artist. Originally from Soweto, Mantsoe's work is deeply tied to his Sangoma heritage. But he's also spent decades living and working in France. Mantsoe's collection of international influences deem the work unrecognizable by any strict definition of form. If genre matters, he has none. Or perhaps many. The whole is greater than the sum of its parts.

Like many artists who hub their lives in multiple locations, Mantsoe is most at home in his body. That sounds arcane, but you can take it a few ways: Home is where he is (maybe), where the heart is (cliché), or on the stage (with us). On that last point, Mantsoe is a master solo artist: Culture, collective identity, heritage, nationality — these inform parts of us, but there's only one you.

On 9 and 10 September, audiences will take in Mantsoe's newest solo, titled "Koma," and witness a live version of his lockdown dance film "Cut (part 1)," reimaged for seven Flatfoot Dance Company

dancers in "Cut (part 2)".

The festival also zooms in on Mozambique with works by Edna Jaime, Pak Ndjamená and Ivan Barros. The former shares an evening with South Africa's inimitable Fana Tshabalala on 6 and 7 September. Ndjamená and Barros present a new dance film, included on one of three digital engagements streamed live on YouTube.

Thankfully, JOMBA!'s digital footprint is not gone, completely — so, I'll see you online.

Uma ufuna ukufunda inguqulo yalokhu yesiZulu, [chofoza lapha](#)



Above: Flatfoot Dance Company's Jabu Siphika performs in Vincent Mantsoe's "CUT (part 2)" at JOMBA! 2022

Isithombe, ukubonakala kanye nokudansa ngokubambisana

Ibhalwe uNkosingiphile (Mancane) Dlamini
Kuhunyushwe uLisa Goldstone



Ngenhla: UMarie-Caroline Hominal noNeliswe Xaba bayadlala e-JOMBA! 2022

Ngemva kweminyaka emibili nesigamu i-Elizabeth Sneddon Theatre imnyama ngenxa ye-Covid-19, siyahlangana futhi ukuze sibone umsebenzi ye-JOMBA! Contemporary Dance Experience. Njengoba ngizihlalele ehholo, inkundla imiselwe umdanso wokuvula i-“Hominal/Xaba”. Kunezindwangu ezigoqiwe ezilenga ezinemibala ehlukene, isithombe sendawo sifika engqondweni. Phansi kunoboya obudala ulwembu lombala. “Muhle!”, ngizitshela.

Ngihlezi ehholo, ngiqala ukuzibuza... Ingabe lokhu kumayelana nendawo? Ingabe imayelana nesizwe sethu sothingo? ...

Inkulumo yokuvula ezokuzijabulisa izezwe umqondisi wefestiveli: uDkt. Liane Loots evula

ngenkondlo kaRoque Dalton. uLoots usho amazwi enkondlo: “Ngikholelwa ukuthi umhlaba muhle futhi izinkondlo nomdanso, njengesinkwa, kungokwawo wonke umuntu. Nokuthi imithambo yami ingacini kimi kodwa egazini elivumelana ngazwilinye lalabo abazabalazela ukuphila, uthando, izinto ezincane, indawo nesinkwa...”

Ngicabanga ukuthi sesihambe kangakanani... Ngicabanga ngobuhlungu esesidlule kubona kuze kube manje, kwabangane esagcina ukubabona eminyakeni emibili nengxenye edlule, uhambo okusamele siwathathe.

Inkulumo iyaphela.

Izibani ezikhanyayo zigcwele isiteji. Ngizwa okuzwakala njengesitimela kimi. Umdansi/umenzi womdanco uMarie-Caroline Hominal ungena noboya, umdansi/umenzi womdanco asebenzisana naye uNelisiwe Xaba uzihlanganisa noboya bakhe. Baluka uhambo lwazo oluphambanayo, bewela ukusuka kolunye uhlangothi kuya kolunye, bedala ungqimba oluwugqinsi nolwembu loboya obuphambanayo. Izingubo zabo ezimibalabala namasokisi ezu-fishnet zibukeka njengendwangu yoboya phansi.

Ukushintsha komfutho womsindo ofana nesitimela, abadansi baqala ukumboza ngaphansi kolwembu lwabo loboya. Kunjengokungathi zihamba phakathi kwetshungama, zinyakaza kanzima. Ukuzama ukuya phambili, hhayi njalo ukuphumelela. Bevaleleke ngaphansi kolwembu, imizimba yabo ithinta phansi, izibani ziba mnyama kancane.

Umdansi ngamunye ulokhu edonsa kanzima, manje ephethe isikelo esincane esandleni, esika indlela yakhe kulwembu lwewuli, olugcina luba yinqwaba yoboya 'yezingubo'.

Uma sebekhululekile kuwebhu sebenqamule indlela yabo, abadansi baveza ingemuva lendwangu yase-Afrika. Kuvezwa uthingo lombala. Kunikezwe indawo yokunyakaza.

Ngemva kokuphuma kafushane, abadansi babuya ne-laptop nesipikha seBluetooth. Badansa umdanco wamasiko afanele belandela okokufundisa kwe-YouTube.

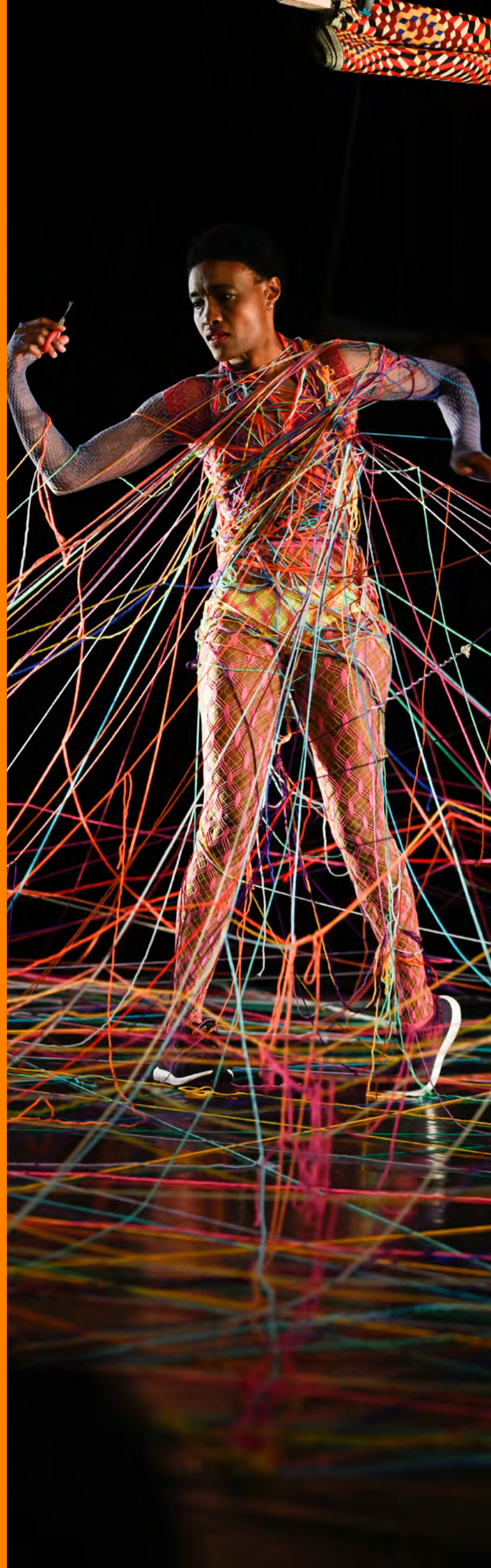
I-Hip-hop, iPansula kanye nomdanco waseNingizimu Afrika (Ivosho) konke kufanekisela umzamo ongajwayelekile wombukiso wesiko lephathi yomdanco. Indlela yabo ehlekisayo iyavuselela!

Bahleke kanyekanye uXaba ezishaya isifuba ngendlela iNingizimu Afrika enhle ngayo. uHominal uyabona ukuthi kukhona ababukeli bangempela futhi lokho bekuyinhloso... ngemuva kweminyaka engaphezu kwemibili yokusebenza 'ezimeni ze-covid'.

Ukuhlonishwa kokukhiqizwa kuhlanganisa umenzi womdanco kaMarie-Caroline Hominal noNelisiwe Xaba osizwa nguSophie Ammann, umculo kaVincent Bertholet kanye nokuphathwa kwezobuchwepheshe uJean-Pierre Potvliege.

To read the English version of this review, click [here](#).

Kwesokudla: uNelisiwe Xaba e-"Hominal/Xaba" e-Elizabeth Sneddon Theatre e-JOMBA! 2022



From the pandemic we still intersect

By Mhlengi Ngcobo



The 30 August 2022 marked the 24th anniversary of the JOMBA! Contemporary Dance Experience. After two years of Covid-conditions and two fully digital festivals, JOMBA! Returned live, and festival curator Dr. Lliane Loots in her opening night speech offered a reminder of how art teaches us that we are all connected through community.

On offer to open this year's festival is the international "Hominal/Xaba". In a contemporary context, "Hominal/Xaba" reads as a decolonial provocation — exploring the intersection of two choreographers, their cultures and also their deconstruction of dance form and style.

Nelisiwe Xaba and Marie-Caroline Hominal, from South Africa and Switzerland respectively, present their work, simply titled "Hominal/Xaba" in colorful body-revealing costumes. The dance piece was staged at the Elizabeth Sneddon Theatre, University of KwaZulu-Natal Howard College in Durban. The stage floor was full of multi-colored crossing woolen threads and there were also hanging wooden crosses wrapped with African printed fabric/cloth.

