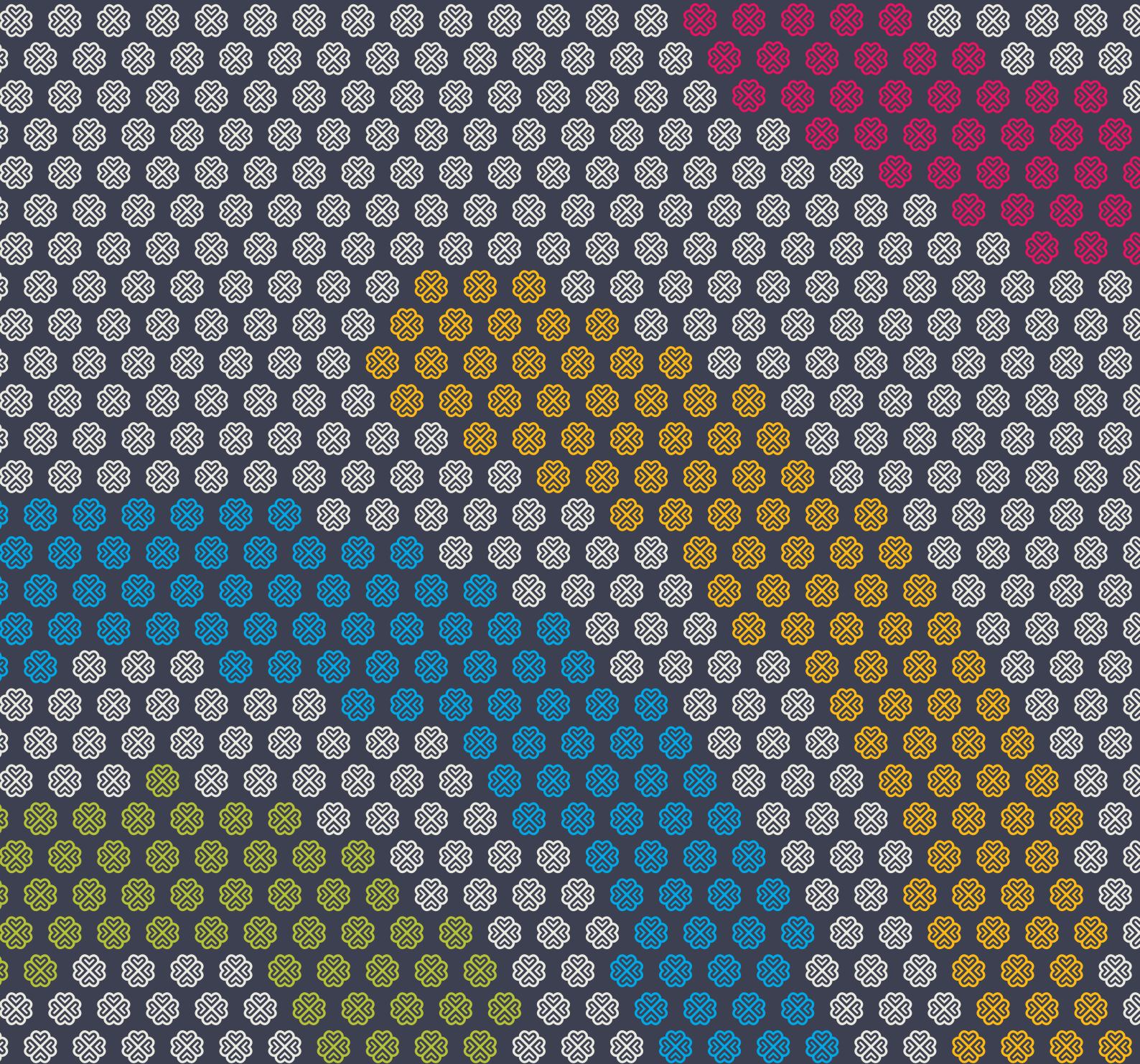




vrystaat

KUNSTEFES
ARTS FESTIVAL
TSA-BOTJHABA

Feesprogram / Festival Programme

18-22 Julie / July 2017

Kaartjieverkope open 5 Mei 2017 by Computicket / Ticket sales open 5 May 2017 at Computicket.

www.vrystaatkunstefees.co.za
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Volksblad NUUS MET MENING

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Visuele Kunste Visual Arts

 Toegang tot al die uitstallings is gratis / Entrance to all exhibitions are free

Safari van uitstalling-openings / Safari of exhibition openings

16 Jul: Oliewenhuis

17:00 *Giidanyba* (Tyrone Sheather)