Xaba and Hominal find connection through multi-coloured woolen threads that cover the stage floor, from corner to corner and side to side. Watching them made me think about how we are connected as people, with our different skin-colors, races, genders, cultures we can still find connection — Ubuntu...

Left: Marie-Caroline Hominal in action at JOMBA!'s 2022 opening night

These colorful woolen threads created an attractive image on the floor, an image which showed the beauty of connections. The stage offered a tapestry of connections, creating a web of intersections. However, these confluences made it difficult for them to make their way into the centre, even with the stretching and contorting of their bodies. To me the difficulty of not being able to move to the centre and their eventual literal cutting of the connections is a huge provocation related to the past two years of Covid and our inability to work in our theatre spaces or rehearsal ones. Staying in isolation, cutting connections ...but they remained connected.

The hanging fabrics were later dropped, creating this alluring visual image for the dancers to travel through and around, intersecting at times and at others moving through and past each other. At the heart of the work, the dancers meet centre stage, and offer a flippant engagement with various pop-

ular and cultural dance styles danced to the likes of Tron's song titled "Captions" and Girl's Generation's "Gee". These are offered alongside a local Gqom track titled "Grandaganda" by Babes Wodumo ft Mampintsha and Mandanon. Both dancers managed cheeky renditions of the various styles of dance performed, including Hip-hop to K-pop and Gqom. I appreciated that dancers of such high caliber are able to explore popular forms without belittling them and that they too are able to poke fun at themselves.

All-in-all, "Hominal/Xaba" was an entanglement of provocations about culture, identity and dance technique. The intersections of the two choreographers are at the heart of the work. For me, it expresses a decolonial impulse that questions the very nature of dance, or, what can constitute dance... and, who gets to say.



Above: Marie-Caroline Hominal and Nelisiwe Xaba in action at JOMBA!'s 2022 opening night

iJOMBA! Open Horizons 2022 - Isikhala siyasidala

Ibhalwe uJennifer Passios (Umbhali Oyisivakashi)
Kuhunyushwe uLisa Goldstone

I-JOMBA Contemporary Experience iqale ukunikezwa kwayo kwe-inthanethi kokuqala kuka-2022 ngomhlaka-1 Septhemba ngokukhishwa kwemidanso eyisithupha yesikrini ngeplathifomu ye-Open Horizons. Manje ekuphindaphindweni kwawo kwesibili, lo mbukiso unikeza ababukeli emhlabeni wonke ithuba lokuba yingxenyane yama-filimu amafushane (ubude obungumzuzu owodwa kuya kweyisishiyagalombili) acatshangelwe futhi adalwe abenzi bomdanso kulo lonke izwekazi lase-Afrika. Abahleli bephaneli bakhethe amafilimu ayisithupha ukuthi afakwe kule nkundla yokwahlulela. Uhlelo lwango-2022 lunemisebenzi emihlanu yabadansi/izinkampani zaseNingizimu Afrika uSibonelo Mchunu (waseThekwini); Sasha Fourie (waseKapa), Tshepo Molusi (waseGoli); Kwanele Finch Thusi (ovela eGoli); kanye ne-Experience (evela eKapa) ehambisana nomsebenzi womdanso waseKenya u-Diana Gaya (waseKisumu). Ngokuvumelana nombono womkhosi walo nyaka, "okungenakwenzeka kwekhaya", imidanso emine eyedwa kanye namapheya okudansa amabili anikeza imibono eyisithupha ehlukeneyo yobudlelwano nezikhala

njengobunikazi balezo zikhala, futhi abantu abahlangana nabo bayashintsha.

I-Open Horizons iqala ngomnyango oluhlaza okwesibhakabhaka oqondisa ababukeli ephasejini elincane likaSibonelo Mchunu elithi "Ill State". Eqale evaleleke ephaseji, uMchunu egqoke ezimnyama uhlanganisa amalunga amahlombe, umgogodla, amadolo, izihlakala nomhlane. Amakhanda amapayipi aphuma ezindongeni bese eshona phansi endaweni engcolile, ebhekwe amafasitela anezinsimbi zezitini. Ikhamera, engase ibanjwe yinoma ngubani phakathi kwethu oyibukayo, ilandisa uMchunu njengoba ejwayelana naye futhi enolwazi mayelana nokuvalwa kwendawo yakhe. Aziphushule phezulu ezinqeni zezitini, anyathele emakhanda amapayipi, eshwibeka ephaseji. Indaba encane kanye nokuhlola okuncane, le filimu isungula ukuxhumana okunyakazayo phakathi komdansi nesikhala akuso. Kwesinye isikhathi umdansi uyakha isikhala. Kwesinye isikhathi indawo idala umdansi.



Kwesokudla: USibonelo Mchunu udlalela i-JOMBA ethi "Ill State" yakhe! Vula iplatifomu yedijithali ye-Horizons



Ngenhla: UDiana Gaya waseKenya wenza "Inside Out" yakhe
 Ngezansi: Isigcawu esivela ku-"Braid" ka-Sasha Fourie



Lapho enikeza indawo yesithathu kuflimu ka-Diana Gaya, "Inside Out", umdwebi wephaneli uShannelle Jewnarain wavuma, "ukwehlukana phakathi kokuhlanganwe nakho okuphilayo nezinselele zamandla okudweba" okuvela kuwo wonke umsebenzi. Kimina, isibonelo esibaluleke kakhulu sokuhlukaniswa siboniswa ekuxhumekeni kukaGaya kuzici ezintathu zokuqala zefilimu - amaqabunga awile, isondo elikhulu, nesihlahla esiqinile. Ihambisana nomsindo omatasatasa obonisa izithombe ezibonakalayo ezihlanganisa izimbuzi zikhala, ukubhuza okunamandla, ukukhala kwengane, ukuklabalasa okuyingozi, umoya ohlanganisiwe odonselwa emuva, kanye nenhlabamkhosi enkulu, lezi zinhlobo ezintathu eziyisisekelo ezingaphandle zisuka endaweni evikelayo, ziye eziyingozi. UGaya uzama ukuzungeza isondo, ingalo eyodwa eqinile ikholisa umzimba wakhe ukuthi uqedele indilinga njengoba amehlo akhe elokhu egxile kokuthile okukude okufanele akunake. Ulalisa umzimba wakhe ongenhla emuva ethayini, umlenze omhlophe ogqoke izinkinobho ezimhlophe kanye nekhanda elisindayo litheleka ngaphandle elule izingalo kuze kube yilapho izinyawo zakhe ezinganyakazi zimhlwitha umhlane ukuze ame. Amahlamvu adilika ngokucabanga ngezandla zakhe. Agibele esihlahleni. Limfihle bese lilengisa.

uSasha Fourie ubuyela endaweni ye-"Open Horizons" kulo nyaka nomsebenzi omfushane ohambisana nencwadi yokubukeka kolwandle, isihlabathi, nesibhakabhaka. Ku-"Braid", abadansi uGita Galina noTaryn Katz babonakala behlangene ngamathunzi acashile kakhilimu, ansundu ngokukhanyayo nomnqumo okhanyayo. Nakuba indawo esemaphethelweni olwandle ngokuvamile ingabonwa njengobukhulu, lomdanso wesikrini ubonisa ukusondelana. Abadansi babamba iqhaza ezenzweni ezilula zokuphambanisa izinwele zabo ezinde, ukuluka izinwele zabo, nokubopha izinwele eziphezu kwamakhanda zibe amabhanzi. Laba kungaba odade ababili abalungiselela umcimbi noma abangani abazama ukuvimbela umoya ekunqobeni impi yawo engapheli. Lomdanso uyinto epholile, ukunakekelwa kwawo nokuthula kusekelwa kakhulu umsebenzi wamakamera ka-Kori Clarke.

Isithombe esivulayo sefilimu kaTshepo Molusi ephume endaweni yesibili ethi, "The Convincer" ngokushesha sivusa isithombe esivela endabeni emfishane ka-Charlotte Perkins Gilman ethi "The Yellow Wallpaper". Yomibili imisebenzi ejulile ikhuluma ngezihloko zempilo yengqondo futhi izungeza izwi langaphandle elishayela izimo zomlingisi oyedwa. Ehlezi esitulweni ekhoneneni lendawo emhlophe qhwa enephansi legolide elicijile, uMolusi uya phambili esebenzisa izenzo ezihlukahlukene zokushukuma komzimba kanye nokunyakazisa ubuso okuqondiswe endabeni ababukeli abangayiboni. Izandla zakhe zikhomba, ziyaphenduka futhi zibambe ngesikhathi namahlombe anyakazayo, amehlo nomhlathi onyakazayo futhi oxegayo ndawonye. Ekuphakameni kwedolo lakhe, imigqa emibili emnyama ishaya izindonga eziguqukayo ezihlangana ngemuva kwendawo yakhe yokuhlala. Kuyo yonke ifilimu, le migqa emnyama ishintsha indawo. Esikrinini, oMolusi abahlanu bahlala eduze komunye nomunye. Imigqa emnyama esodongeni ingena emaphaseji ahlukana oMolusi abahlanu.

Kamuva efilimini, amakhophi amathathu ahlala eduze kwelinye njengoba imigqa emnyama izithombe eziseduze zezihlalo odongeni. Isiphithiphithi sobuso bomdansi, ukusetshenziswa kwezwi lakhe, kanye nokushuba kwesimo sokusebenza komzimba konke kuhlukile endaweni efudumele yehlanguanisela ephuzi yefilimu. Ngasekupheleni kwefilimu, kuvela izithombe zikaMolusi esiteji setiyetha zihlanganiswe nendawo emhlophe. Uma kubhekwa izimfanelo zefilimu ezihlukene, izinguquko ebangeni lokunyakaza, nokuqokwa okucacile kwesikhala sesiteji, angicabangi ukuthi le nketho isebenzele ukudansa kwesikrini. Ngingaba nelukuluku lokubona ukuthi kuzokwenzekani uma umenzi womdanso/umqondisi ekhetha ukufingqa ifilimu futhi acele umbukeli ukuthi ahlale ngokuphatheka kabi kokubona imibala eminingi yomdanso engokomzwelo nangokomzimba eduze.

Ifilimu ka-Kwanele Finch, ebizwa ngokuthi "Pina" ivela njengokugujwa nokuzihlola yena uqobo endaweni yomphakathi. Kumina, ifilimu isebenza kakhulu njengokubuka kuqala komdanso

wetiyetha yasesiteji kunokuba umdanso wesikrini ozimele wodwa. Ngaphansi kwemizuzu emithathu ubude, ifilimu emfushane iqukethe iziqeshana zomdlalo owenziwa epaki yomphakathi. Ababukeli bahlala ematafuleni epikiniki eduze kwenethi ye-volleyball ngemuva kwezindlu ezinqwabelene ezinsundu ngokukhanyayo kanye nesitimela esidlulayo ngezikhathi ezithile. uFinch ubonakala egqoke ingubo yehembe ende emnyama, evulekile nesikhindi sangaphansi esimnyama. Udansa ikhanda lakhe libheke esibhakabhakeni, enyakaza phakathi nendawo njengoba izingalo zakhe zigoba ziyindilinga ebanzi futhi zinqamula phakathi nendawo. Izinyawo zakhe zimsekela ngomusa. Akukho ukwesaba ukuwa njengoba ehleka, enyakaza, futhi enyakaza ngokunganaki phakathi kwababukele abanenkululeko yokuza nokuphuma ngokuthanda kwabo. i-"PINA" izovakashela iFrance, i-Angola, iNetherlands, neSweden ngonyaka ozayo. Ngijabula ukuthi ababukeli abaningi bazot-hola ithuba lokubona umsebenzi. Lomsebenzi wawuhloselwe uku-ba ufakaze ngawo mathupha.



Kwesokunxele: "I-Convincer" kaTshepo Molusi ithatha indawo yesibili esiteji se-Open Horizons

Kwesokudla: UFinch Thusi wenza ingxenyeye-"PINA" yakhe





Ngenhla: “Isipiliyoni” esizinze eKapa sithatha indawo yokuqala ekuthumeleni kwabo okudijithali “I AM”

Uhlelo we-Open Horizons 2022 luphela ekushoneni kwelanga, isikhathi esigcwele amathuba nombala, njengoba kuvezwa umdango wesikrini owinayo we-Experience othi “I Am”. Icatshangelwe futhi yathwetshulwa abaqondisi be-Experience u-Olivia Ntsuba no-Keisha Solomon ngomdango nokusebenza ka-Yaseen Manuel no-Philasande Majikeia, le filimu ecatsangwayo, enenani eliphezulu ibikufanelekele ukuwina indawo yokuqala. Izintambo eziculayo zidlala emizimbeni emibili yabesilisa ensundu ebheke ogwini ekuntwezaneni okunegwebu. Bembozwe imibala ekhanyayo empunga nensundu, ubuso babo bumbozwe indwangu emhlophe enyakazayo, abadansi bagoba imizimba yabo engaphezulu ibe yindilinga ewuhhafu, izingalo ezin-gakwesokudla zizungezwe indololwane izintende zibheke ebusweni babo obufihlekile. Anyakaze izandla avule izindololwane awele lapho okumele abheke khona. Okwesikhashana, omunye umdan-

si unikeza ukubukeka kwakhe kafushane kobuso bakhe. Umbhalo wokuvula wefilimu othi, “Ayikho injongo engapheli enamathiselwe encazelweni eyize nethambile yobuwena”, ukhombisa indlela eya enjongweni. Nakuba laba badansi kungaba noma ubani kuyilapho ubuso babo bufihliwe, bangabantu abathile. u-Yaseen Manuel no-Philasande Majikeia bamanzisa amabhulukwe abo emagagasini, bawa ngokulahlwa esihlabathini, futhi bagijima ngokushesha bewela ulwandle. Njengoba ifilimu ivala, idliwe ngokubomvu namawolintshi ekushoneni kwelanga bahlala bebhekene futhi bakhiphe umoya.

To read the English version of this review, click [here](#).

JOMBA!'s "Open Horizons" - a rich tapestry of stories of anguish and triumph

By Nkosingiphile (Mancane) Dlamini

In early 2022, JOMBA! opened up submissions and applications for both long- and short-form dance films to be screened as part of the 24th festival edition under the banner "Open Horizons".

Of several applications sent through, six were selected by an independent jury, and of these three were elected for jury awards. Cape Town-based "Experience's" I Am placed first, followed by Johannesburg-based Tshepo Molusi's The Convincer and Kenya's Diana Gaya with her work Inside Out placing second and third respectively.

The programme opens with the bang of the blue door. I am introduced into the world of depression with Sibonelo Mchunu's "Ill State". Mchunu moves freely, like a snake, against the wall. He keeps mov-

ing, writhing against the wall until he becomes dirty from the peeling paint. As the work progresses, his movement becomes more frantic with flexed hands and jerky jumps, it is as though he is locked inside this blue door, isolated in narrow space...he goes to the door but can't get out...he's stuck between these two walls, they seem to be closing in.

I hear a sound like a broken record. I see choreographer/dancer Diana Gaya looking into the ground. Her work "Inside Out" feels both lonely and searching... Touching the yellow leaves on the ground, feeling them, I sense her touch. She tries to step onto the leaves but it feels like something is pulling her back. Gaya's work is a commentary on the cyclical nature of violence and isolation.



Above Left: Diana Gaya's "Inside Out" places third on the JOMBA! Open Horizons Platform
Above Right: Tshepo Molusi's takes second place on the JOMBA! Open Horizons Platform

I hear the sound of the sea, thus begins “Braid” by Sasha Fourie. On the beach, two women dance barefoot on the sand. Refreshing! The wind blowing, their hair dancing to the breeze. They stretch freely while holding onto and gently pulling each other’s hair. How beautiful it is to be free in your own skin, your own identity, your own hair.

I hear a very slow beat and I see image of the same person multiplied five times. “The Convincer” is Tshepo Molusi’s portrait of masculinity in crisis and an exploration of mental health issues. He screams and suddenly the other four reflections of him disappear. He is left alone, again, I am convinced that these images are just in his head. His dance is confined largely to his chair. His hands are fists, his feet often in hard flex. I get the sense that he is hearing voices in his head, he is disturbed and there’s an ominous shadow.

Isihlobo esazalwa sinje... bayasihleka... “PINA” by Kwanele Finch Thusi opens, a stationary body is water-marked over a moving body. An ashamed body/a free spirited body... a comfortable body/a fragile body. A body dressed with underpants and a black knee-length coat moving outside in an open space in front of people. The music changes, he laughs and opens the coat to reveal his body...

Feet dipped in sea water, heads covered, and a sea breeze pull me in to “I Am”. Philip G Anderson’s rousing, “Portraits” plays, as dancers Yaseen Manuel and Philasande Majikela move majestically. The camera focuses on their covered heads and articulate hands. I feel the spirit of Ubuntu and intersectionality. Falling to the ground, they reveal their faces. Together they run towards the sunset and find their rest in chairs as the screen fades to black...



Above: Cape Town’s Experience took top prize for their submission “I AM” on the JOMBA! Open Horizon’s platform

Ukuphinda wenze imephu ekhaya

Ibhalwe nguClare Craighead (Umbhali Oyisivakashi)
Kuhunyushwe NguLisa Goldstone

Ku lo nyaka ka-“JOMBA! EDGE” ibuya, ngemuva kweminyaka emibili yokwenza umdanco we-inthanethi, ibe bukhoma. Abadidiyeli abathathu bomdanco base-KZN banikezwe izibonelelo ze-festivali ukuthi badlale kuqala umsebenzi wabo ohlelweni lwes’-24 lwefestivali ngoLwesihlanu nangoMgqibelo wesibili nowesithathu kuSeptemba e-Elizabeth Sneddon Theatre.

Izibonelelo zalo nyaka zinikezwe umsebenzi wokwenza umsebenzi mayelana nombono womkhosi ka-2022 — “okungenakwenzeka ekhaya”, umsebenzi wabo uhlukile ngesitayela nendlela. “Ikhaya” lithathwa njengefa, isiko, ubuwena kanye nesimo somzwelo... akumnandi yini ukuzwa ukwehluka okunjalo endaweni eyodwa!