17 Jul: UV-Kampus / UFS campus

18:30 *kykNET-Scaena: [my] SELF*

19:00 *Eupeeskompleks / Centenary Gallery: ?Boek/Book?*

20:00 *Johannes Stegmann: The Mesh* (Keith Armstrong)

18 Jul: Oliewenhuis

18:00 *Carceral Spaces: Anticipating the sublime* (Marieke Kruger)

19:00 *'n Terugblik* (Ben Botma) & *Propitas* (Miné Kleynhans)

The Mesh | Keith Armstrong

 17 Jul 20:00  17-22 Jul 09:00 - 18:00 & 24 Jul-11 Aug Maan - Vry/Mon - Fri 08:30 - 16:30

 Johannes Stegmann-gallery, Sasol-biblioteek, UV / *Johannes Stegmann Art Gallery, Sasol Library, UFS*

The Mesh is 'n interaktiewe ervaringsgegronde solo-uitstalling deur Keith Armstrong. Die vyf kunswerke op uitstalling ondersoek hoe die 'maas' [mesh] van omgewings-, sosiale en kulturele ekologieë ons wêreld skep, en vra dan hoe ons ons plek en aksies binne hierdie netwerke kan verbeel as 'refuturing' (d.w.s. gesamentlike aksies wat bydra tot verlengde tyd in die toekoms).

Retrospektiewe werke word uitgestal saam met internasionale eerstes. Hierdie sluit in 'n beeldhouwerkagtige, teksgebaseerde werk, *O Tswellang*, ontwikkel in samewerking met 'veranderingsagente' in die informele nedersettings rondom Bloemfontein as deel van die *Seven Stage Futures*-projek, ook aangebied tydens die kunstefees in plaaslike nedersettings. Een van die vyf werke, *Eremocene* (*Era of Loneliness*), debuteer internasionaal en bied besoekers interaksie met gloeiende optiese vesels wat onaards deur 'n verdonkerde tenk beweeg, vergesel deur dinamiese klanke wat natuurlike/kunsmatige intelligente wesens suggereer, dubbelsinnig geïsoleer op die rant van fluïede bewussyn. Die uitstalling bied ook 'n nuwe benadering tot innoverende video-installasies soos *Shifting Dusts*, oorspronklik in opdrag van die Institute for Contemporary Arts (ICA) Londen in 2006, en *Seasonal*.

Toeskouers beweeg op nie-liniêre wyse verby die werke, sien kinetiese lig-werke, teleskopiese tunnels van onaardse beelde en klanke, asook sagkens polsende, dubbelsinnige oppervlaktes. In alle opsigte verlig *The Mesh* die stille, skaduryke versperings van kulturele misverstande wat verhoed dat ons onself as 'n toekoms-bewaarde spesie kan indink.

Medewerkers sluit in Luke Lickfold (interaktiewe klankkomposisie), Matt Davis (interaktiewe beelde), Briony Luttrell (tjellis), Stu Lawson (visuele ontwerp), Lawrence English (klank), Roger Dean (klank), Thabang Mofokeng (woorde), Charlotte Vincent (regisseur), Guy Webster (klank), TC Howard (uitvoering), Tania Leimbach (UTS Institute for Sustainable Futures), Queensland Universiteit van Tegnologie, Creative Lab Research Centre, Creative Industries Faculty, Brisbane, die Program vir Innovasie in Kunsvormontwikkeling (PIKO), Universiteit van die Vrystaat se Sentrum vir Ontwikkelingsondersteuning, Qala Phelang Tala en Vincent Dansteater.

Keith Armstrong, Charlotte Vincent & Guy Webster, *Shifting Dusts*, Interactive video installation.

 David Lawrey



The Mesh is an interactive, experiential solo exhibition by Keith Armstrong. The five artworks on exhibition each investigate how a 'mesh' of environmental, social and cultural ecologies form our worlds, asking how we might re-imagine our place and actions within those networks through the lens of 'refuturing' (i.e. concerted actions that help increase time left in the future).

Retrospective works are shown together with international premieres. These include a sculptural text-based work *O Tswellang*, arising from collaborations with 'change agents' in the informal townships around Bloemfontein as part of the *Seven Stage Futures* project, presented during festival time in local informal settlements. Another of the five works, the international premiere of *Eremocene* (*Age of Loneliness*), reveals a mysterious, internally glowing creature, witnessed from several different vantage points and views. Traveling ethereally through a darkened tank this form is entwined with a dynamically evolving soundscape, suggesting a naturalised/artificially intelligent form, ambiguously isolated at the edges of fluid consciousness. The exhibition also sees the re-development of innovative video installations such as *Shifting Dusts*, originally commissioned for the Institute for Contemporary Arts (ICA) London in 2006, and *Seasonal*.