I-“SAMSARA” kaPavishen Paideya eyenziwa yiRudra Dance Theatre yakhe yavula uhlelo. U-Paideya uchaza lo msebenzi “njengohambo lomdanco oluneqiniso nolumnandi ngokwesiko oluya ekusabalaliseni ubuwena baseNingizimu Afrika base-India kanye nemibono yekhaya nomuzwa wokuba ngowabanye”. Uphawu lwakhe lokuthengisa lwezitayela ezixutshiwe luhlenganisa i-Bharatanatyam ye-indian yakudala kanye nokujwayela komdanco

wakudala kumdanco wesimanje. Ukuhlenganiswa kwezitayela zokudansa akujwayelekile emdancweni waseNingizimu Afrika, kusukela e-Afro-fusion kuya e-Afro-Butoh nanoma yini phakathi, okwethu kuyifa lokudansa eliyinkimbinkimbi njengoba lixubene namasiko.

i-“SAMSARA” ivusa imijikelezo yokufa nokuzalwa kabusha. Lokhu kuxhumene ngokujulile nokuhlakazwa kobunikazi baseNingizimu Afrika baseNdiya emsebenzini. Ikhono lika-Paideya lomdlalo omangalisayo liyabanjwa, ikakhulukazi emsebenzini, lapho abadansi — esikhundleni sokusonga izinsimbi emaqakaleni, njengoba kuyisiko elivamile ezindleleni eziningi zokudansa zaseNdiya — babopha amaqakala abo ngamaketanga. e-KZN, ngo-1860 kwafika izisebenzi zokuqala ezigqilaziwe iningi labo elalethwa olwandle lwethu, liboshiwe, ukuze lisebenze emapulazini amakhulu omoba. Emsebenzini kaPaideya amaketanga aphinde anikeze isithombe sokuboshwa ezikhathini zamanje, emibonweni yakudala yobuNdiya bangempela ehlala ezweni lakubo kanye nokuhlanzeka kwezinhlobo zokudansa zakudala okungenzeka zingahlali ngokukhululeka ngaphakathi kwemizimba yesimanje.



Ngenhla: izigcawu ezivela kwa-“SAMSARA” eJOMBA!

“TAKE ME BACK HOME” impendulo kaSandile Mkhize kwinqwaba yomkhosi. Umdanso othambile phakathi kwakhe nomdansi akanye naye u-Tshediso Kabulu, ngobumnandi nangeqiniso, asicela ukuthi sicabangele “yini eyenza indoda ibe indoda?” UMkhize lo mbuzo uwuthola uqinile esikweni lakhe lesiZulu. Umdanso owenziwe uMkhize noKabulu ngokunemba, uzwakala njengengxoxo phakathi kwabangane, ngezinye izikhathi ethambile futhi ngezinye izikhathi ebonisa ukuqonda. Indlela kaMkhize ye-Afro-fusion ifezeka emigqeni yakhe emide kanye nokumiswa okuhambisana nokuma nokunyakaza kohlobo lwengoma. Umnyombo womsebenzi ukutholakala kokuthi ukuba yindoda kuyibanga lapho okuphambene kungase kungakhangi ngaso sonke isikhathi. UMkhize, njengoba ethula ohlelweni lwakhe lomsebenzi, “usihambisa ohambweni oluya ekutheni kusho ukuthini ekhaya ngomzimba — indawo yokuzitholela yona kanye nokukubuza imibuzo”. Obekuqabula kakhulu kulo msebenzi wukubhidliza kukaMkhize imibono yodlame lwabesilisa.

Ngemva kwekhefu elifushane siyamenywa ukuthi sibuyele esiteji seshashalazi kwi-“HEAD_SPACE” ka-Tegan Peacock. Kwesiteji seshashalazi ngibona uPeacock elele, ezigoqe phansi, izindlu ezincane zibekwe ngendlela engafanele emhlaneni. Indlu yephepha, elenga phezulu esiteji kwesokudla. Phezulu kwesokunxele, kunomfanekiso onethunzi ohlezi etafuleni, nokukhanya okuluhlaza okwesibhakabhaka kwekhompuyutha ephathekayo ekhanyisa isithunzi sabo. Umsebenzi ukusebenzisana kwamaciko nezinhlobo: umculi u-Wayne Reddiar kanye nomdwebi wezithombe u-Hannah Lax bahambisana ne-Peacock kulo mdlalo.

Umsebenzi unikeza isifundo esihlobene sokukhathazeka nokuzihlukanisa. Kuhlobene kakhulu kulandela iminyaka emibili edlule yokubuyela emuva naphambili nemikhawulo ye-Covid kanye nokuvalwa kwezindawo, nokuthi lokhu kuthinte kanjani ukucabanga kwabaningi abasebenza kwezobuciko. Injabulo nje yokubambisana isusiwe ngesikhathi sitshelwa ukuthi sizihlukanise futhi “sihlale siphephile”... Kwenzekani lapho sizizwa sihlukanisiwe nomphakathi? Ukusebenzisa kaPeacock ukunyakaza okuvamile esifundweni sakhe sokukhathazeka nokuzihlukanisa kubonakala kufaneleka futhi kuqondana nalokho akushilo ohlelweni lokuthi umsebenzi “uzama ukulandelela izingxoxo zangaphakathi zomzimba nengqondo lapho kunesiphithiphithi”.

To read the English version of this review, click [here](#).



*Ngenhla: isigcawu esithi ku-“TAKE ME BACK HOME”
Ngezansi: isigcawu esivela ku-“HEAD_SPACE”*



Belongings, interconnections and disconnections

By Ngcebo Bhengu



*Above: a scene from "SAMSARA" at JOMBA! 2022
Below: a scene from "TAKE ME BACK HOME" at JOMBA!
2022*



The "JOMBA! on the EDGE" platform for 2022 includes three distinct works by KZN-based artists. The works are all a response to the festival provocation "The (im)possibility of home".

"SAMSARA" is choreographed by Pavishen Paideya and is danced by him along with, Cameron Govender, Adarsh Maharaj, Shanay Paideya, Kamara Naidoo, Loriksha Hoodeo, Divaksha Jinabhai, Primeshni Govender. This performance explores South African diasporic Indian culture and identity. South African diasporic Indians are proof that humans are living archives, as they continue with their Indian beliefs, traditions, and culture even though they are dispersed outside their homeland. The work is a mixture of Bharathanatyam (Indian Classical dance) and contemporary dance styles with costumes designed by Paideya that evoke traditional Indian silhouettes.

The performance indicates cultural leanings towards heteronormative gender roles, represented in the choreography when the men enter and the women use their saris to wipe and clean the floor. Hindustan music scores the dance and provides an under-rhythm to the narrative dance work that offers insights into South African Indian-ness.

"TAKE ME BACK HOME" is choreographed by Sandile Mkhize (in collaboration with Tshediso Kabulu) and is danced by Mkhize and Kabulu. This performance begins with Tshediso Kabulu entering behind the audience and venturing onto stage, directly questioning the audience about what constitutes manhood. Mkhize walks slowly in the background.

In the work Tshediso Kabulu is presented as effeminate (wearing heels, walking with swagger), and Sandile Mkhize is initially presented as a macho Zulu man (wearing a scotch shirt and old brown blazer — a regular sight in KZN rurals, taking up space in his stance). In the duet, Kabulu imitates Mkhize's masculine moves, but they don't quite fit his mannerisms and embodiment. Mkhize forces Kabulu to remove his heels and clothes. These are replaced with big dark brown pants, a scotch shirt and old brown waistcoat. The following duet begins with an initially awkward but increasingly tender hug between the two men. This performance is about self-discovery. The schisms of queerness as "un-African" are gently unpacked as the work unfolds.

"HEAD_SPACE", conceived and performed by Tegan Peacock includes collaborators Wayne Reddiar on sound and Hannah Lax as a designer. It is a performance that focuses on the connection between

the body and the mind. The body is controlled by the mind/the mind is controlled by the body. The soundscape in this performance is used to highlight the state of mind of Peacock in her performance. Wayne Reddiar creates a soundscape that is in dialogue with Peacock's choreography and this is triggered in live response to Peacock's dance on stage. Loud sounds, people talking and laughing, and sounds of a person walking in the forest, all provide shifting moods as the work progresses.

The stage is designed in such a way that there is a space for a hanging paper house and a chair underneath the paper house, a small table, and a table light. Props are placed separately and there is a huge, almost consuming negative space. The whole set and the performance are confusing, intentionally so. Peacock's movement is drawn from the everyday, and I get the sense too that her explorations into the mind are drawn from the confusion of contemporary living.



Above: Tegan Peacock performs in her "HEAD_SPACE" as part of JOMBA! on the EDGE 2022

JOMBA!'s Youth Dance platform returns triumphantly!

By Clare Craighead (Guest Writer)

JOMBA!'s YOUTH FRINGE re-dubbed the YOUTH OPEN HORIZONS has made a triumphant return to JOMBA! Contemporary Dance Experience after a two year hiatus over Covid-19.

Arguably the festival's most vibrant platform, the YOUTH OPEN HORIZONS invites young dancers from across KZN and Durban to showcase short dance works as part of the festival. Open to dancers under the age of 16, and welcoming of all styles and forms of dance, this platform is a celebration of the joy of dance and community.

The air in the auditorium of the historic Stable Theatre is thick with anticipation. Excitement fills

the auditorium as this year's event emcee Thobile Maphanga takes the stage to open the YOUTH OPEN HORIZONS and invite the performers onto stage. Over the next two hours, one by one, a diverse range of dance groups take to the stage to perform their short works. The audience, consisting of the dancers themselves who watch each other perform, as well as some parents and other festival guests are treated to a rich plethora of styles and the pure talent of young people in our province. How wonderful to see a full auditorium after nearly three years of bans, restrictions and isolations.



Above: Dancers from across KZN participate in the 2022 JOMBA! YOUTH OPEN HORIZONS at Durban's Stable Theatre



Groups from KwaMashu School of Dance Theatre, Yabantu Multipurpose Performing Arts Theatre, FLATFOOT DANCE COMPANY, Dance Movement (from Wentworth), Kala Darshan - Institute of Classical Music and Dance and Africue were included on this year's line up, and dancers ranged in age from just 3-years old to 16-years old.

What a gift, following two years of on-line events and isolated viewings, to be back in community celebrating our country's youth and the power of dance with its capacity to unite.

What better way to celebrate our return to the live than through this tangible celebration of community?

Supported by cheers, whooping and applause from the audience as young dancers roll, twirl, stamp, sway and jump to diverse musical rhythms that paint a picture of our diverse cultural landscape in KZN. Each performing group offers a glimpse into KZN's dancing future - and there is no shortage of talent and skill in this province. Hopefully too, in time, this will be recognised by city and provincial officials and funders who enable youth dance groups to continue their training and work.

The future is indeed bright, but it is also in dire need of financial support and funding for continued growth and training of our youth.



Above: Dancers from across KZN participate in the 2022 JOMBA! YOUTH OPEN HORIZONS at Durban's Stable Theatre

Freedom, Isolation and Displacement embodied in JOMBA!'s "AFRICAN DIGITAL VOICES"

By Nkosingiphile (Mancane) Dlamini

Three incredible screen dance films from the African continent feature as part of JOMBA!'s AFRICAN DIGITAL VOICES "Le Sol Oblige (The Earth Obliges)" by Didier Boutiana and his SOUL CITY dancers from Reunion Island; "CUT (part1)" featuring 2022 JOMBA! Legacy Artist, Vincent Mantsoe and "One Step at a Time" by Pak Ndjamena and Ivan Barros from Mozambique sit alongside each other on this stirring and critical African digital platform.

A tar curved road appears on screen with seven figures walking, suddenly they disappear. So begins "Le Sol Oblige", I'm drawn in. The music is intense, anticipation builds. A vast landscape, many intersecting roads, a mountain and vast open space — after over two years of lock down, the freedom of movement and capacity to dance outside are a tonic.

The dancers, like panthers, climb the mountain, the frame shifts, they're now on dry sand, kicking up dust. Leaning on each other, their movements includes lifts, jumps and back falls. Their movements make statements. Freedom... community... the power of dance.

A drone shot reveals their footprints in the sand, their shadows dancing in the dust. The camera zooms in close, a group of seven dancers oscillate between fluid contact and stillness. I love the fact that their movements are not rushed. I feel breath, freedom and the simple pleasure of being outside without any regulations.

In contrast Vincent Mantsoe's "CUT (part 1)", which was made at the onset of global lockdowns in early 2020, is claustrophobic and apprehensive. The score is composed by Mpho Molikeng, and it works to highlight the mood of the work. Filmed in black and white in a dance studio Mantsoe dances his Goba technique inside cut frames. African music instruments Umakhoyane hang on the wall in frame, perhaps a reference to home and Mantsoe's ancestral beliefs. His precision of movement between elongated stretches and lunges yearn for escape to community. A strobe effect brings him in and out of focus the frames open and close, and all the while Mantsoe remains, alone, relying on his dance to keep him sane.

Far Right: Reunion Island's SOUL CITY dance crew performs in the digital work "Le Sol Oblige" at this year's JOMBA!

Right: JOMBA! 2022 Legacy Artist Vincent Mantsoe performs in his 2020 Digital work "CUT (part 1)"

images supplied here are screen shots of the works



“Five of the countries hosting the largest number of refugees are in Sub-Saharan Africa”. This statement fades onto screen near the beginning of Pak Ndjamen and Ivan Barros’s cinematic “One Step at a Time”... There’s a deliberate interchange between body and music which is offered by May Mbir. Through movement the body is forced to experience feelings of loss. The need to belong to a group or geographic space. Ndjamen moves his head, there’s a swinging light that highlights and casts shadow on his upper body, I feel pain and sadness. His movements, echoing krumping, simultaneously painful and aggressive. A cross cut reveals a

displaced Ndjamen’s body on a deserted ground, there’s no one. In shot are an old house and shacks. He wants to belong, he wants to see people to perhaps share his pain with. He see a group of people, they interact, but he ends up alone again. There’s a sense that earth might swallow him as he tries to fit into a suitcase. The film ends with a close up of Ndjamen’s face, dirty saliva seeps out of his mouth — a grotesque image and one that speaks painfully to the displacement that the work deals with.



Above: Pak Ndjamen performs in “One Step at a Time” on this year’s JOMBA! virtual platform, the work is a collaboration between Ndjamen and Ivan Barros

image supplied here is a screen shots from the work

JOMBA! Open Horizons and African Digital Voices

By Alba Villar Garcia

The 24th JOMBA! Contemporary Dance Festival's theme was "the (im)possibility of home" and on the Virtual JOMBA! platform offerings - Open Horizons and AFRICAN DIGITAL VOICES - African dance makers explored this topic using choreographic videography. On the Open Horizons platform, the relationship the performers had with the space around them emerged as a motif in all the dance films. Sibonelo Mchunu's, from Durban South Africa, "Ill-State" portrayed the intensity of the pandemic's mental challenges pandemic with the walls almost closing in on the dancer. Mental health and Schizophrenia – the body trapping itself in space reverberated in Tshepo Molusi with his film "The Convincer". In "Braid" by Sasha Fourie, dancers move on a beach supporting each other's bodies in the blowing wind. Kwanele Finch revealed his vulnerability in "PINA" dancing in a public space. Diana Gaya's "Inside Out" showed the strength we needed to find to help us through the hardships of lockdown.

This motif of the relationship between the dancers and the space around them thread through The AFRICAN DIGITAL VOICES platform too. In "Le Sol Oblige" (The Earth Obliges) choreographer Didier Boutiana, of Soul City from Réunion Island, highlighted the vastness of Earth's terrain and the fragile state of humanity in it. "CUT (part 1)" by the

inspirational Vincent Mantsoe explored solitude experienced during the Covid lockdown. Finally, One Step at a Time choreographed and performed by Pak Ndjamena and with Ivan Barros's film direction and cinematography reflected on the issue of refugees and the struggle with "the (im)possibility of home."

"Experience", a collective of multidisciplinary artists - Keisha Solomon, Olivia Ntsuba, Yaseen Manuel, and Philasande Majikela - dance film titled "I Am", suggested a disconnection from the outside world - and internal conflict - through the skillful use of the veil. The subtle use of single frames, upper body movements, the dancers partnering with the chairs which were often unstable in the beach sand, the colour of the costumes, the setting, the movement quality, the reverse edits, these all contributed to a sophisticated and sensitive choreographic interpretation of the 24th JOMBA! Contemporary Dance Festival's theme of "the (im)possibility of home."

Both virtual offerings, Open Horizons and African Digital Voices, presented dance films that moved between the individual and the community experience of how home is often both a place and a state of mind.



Left: Yaseen Manuel and Philasande Majikela perform in Experience's Open Horizons digital submission, taking top honours on this year's platform as "Pick-of-the-Platform"

image supplied here is a screen shots from the work

(dis)placement

By Phiwayinkosi (Kwanele) Nyembe



Tonight, the 6 September 2022, at the Elizabeth Sneddon Theatre, promised to be a night of (dis)placement. Both artists on the evening's JOMBA! programme exploring issues of insider/outsider identities and emotions.

The return of the 2019 JOMBA! Mellon Artist in Residence, Fana Tshabalala and the premiere of his latest solo "Zann", which serves as a continuation of the work titled "MAN" which he premiered at JOMBA! on a Mellon Artist Award in 2019. I saw his work in 2019, and immediately felt this connection between then and now.

The minute I took my seat at the auditorium, and saw him on stage, I recalled the feeling I was left with after witnessing his work in 2019. This unending state of anticipation. Like you're left standing at the edge of a cliff, hoping to jump any minute now, any minute now... And then suddenly your whole world is the size of the stage. Your body is summoned to attention to notice the body placed there. His widely stretched movements both rough and neat, slow and fast, opened and closed. He slices the air with extended arms, hands and fingertips. His powerful Afro-centric dance style evidenced in his groundedness — there is effort in his movement, the sweat beads dripping off his bald head evidence of this.

There is a mood of un-ease. His entire body vibrates vigorously while at the same time his hands move in isolation to the rest of his body in wave-like form. This exploration of various states of contrast between stress and relaxation informs a lot of Fana Tshabalala's work.

The world shrinks to the size of the stage, the stage the size of his body. The stage is inside him. The burning question evident in the work... "Where to begin?"

Above: Fana Tshabalala premieres his new solo "Zann" at JOMBA! 2022



Above: Edna Jaime makes her JOMBA! debut with “Um Segundo” her solo work that is part of the JOMBA! Mozambique focus for 2022

The necessity of a festival like JOMBA! is seen in its ability to bring together artists from various walks of life to share the same stage. This helps us identify our differences and reminds us of our similarities, and ultimately is testament to the power of dancing bodies to remind us of our human-ness. With a special focus on Mozambique to aid us into rethinking our ideas around home. Edna Jaime tells a traveler’s tale in her timeless dance piece, “Um Segundo (One Second)”.