Audiences navigate these works non-linearly, encountering kinetic light works, telescopic tunnels of ethereal imagery and sound and gently pulsing, ambiguous surfaces. Overall *The Mesh* seeks to shine a light upon the silent, shadowy barriers of cultural misunderstanding that prevent us from re-inventing ourselves as a future-sustaining species.

Collaborators include: Luke Lickfold (interactive sound composition), Matt Davis (interactive image), Briony Luttrell (cellist), Stu Lawson (visual designs), Roger Dean (sound), Thabang Mofokeng (words), Charlotte Vincent (direction), Guy Webster (sound), TC Howard (performance), Tania Leimbach (UTS Institute for Sustainable Futures), Queensland University of Technology, Creative Lab Research Centre, Creative Industries Faculty, Brisbane, the Programme for Innovation in Artform Development (PIAD), University Free State Centre For Development Studies, Qala Phelang Tala and Vincent Dance Theatre.

Keith Armstrong, *O Tswellang* (detail), Miniature cut glass bottles and glass-diffused text animations.

 Keith Armstrong





Kath Melbourne is 'n Australiese uitvoerende hoof van die kunste wat talle multi-kunste feeste en innoverende regeringsinisiatiewe gelei het, asook grootskaalse dans-, sirkus- en teaterproduksies in Australië, Asië en Europa vervaardig het. Sy het gewerk in Aborigene-gemeenskappe, outback-dorpie en 20-verdieping geboue. Sy vier kuns wat lewend, toeganklik en onvergeetlik is en is 'n groot ondersteuner van jong en ontluikende kunstenaars en vervaardigers. Tans neem sy 'n welverdiende sabbatsjaar om te studeer, tuin te maak en vir Arts Hub Australië te resenseer.

Kath Melbourne is an Australian arts executive who has led multi art festivals, innovative government initiatives and produced large scale dance, circus and theatre productions in Australia, Asia and Europe. She's worked in Aboriginal communities, outback towns and off the side of twenty story buildings. She cherishes art which is vibrant, accessible and memorable and is a big supporter of young and emerging creatives and producers. Right now she's taking a well-earned year off studying, gardening and reviewing for Arts Hub Australia.



Kath Melbourne

Kayza Rose is die uitvoerende direkteur van BlackOutLDN, organisasie wat sy help stig het om slagoffers van rassisme te ondersteun en onderdrukking van mense van kleur te bestry. Kayza gebruik kreatiewe praktyke om gemarginaliseerde groepe 'n stem te gee en kombineer haar werk by BlackOutLDN met haar rol as 'n Arts Council England Change Maker by Duckie, hoof van mediaproduksie by UK Black Pride en as regisseur van rolprente, kunstenaars en geleentheidsbestuur.

Kayza Rose is the Executive Director of BlackOutLDN which she co-founded to support victims of racism and to combat oppressions suffered by people of colour. Kayza uses creative practices to give marginalised groups a voice and combines her work with BlackOutLDN with her roles as an Arts Council England Change Maker at Duckie, Head of Media Production at UK Black Pride and as a Producer across filmmaking, artist and events management.



Kayza Rose

Dr. Keith Armstrong is 'n eksperimentele kunstenaar wat gedryf word deur sosiale en ekologiese geregtigheid. Sy samewerkende praktyke lok gehore om kollektiewe paaie na 'n volhoubare toekoms te verstaan, voorsien en verbeel. Hy het meer as twintig jaar gespesialiseer in gesamentlike eksperimentele praktyke met die klem op innoverende uitvoering, plekspesifieke elektroniese kuns, netwerk-interaktiewe installasies, alternatiewe koppelvlakke, kuns-wetenskap, samewerking en sosiaal- en ekologies-gesentreerde gebruike.

Dr Keith Armstrong is an experimental artist profoundly motivated by issues of social and ecological justice. His engaged, participative practices provoke audiences to comprehend, envisage and imagine collective pathways towards sustainable futures. He has specialised for over twenty years in collaborative, experimental practices with emphasis upon innovative performance forms, site-specific electronic arts, networked interactive installations, alternative interfaces, art-science collaborations and socially and ecologically engaged practices.



Dr Keith Armstrong

Lineo Segoete is 'n bondel energie en betrokke by verskeie vorme van storievertelling, insluitend skryf, navorsing en fotografie. Haar rustelose natuur maak van haar 'n swerwer. Haar nuuskierigheid maak die wêreld haar leerskool. Sy is die medestigter en -direkteur van Ba re e ne re Letterkundige Kunste, die eerste letterkundige kunsorganisasie in sy soort in Lesotho, sowel as 'n Hubert H Humphrey Fellow van Vanderbilt Universiteit in die VSA.