Jaime takes center stage and makes her body the center of attention. A continuation of the performance we had seen earlier, in a more stripped down version. With similar dance styles of locked movements, body isolation, interpretive motions and innovative gestures that equally serve the dancers in the telling of their own individual stories. Stories that sit on the body, and reveal the battle within: the battle of finding yourself in a world

that is constantly changing. A change that threatens your preconceived notions of self. That declares war on your identity.

Eyes remained fixed on rhythmic movement as Jaime blends afro-fusion and Tufo (a traditional dance style in Northern Mozambique) to bring forth a tradi-contemporary aesthetic to embody the theme of isolation that is in her work. A word that had been robbed of any other meaning in the wake of Covid-19. Jaime dances to the vocal of Singha, protesting against the wearing of a mask that hides her beauty and prevents her from embracing the world.

The dance bursts out as a feminist manifesto in open free forming movements that reclaims her sensual character whilst proclaiming the boldness of her being.

Dancing between the ancestral and the urban

By Bongekile Mkhize

On Tuesday 6 September JOMBA! Contemporary Dance Experience played host to Fana Tshabalala and Edna Jaime. Tshabalala a South African dancer/choreographer who is no stranger to JOMBA! presented his solo “Zann”, while Jaime, who visits the festival for the first time as part of this year’s Mozambique-focus, offered her solo “Um Segundo (One Second)”.

A steel bed with a foam mattress dressed with a checkered blanket, the kind often seen in South African rural homes, a small square-shaped bedside table with a night lamp, a wooden study desk and rocking chair are all set on stage. White A4 sheets of paper are strewn randomly across the stage. The sound of classical music by Thulani Chauke fills my ears, my attention is piqued as Tshabalala begins his solo. Titled “Zann”, the work explores unstable psychologies and delusions of freedom. One, by one, by one, Tshabalala points out the set pieces on stage and light illuminates them, there is a lone-

liness evoked in the action. Deprived of human interaction, he is left to his own devices with his things.

The set evokes ever-present dichotomies between rural and urban South African cultures and his costume may well be his Sunday best. Tshabalala dances passionately and with focus, exploring sometimes awkward and jerky movements, and at others longer more languishing ones. At the peak of the solo, he performs a duet with the rocking chair summoning a sense of nostalgia, longing and perhaps slight madness. Sheets of paper float down from overhead — pages in the book of his life — unfinished. His movements soften, but then become more frantic he seems to be trying to escape this room. Something is holding him back. The work oozes a sense of delusion — at wanting to be free, but not quite knowing how. It’s these contrasts that capture the essence and mood of “Zann”.



Above: Fana Tshabalala premieres his new solo “Zann” at JOMBA! 2022

After a short interval, Edna Jaime begins her “Um Segundo (One Second)”. Her style embracing a fusion of forms from contemporary dance, traditional African dance and popular dance forms that exude sexuality. On stage to the left is a couch, and opposite it is a small black and silver box. The lighting layers the work as we see Jaime transform from human form to dancing silhouette on the cyclorama.

Jaime is rebellious and sassy as she holds centre stage. In her programme note, she offers that her body “moves between the ancestral and the urban, the real and the virtual as she comes out of her comfort zone and firmly declares the future is now!”.

Offset with imagery that evokes recent Covid-life, she picks up a mask from the box on stage, puts it on ... she is suffocating from it. After some struggle, she takes it off and throws it away. A Portuguese monologue plays as a voice over, as she dances, she talks about this mask that covers her and threatens her freedom. She does not feel like she is seen or noticed, it hides her beauty — all that is under is hidden and even a nod of seduction cannot be noticed.

Finally, she finds comfort lounging on the couch with her phone in hand scrolling through what I assume to be a social media platform, as the stage lights dim, the blue glow of her smartphone screen flickers on her face.

As an evening the programming of these solos offers a rich engagement between ancestral and urban identities in contemporary Africa. A wonderfully complex and critical exploration of contemporary African experiences that has one last performance tonight — 7 September at 7pm at Durban’s Elizabeth Sneddon Theatre.



Right: Edna Jaime dances in silhouette in her solo “Um Segundo”

“But still walking till this day”

By Marcia Mzindle (Guest Writer)



As we draw to the close of the 24th Jomba! festival, our thirst quenched and our spirits fed, the mood at the Sneddon Theatre still soars high. On Thursday 8 September we gather to watch the performance of South Africa's Mame!a Nyamza titled “Grounded”. The performance is done in collaboration with her son Amkele Mandla and after watching it, a flame ignites in my heart.

As we walk in, chairs are placed on the stage some on the left and the other on the right. In the centre, a narrow rectangular stage is set. It stands slightly elevated from the ground with tiny parcan lights perched around it and two microphones positioned at the front one left and another on the right.

As the audience, we are encouraged to occupy the seats on the stage, as I take my seat on the stage this reminds me of a gathering around the campfire as a child, to listen to stories from our elders.

Once we settle the house lights go down and Nyamza walks onto the stage. She stands in Balletic first position in a shimmering silver sleeveless dress that mimics a ballerina tutu. A spotlight shines on her as her toes move in upward motions and curl back to a flat relaxed position.

A voiceover plays as she stands on her toes, graceful yet never seeming to find balance, she staggers controlled, bends controlled, and steady, her heels never touching the ground. A poetic juxtaposition. The voiceover shifts from English to isiXhosa. It details her journey of walking, tippy-toeing, dancing and living in her body.

Left: Mame!a Nyamza performs in her inter-generational duet titled “Grounded”

Nyamza, a powerful stage presence, confident and commanding, is also rendered vulnerable in this moment. This staggering dancer on her toes has me thinking of the divide that I have been witnessing within myself over the last few years. This divide between the unlearning of some Westernised teachings especially in relation to how I view myself as a Black African woman. The politics of the white gaze, the cultured body versus the so-called non-cultured one. The learnings of African teachings I had not been guided to, and learning to embrace these. I have been having these internal conversations trying to understand what this means for me in the present the answers are a constant finding, learning and unlearning.

“Molweni!” Nyamza, with a warm bright smile greets us mid-performance and we are ushered into a rich history of who she is from, the bloodline she carries with a special focus on her mother, grandmother and her son Amkele whom she invites onto the stage. He bursts onto stage,

accompanied by a hip hop beat, microphone in hand he starts rapping. In his lyrics searching, questioning... he calls on his forefathers oMthembu, oMvelase...

As his rap draws to a conclusion, he takes a seat on one of the chairs placed on the stage next to audience members. What transpires from there is the most vulnerable, open, intimate conversation between mother and son. The conversation takes form in a question-answer format giving us a glimpse of understanding of the background of two intergenerational performers. The conversation moves from culture, peer pressure, relationships, family dynamics, growing in a time without technology vs a time that is technologically advanced. Colonialism and the effects it had on the naming and history of Black people. Tradition and Culture (and questions of ‘then and now’ that consume these). Weight and perspective are given from both sides as mother and son reach from their inside to impart their bare selves unto us and draw strength from each other.

I am left moved at this offering, and questioning if some of our Black African mothers would ever open up to us in this manner, or would we have to remember them as strong women only. ‘Izibhokodo’, rocks that could never be moved or let us in, because of fear, because of not having freedom or space to do so. Because of teachings they were exposed to...because a child must know their place. If we ourselves could ever own/acknowledge our African names and be called by them, if our hard names would one day be easy to pronounce. I am also left with hope that we are finding our home...within ourselves. We are figuring out who we are as Black people in the face of our postcolonial presence.

Though our feet may be muddy, we have danced, stood on our toes, shuffled, swayed, shifted in ways that required us to be. It may have been hard, frightening, exhilarating and humbling...but we still walking till this day and we will continue to...



Left: Amkele Mandla performs in “Grounded” with mother Mamela Nyamza

Okuyimfihlo kuvezwe esidlangalale- ni ku-Nyamza ethi "Grounded"

Ibhalwe nguBongekile Mkhize
Kuhunyushwe NguLisa Goldstone

NgoLwesine mhlaka-8 Septhemba eSneddon Theatre, umdansi nomenzi womdanso uMamela Nyamza ubonise "Grounded" njengengxenywe ye-JOMBA! Contemporary Dance Experience esi-24. Lokhu ukusebenzisana kwe-sizukulwane nendodana yakhe u-Amkele Mandla. Kungumsebenzi ovezwe kakhulu, unesibindi nezimpande zawo.

Njengoba kukhanya izibani, uMamela Nyamza umi endaweni ephakeme, umhlane wakhe ngathi unjengesithombe esiqoshiwe, izinyawo zakhe zinyakaza njalo amathambo amancane amgcina eqinile.

Lesi sikhala sizungezwe izihlalo weshashalazi lapho ababukele bemukelwa khona ukuthi bahlale. Kudlala iphimbo kukhulunywa ngezinyawo, kade ehamba kodwa usahamba, usephelelwe amandla nezinyawo zinodaka. Ngiyabona ukuthi umnyakazo wakhe usuka ezinyaweni zakhe bese ukhuphuka ngomzimba wakhe - lokhu kuyinto ayiveza enkulumweni ngemuva kombukiso. Ngibheka ukubaluleka kwezinyawo kumdansi kodwa nasendleleni esihamba ngayo ezimpilweni zethu.