Lineo Segoete is a human bobcat who engages in various forms of storytelling including writing, research and photography. Her restlessness makes her a wanderer of places and the head spaces of other homo-sapiens. Her curiosity makes her a lifelong scholar who likes love and beautiful things but also a cynic and questioner of things. She is co-founder and co-director of Ba re e ne re Literary Arts, the first literary arts organisation of its kind in the Kingdom of Lesotho as well as 2016/2017 Hubert H Humphrey Fellow from Vanderbilt University in the USA.



Lineo Segoete

Mira Feticu (Roemenië, 1973) het haar debuut gemaak as digter in 1993, maar het toe romans begin skryf. Daar het sy as programmeerder by die nasionale radio gewerk en letterkundige navorsing by die Romanian Academy of Sciences gedoen. Nadat sy in 2012 na Nederland verhuis het, is haar eerste Nederlandstalige bundel kortverhale, *Dear child of mine*, gepubliseer en 'n jaar later is die roman, *The disease Kortjakje*, ook uitgereik. Sy publiseer in verskeie joernale, werk al verskeie jare vir die Central Library of The Hague, die suksesvolle TV-program, *Late Night*, en het ook vir Writers Unlimited gewerk. Haar mees onlangse roman is *Tascha, The art theft of the Kunsthall*.

Mira Feticu (Romania, 1973) debuted in 1993 as a poet, but then started writing novels. In her homeland, she worked as a programmer at the National Radio and did literary research at the Romanian Academy of Sciences. After moving to the Netherlands in 2012, her first Dutch book of short stories, Dear child of mine, was published and a year later the well-received novel The disease Kortjakje. She publishes in various journals, has been producing for several years for the Central Library of The Hague, the successful show Late Night and has worked for Writers Unlimited. Her latest novel is Tascha, The art theft of the Kunsthall.



Mira Feticu

Monique Martin het in 2007 by City Parks Foundation (CPF) aangesluit as direkteur van programmering. Sy het vennootskappe met konsulate en ambassades van Swede, Frankryk, Spanje, Finland en Quebec aangegaan om dans, sirkus en musiek aan te bied. Voordat sy by CPF aangesluit het, was sy mede-direkteur van programmering vir LMCC as deel van die River to River Festival. Monique het in nasionale en internasionale advieskomitees, rade en panele gedien, insluitend Association of Performing Arts Presenters (APAP), ISPA, Ford Foundation, Mid Atlantic Arts Foundation, Performing Arts Exchange, FC Harlem Lions en Women of Colour in the Arts.

Monique Martin joined City Parks Foundation (CPF) in 2007-2017 as Programming Director. She has partnered with cultural consulates and embassies from Sweden, France, Spain, Finland and Quebec in presenting dance, circus and music. Prior to joining CPF she was Associate Director of Programming for LMCC as part of the River to River Festival. Monique has served on national and international advisory committees, boards and panels, including Association of Performing Arts Presenters (APAP), ISPA, Ford Foundation, Mid Atlantic Arts Foundation, Performing Arts Exchange, FC Harlem Lions and Women of Colour in the Arts.



Monique Martin

Nike Jonah verdeel haar tyd tussen verskeie rolle in die kultuursektor. Sy is die direkteur van AfroVibes VK en mede-stigter van Pan African Creative Exchange (PACE) in vennootskap met die Vrystaat Kunstefees en die Nasionale Kunsteraad van Suid-Afrika. Van 2008 tot 2012 het Nike Decibel Performing Arts Showcase bestuur. Sy is onlangs as deelnemer vir die VK-Nigerië Creative Partnership gekies. Oor die afgelope 3 jaar het sy internasionale gesprekke gelei rondom die Creative Case Diversity and Equality in Arts. Voorts dien sy in die rade van The Bush Theatre, The European Cultural Foundation en Birmingham Contemporary Music Group.

Nike Jonah balances her time between various roles in the cultural sector. She is the Director of AfroVibes UK and also the Co-founder of Pan African Creative Exchange (PACE) in partnership with the Vrystaat Arts Festival and National Arts Council, South Africa. From 2008 – 2012, Nike led Decibel Performing Arts Showcase. Recently, Nike was selected as a participant for the UK-Nigeria Creative Partnership. Over the last 3 years, has she led international discussions around the Creative Case of Diversity and Equality in Arts. She continues to serve on the boards of The Bush Theatre, The European Cultural Foundation and Birmingham Contemporary Music Group.



Nike Jonah

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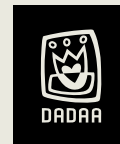
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