Kuso sonke isikhathi sokuqala kombukiso, ulokhu enyaka-za, eshova, eshwiba futhi enyonyoba, esebenzisa umzimba wakhe ukuhlola impilo yakhe nomlando... mningi umzamo kuye ukuze ahlale "egxilile". Amathonya avela emlandweni wakhe wokudansa okuhlanganisa ukuzijwayeza kwakhe kwi-Ballet, izinhlobo zokudansa zase-Afrika kanye nomdanso wesimanje kuhlanganiswe nokubonakaliswa kwesiko lakhe. Umsebenzi wakhe uyakwamukela ukukabili komsebenzi "osekelwe" - uNyamza ugxile ekunyakazeni, uqinile futhi uzinzile kodwa futhi uhlola "ukuhlukunyezwa" komlando kokubili komuntu siqu kanye nezombusazwe.

Kuthe kusenjalo kuthuleke uNyamza wehlisa isiketi sengubo yakhe, asibingelele njengezibukeli azethule ngesiXhosa: "Igama lami nginguMamela Miranda Nyamza". Ngamukelekile, kuzwakala kungafani neminye imidlalo esicela ukuthi siyibukele, ngizizwa sengathi ngizimisele ukulalela. Ukulalela - okuyinto sonke esingayenza kakhulu ekuphakameni kwempilo yethu yamanje!



Ngenhla: UMamela Nyamza nendodana u-Amkele Mandla bacula ndawonye ku-"Grounded"

Sinikezwa ukuqonda ngomlando womndeni wakhe, unina nogogo wakhe baphoqwa ukuba baphile ngaphansi kohlelo olucindezelayo lobandlululo. Okuvezwayo wuhlu olujwayelekile lwabantu bozalo lwakhe bonke abanamagama esiNgisi - ngokomlando ayesetshenziswa abantu abamhlophe ababengakwazi (noma kunalokho ababengafuni ukufunda) ukusho amagama abantu abamnyama ngezilimi zabo zomdabu. UNyamza akazange ayinike indodana yakhe igama lesiNgisi, eyazalelwa esizukulwaneni se-"born free's" eNingizimu Afrika, wayengafuni indodana yakhe "ifane nabo". Wayenenkululeko yokuzikhethela.

u-Amkele Mandla uyangena, umfutho wakhe uyabonakala, wenza i-rap yesiNgisi futhi uyigxilisa emlandweni wezibongo zakhe. UNyamza uyambuka, ulalelisise, uyaziqhenya emehlweni akhe, "ungumkhiqizo" wakhe. Siyamenywa engxoxweni yabo, umama nendodana bakhulume ngokukhululekile ngemibuzo mayelana nobuwena, ubunkimbinkimbi bakho kanye nokushintshashintsha kwezinto ezenzekayo njengabantu baseNingizimu Afrika abamnyama. Ubumnandi bengxoxo yabo, imvelo eyimfihlo yenkulumo yabo ekhulunywa oba-

la iveza umuzwa wokuphulukisa. Ukwembulwa okumnene okwenzeka ngezixoxo zabo kuveza isifiso soshintsho njengoba ezinye izikhala zentando yeningi yethu zidalulwa ngesisa.

i-"Grounded" iyadideka futhi inomuzwa wokubili - ukunikeza uthando olunjalo phakathi kukamama nendodana enkundleni yemidlalo yaseshashalazini. uNyamza udalule enkulumweni yakhe ngemuva kombukiso ukuthi lo msebenzi wawuhlelelwe ngaphambi kwesiphithiphithi sakamuva se-Covid-19, futhi kwasungulwa inguqulo engokoqobo ebuyekeziwe esikhundleni semikhawulo yokuhlanguka okuboniswa ngezindlela ezithile zeshashalazi "ezisekelwe". Ilungelo elingaka ukWuthi thina eJOMBA sibe nokuzibonela uqalwa lo msebenzi endaweni yeshashalazi. Kungumsebenzi ofakazela amandla okuguqula umdlalo weshashalazi - akekho owabona umsebenzi ongakwazi ukuhlala ben-genandaba.

To read the English version of this review, click [here](#).

Ngezansi: UMamela Nyamza udlala "Grounded" yakhe e-Elizabeth Sneddon Theatre e-JOMBA! 2022



Ukupholisa ubuhle: uVincent Sekwati Mantsoe kanye neFlatfoot Dance Company badansa “nabangabonwayo”

Ibhalwe nguTammy Ballantyne (Umbhali Oyisivakashi)
Kuhunyushwe NguLisa Goldstone



Ngenhla: Izigcawu ezivela “KOMA” kaVincent Mantsoe

Ngezansi ekhasini 36: I-FLATFOOT DANCE COMPANY yenza “CUT (part 2)”

Ihlanganiswe emhlabeni nezinkinga zayo, ababukele emdlalweni wokugcina we-JOMBA! ngoSeptemba 10, sahamba neFlatfoot Dance Company kanye noVincent Sekwati Mantsoe ezindaweni ezingale kwethu, ngale kwezimpilo zethu. Mhlawumbe isipho sale misebenzi emibili - “CUT (part 2)” kanye ne-“KOMA” - sitholakala kwimvume abas-inika yona ukuthi sime kancane; ukuzijayeza ukubekezela nokubheka futhi ekugcineni sixhumane namandla ajulile asivumela ukuba siphefumule.

UMantsoe, ohlonishwe njengengcweti ye-JOMBA! 2022, ufinyelela impumelelo yeminyaka ezu-30 emsebenzini wakhe onamandla wokudansa. Uxhumene kakhulu no-JOMBA! njengoba eqale ukudansa eminingi yakhe lapha futhi edlala ohlelweni lokuqala kaJOMBA! ngo-1998. Ngaphezu kokukhunjiswa kwefilimu yakhe yomdanso emfishane, ethi, “CUT (part 1)”, ayenza ngesikhathi esikusona. ukuvalwa kuka-2020, uMantsoe ukhombise ukuqhubeka neminyaka emibili (2021 kanye no-2022) neFlatfoot Dance Company ekunikezeni “CUT (part 2)”. Njengoba etshalwe ekwabelaneni nasekudluliseleni ifa lakhe, uMantsoe wathatha inkampani ngohlelo lwakhe lokuqeqesha lwe-GOBA - oluchazwa nguMantsoe “njengokuzindla kwefilosofi nokungokomoya”.

Okusobala kulo msebenzi ukuxhumana okunembile nomhlaba. Abadansi abayisikhombisa bavela ekukhanyeni okucacile, abanyakazi kakhulu, amakhanda aphakanyisiwe. Njengoba umculo usidonsa ngokukhala kwezinsimbi, amasimbali nezigubhu, imizimba iyagoqa futhi ivuleke. Izandla zivulekile, amehlo abo abhekwa njengenhloso futhi sibona ugogo kaMantsoe emile - okuyigama elithi GOBA elisho ukuthi “ogobile” - izifuba zabo zisondele phansi njengoba simbona eshanela igceke ngemivimbo ezwakalayo nephindaphindayo.

Lesi sithombe sihlala kuMantsoe kusukela esemncane - amajuba egcekeni likagogo wakhe kwakuyisiqalo somdanso wakhe onamandla nongaqondakali othi “Gula” (eFNB Vita Dance Umbrella ngo-1993), owamfaka ezingqondweni nasezinhliziyweni ababukeli bomdanso bomhlaba wonke. Wafundiswa futhi waqondiswa uSylvia “Magogo” Glasser kwethi “Moving Into Dance”, uMantsoe wavuthwa futhi wakuhlela phezu kwefa le-Afrofusion kanye nendlela yakhe yokufundisa okhokho bakhe (uhlu olude lweSangoma), waya ezindaweni ayefuna kuzo ubuntu obuthambile.

Amandla enkampani ye-Flatfoot asithatha asidlu- lisele emgqeni wemisho ephindaphindwayo bese siya ezikhathini zokuthula, imizimba ekhathele egcwele esiteji. Ijubane lomculo nokuphefumula kubaluleke kakhulu emdansweni njengoba sibona amakhanda ejikijelwe emuva, isifuba nezingalo zibanzi, lapho ziphushela phambili, zishanela futhi zelula, zibuka futhi zijaha, noSifiso Khumalo eyedwa, ephelelwe ithemba, enweba ukuze akhule. imbewu futhi.

“CUT (part 2)”, umdlalo wokuqala womhlaba we-JOMBA! 2022, mhlawumbe indlela yokusibuyisela kithina ngemva kokuhlukaniswa ngenkani; ukuma/ukuqala kwezimpilo zethu ezihlakazekile; ukubaluleka kokuphefumula - ukuphefumula ngaphakathi nangaphandle, ngaphakathi nangaphandle.

Ku-“KOMA”, uMantsoe udansa “nabangabonwayo”, usebenza ngokujulile nalabo esingabazwa, abahlala esikhaleni njengoba edansa. Embozwe indwangu nokukhanya okuphansi ukuze aqale, isibalo esicishe sibe yimfihlakalo singena enkundleni engcwele njengoba sizungezwe umculo ohlukahlukene, amazwi, ukucula, izigubhu, ngisho namavayolini asigezayo. Ukushintsha kokumuncwa esikubona njengoMantsoe esebenzisa ukuphila kwakhe kwangaphakathi kulawulwa ngokushintshashintsha; ejikijelwa umculo onyakazisa umzimba wakhe, siyaqhaqazela kanye naye njengoba umjuluko uthela phezu kwakhe futhi ukububula kuvela endaweni ejulile ngaphakathi. Sidonseleka ezandleni zakhe

ezinikeza ukukhanya, okusikhumbuza ukuhlola kwakhe kwamanye amasiko kanye neziyalo zokudansa ezifana ne-Tai Chi. Isiqongo isithombe esingasoze salibaleka somzimba wakhe omanzi udliwa amafu kafulawa abilayo futhi aphumule nesigxivizo ngasinye.

Ngemva kokudlula kwesiphepho, uMantsoe ubuyela kuye ngesineke, ebhince enye indwangu okhalweni, ehlisa umoya njengoba eshona phansi emadolweni futhi ekhasa emseleni wokukhanya, egobise ikhanda, esiphongweni elokhu ephusha kancane kufulawa owawuqhuma isikhala njengoba sithule. siphinde singene, sishintshwe ngokuhlangana kwethu nabadala bethu bokhokho bethu namazwi kamoya.

i“KOMA”, njengoba uMantsoe esho, “uhambo olubuhlungu futhi olusengozini” kodwa oluwukuhlanza. Ekugcineni, okuwukuphela komuntu ophendukela kwababukele kuye futhi ekuthuleni okukhulu, akhothame ngokujulile, futhi asibonge ngokuhamba naye kulolu hambo lokuphulukisa njengoba ehlonipha labo abahambe ngaphambi kwakhe.

Kulo mhlaba wejubane nokugqilazwa okungenangqondo kumadivayisi nezinkundla zokuxhumana, uMantsoe usikhumbuza ukuthi sinisele imbewu yethu futhi siphakele ngaphakathi, siphefumule okwedlule ngenhloso futhi sithathe umgwaqo omude nothule oya ekuthuleni.

To read the English version of this review, click [here](#).



To all the fetchers of my body

By *Phiwayinkosi (Kwanele) Nyembe*

Among us dwells entities that were cut from a different cloth
Fashioned by the spirits that laced the fabric with the power of transcendence
The veil that separates the holy of holies tore open, and from it emerged a seer.
Who meditates in movement, a stillness that evokes ancestral dwelling to move as he does
Arms stretch in perfect alignment, sweat drips from his skin and anoints the ground he stands on.
When we are laid to rest, to dust, we shall not return.
For what is death when Sandman has learnt to dance with the wind every time he breathes.
His flesh a garment made of soil.
He jumps and the air holds his body like particles.
His toes glide on stage like brush bristles painting a portrait of a realm unseen yet deeply felt.
He is not alone.
We do not walk this gravel on our own.
There are those who carry our bones on our behalf
And they whisper
“we will carry your weight, there is work to be done”
“we will carry your weight, there is work to be done”
“we will carry your weight, there is work to be done my son”
So move... and he does
The hourglass says Sandman’s time is running out.
So, he stands behind a branch and offers himself as fertile soil to grow back as a tree
With veins for stems the blood cries out and the mouth echoes its agony
Tree-man learns that those tears shall water his roots.
His alchemy of turning pain into strength is seen when stomps and chants in celebration that something
else has attempted to poison his path,
Unbeknown to it that there is a lineage that has ordained his every step.
He stretched his hands as holy hymns and offers the fruits of his labour to who choose to partake in the
healing power, gifted in his calling.
Tree-man becomes human again.
To remind us of the divinity that gives movement to our bodies.
Thokoza sizukulwane sikaMontsoe
Indodana yenu iwenzile umsebenzi ebin’mthume wona
(Let the generation of Montsoe rejoice, for your son has done the work you had assigned him)

Right: Vincent Mantsoe performs in his latest solo work “KOMA” at JOMBA!’s 24th Edition at the Elizabeth Sneddon Theatre



Aspire to make a difference, each one teach one: reflections on JOMBA! workshops

By Nkosingiphile (Mancane) Dlamini

It's astonishing how you get to share the space with the professional dancers/choreographers, and experience their work process, as well as their techniques. From the movement exercises and experiencing artistic practices of Marie-Caroline Hominal and Nelisiwe Xaba, to the improvisation technique and use of energies to find movements and rhythmic coordination influenced by the traditional dances of Mozambique in the work of Edna Jaime as well as the infamous GOBA technique developed by this year's Legacy Artist, Vincent Mantsoe - the JOMBA! Workshop series did not disappoint!

In Marie-Caroline Hominal and Nelisiwe Xaba's workshop, focus and knowing your space was the main objective in this workshop. I got to interview one of the dancers who attended the workshop (Krist-Leigh Gresse) who explained: "We did different exercises, one was to keep eye contact and focus no matter what... We were also encouraged to stay aware of everybody in the space as well as our own space. At some

point we had to find a partner, maintain eye contact with them until we turn our backs on each other ... our backs would then be together and then we would slowly make our way to the floor dropping ourselves over our partner giving them our weight... we did a lot of slow and focused movement in the workshop, and in the end we did a performance based on a YouTube video that we were asked to mimic. This was a lot of fun... It was nice to engage with the artists about their methods and also about their work being presented at JOMBA!"

Mozambiquan Edna Jaime introduced us to improvisation and contra tempo. We did warm up exercises, following which, she introduced an exercise whereby one person would lead and others would mimic what that person is doing. We created a kind of "improvisation choreography in this way", each dancer at the workshop had an opportunity to lead, elect a leader and also to follow...and that taught us the importance of clear movements

and clear intention when dancing, as well as focusing not only on yourself, but on what is happening around you as a dancer. I got to speak to Edna Jaime after the workshop trying to find out why these particular exercises are important to her and her work and she gladly answered: "They are the basis of my research I did for my performance "Um Segundo" (which is being presented as part of the JOMBA! Contemporary Dance Experience at the Sneddon Theatre, these exercises for me, represent my experience of Covid-19, I was not prepared for the situation and so I had to react in the moment, which is what we do in improvisation, and I compare the Covid situation with tempo/contra tempo when you are in tempo you are in normal rhythm of life but then when Covid came we needed to find another rhythm that we weren't prepared for, that would be the rhythm in between the contra tempo...how to construct movements outside of the normal tempo".

Vincent Mantsoe's workshop was a challenging, sweaty, yet good experience. He introduced us to his GOBA technique and his development of this technique in relation to imbewu (The seed). His introduction to the technique involved lifting of hands, opening of the chest, relaxing of the shoulder base, bending of knees, opening up of bums and a lot of breathing. Breathing is very important to this technique. It looks very easy from the outside but this is a very challenging technique.

We also did what he call a flamingo which helps with focusing on the centre of the gravity. Most of the exercises were eight counts. We were encouraged to make sure that our feet were grounded.

Overall the workshops were great and it was good to engage with different artists as well as feel safe in the space of experiential learning and embodied practice. I was really inspired and learned a lot. I now know how to breathe properly, to sustain my dance and movement practice.



Above Right and Left: Scenes from the JOMBA! Workshop with Edna Jaime hosted at Durban's Playhouse Studio 410

Dance meets technology ... Digitalised movement

By Mhlengi Ngcobo

As JOMBA! comes to a close, we are treated to an on-line conversation around digital dance, digitising dance and the potentials for digitally archiving movement. In conversation with JOMBA! curator Dr. Lliane Loots, guests Simon Senn, Rohee Uburoi and Jaychandran Palzahy offered fascinating discussion around dance in relation to 21st Century technologies. All three speakers are associated with the ATTAKKALARI Centre for Movement Arts in Bangalore, India which is driving contemporary research into embodied practices in the digital age. Questions of embodied technologies are central to this research and are pushing contemporary dance research into new directions.

Simon Senn a fine artist based in Switzerland and Rohee Uburoi

a classically trained dancer from India offer potentials to revisit classical Indian dance in a digital age. Their fascinating collaborative research enabled by the ATTAKKALARI Centre for Movement Arts, offers many questions around movement forms, ownership and cultural embodiments. Through the use of motion capture technologies they explore the potentials to record movement and engage this as archival material for the preservation of cultural dance forms and classical training and techniques in India. Their presentation was both fascinating and enlightening while also providing probing questions related to movement, motion capture and ethics expanding avenues for dance research in the 21st Century.

Jaychandran Palzahy world re-

nowned Indian contemporary dance choreographer and artistic director of the ATTAKKALARI Centre for Movement Arts. The centre, launched in 1992 and has been a forerunner in innovative dance practice and praxis. Palzahy offered a brief overview of some of the dance and choreographic as well as educational work that the Centre mediates. Some highlights from Palzahy's presentation included excerpts from "Purushartha" a work created in 2006 and presented as a philosophical exploration embodied in ideas related to the pursuit of life in terms of duty, wealth, desire and renunciation. We were also treated to an excerpt of "Bhinna Vinyasa", which is a 70min posthuman exploration of notions of self through processes of becoming and disappearing in time-space. It evokes ideas related to the human as part of a larger network, rather than central to it.

The inclusion of this discussion and presentation from members of ATTAKKALARI is a welcome inclusion into the offerings from JOMBA! Considerations around the survival of live performance and embodied practices in a post-lockdown world are necessary and vital for the onward survival of these forms.

Left: a still from "Bhinna Vinyasa" by ATTAKKALARI Centre for Movement Arts in Bangalore India

Photograph supplied



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