

Sello Pesa // BAG BEATINGS (Johannesburg)

Sello Pesa widmet sich in seinen häufig ortsspezifischen Arbeiten und lebenden Installationen den Herausforderungen und Veränderungen des Lebensalltags in Südafrika. Seine Stücke sind getrieben von einer scharfsinnigen Analyse des Alltäglichen und scheinbar Gewöhnlichen. BAG BEATINGS ist ein beunruhigendes Experiment an den Grenzen von Theater und Tanz, das dem Publikum immer wieder das Gefühl gibt, einem Gewaltverbrechen beizuwohnen, nur um im nächsten Moment an die Absurdität der Grundsituation zu erinnern. Indem sie ein lebloses und noch dazu „zum Schlagen gemachtes“ Objekt zur Zielscheibe werden lässt, untersucht die Performance extreme physische Gewalt auf eine Art, die einerseits abstrakt und beinahe komisch erscheint und andererseits kaum realer und verstörender sein könnte.

Sello Pesa, Choreograf und Performancekünstler aus Soweto interessiert sich für die Veränderungen und Herausforderungen, die ein Leben in Südafrika mit sich bringt. Sello Pesa erprobt und fordert die Grenzen herkömmlicher Praxis heraus und konzentriert sich auf die Entwicklung von ortsspezifischen Arbeiten, die mit der Umgebung kommunizieren. Seine Zusammenarbeit mit Vaughn Sadie bei INHABITANT (BEWOHNER) wurde beim iDance-Festival in Istanbul mit dem Critical Endeavour Award ausgezeichnet.

Für **Hlengiwe Lushaba Madlala** ist die Kraft, die der Kunst zur Wiederherstellung und Veränderung gesellschaftlicher Wahrnehmung innewohnt, eine starke, leidenschaftliche Motivation. Die Würde einer afrikanischen Identität ist ein Katalysator in vielen ihrer Arbeiten, in denen sie sich im Rahmen von Inszenierungen konfrontativ mit stereotypischen Konstrukten des „Schwarzen Gesichts“ befasst. Ihre Choreographie ZYAKHIPHA...COME DANCE WITH US von 2006, ausgezeichnet mit dem Standard Bank Young Artist Award und aufgeführt beim National Arts Festival, gewann den MEC-Preis für hervorragende Originalarbeiten. NOT ANOTHER DIVA ist ihre jüngste Zusammenarbeit mit Faustin Linyekula. Bei SPIELART 2019 ist sie auch in Mats Staubs DEATH AND BIRTH IN MY LIFE zu sehen.

Humphrey Maleka stammt aus Soweto, Johannesburg. 2006 nahm er am Trainings- und Entwicklungsprogramm des Ntsoana teil und wurde danach festes Ensemblemitglied. Sein Interesse zielt auf soziopolitische Themen, die die Menschen tagtäglich ungeachtet ethnischer Herkunft, Kultur, Sexualität, Klasse, Glaubensrichtung und politischer Ausrichtung angehen. Er möchte diese Themen nach vorn bringen und so Gespräche und Diskussionen zwischen Menschen anregen, die Lösungen für gesellschaftliche Fragestellungen finden.

Ange Bembeka kommt ursprünglich aus dem Kongo und wohnt und arbeitet inzwischen in Johannesburg. Mit dem Ntsoana Contemporary Dance Theatre kam er über seine Verbindung zum Dance Studio in Berührung. Er nahm an mehreren Workshops des Ntsoana teil, und seine erste Arbeit mit dem Ensemble war 2015 bei Dance Umbrella in Johannesburg zu sehen.

6.+7.11. um 19–20 Uhr im HochX | | Presse: Claudia Illi | presse@spielmotor.de | +49 (0) 175 97 47 975

BAG BEATINGS

Sello Pesa

Welcome to the scene of the crime

By Robyn Sassen on March 16, 2018



Hold still, while I smash its brains in: Brian Mtembu, Humphrey Maleka and Sello Pesa in *Bag Beatings*. Photograph by John Hogg.

YOU NEED QUITE a tough stomach and heart to sit in the audience of Sello Pesa's *Bag Beatings*, a work, which on one level is the most articulate and astute comment, so far, on the imminent demise of Dance Umbrella. It's an angry work premised on extreme violence, and teeters around the notion of what is 'play' and what is for real, in a way that might give you flashbacks if you have been affected by violence on any level.

Premised on boxing idioms, the work takes on a level of violence which was similarly articulated by Peter van Heerden in 2006 in his work *Six Minutes*, an essay on the prevalence of rape in our society that features a rape staged so directly that audiences believe it is real. *Bag Beatings* does just what it promises: the men beat the boxing gloves until they yield their stuffing, and then attack the punch bag with a ferocity that is frightening and that feels as though it will bring the house down.

Hlengiwe Lushaba Madlala lends the work the type of scary edginess that she has applied to her performance work consistently over the years, since her Standard Bank Young Artist win in 2006 – it's confrontational and articulate, it's off the wall in its out-spokenness, and there's a beauty to its frankness. Either way, it's designed to make you incredibly discomfited.

The punch bag, chained to the theatre's ceiling rig, is vulnerable to all kinds of indignities. Boiling water is poured on it. There's a threatening taser zapping the air with aggression, and an iron that speaks through its steam hole. Is the work cathartic? In a sense, but with the house lights glaringly on, you in the audience feel completely exposed. There's water and electricity on stage and it feels like you are in the scene of a crime.

The work has the kind of punch that will make you feel your soul bruising as you wince with each smack the punch bag sustains, from fists, sticks, sjamboks and the men's belts. But as a contemporary dance piece it lacks a denouement. And maybe this is intentional. This is about the wanton end to a dance festival, and it's completely unrepentant in its desire to smash the fourth wall, and spill all its energy and sadness onto you, in the audience.

Bag Beatings is choreographed by Sello Pesa and is performed by Hlengiwe Lushaba Madlala, Humphrey Maleka, Brian Mtembu and Sello Pesa. It was developed in residency for Season 1 at the Centre for the Less Good Idea and performs in the Wits Downstairs Theatre, part of Johannesburg's Dance Umbrella in its 30th season, on March 15 and 16. Visit danceforumsouthafrica.co.za or call 086 111 0005.

<https://robynsassenmyview.com/2018/03/16/welcome-to-the-scene-of-the-crime/>

South Africa: How common are xenophobic attacks?

By Reality Check teamBBC News

2 October 2019

Nigerian President Muhammadu Buhari is visiting South Africa this week to promote ties between Africa's two largest economies.

The trip comes at a time when relations have deteriorated following a rise in attacks on foreigners in South African cities, including against Nigerians.

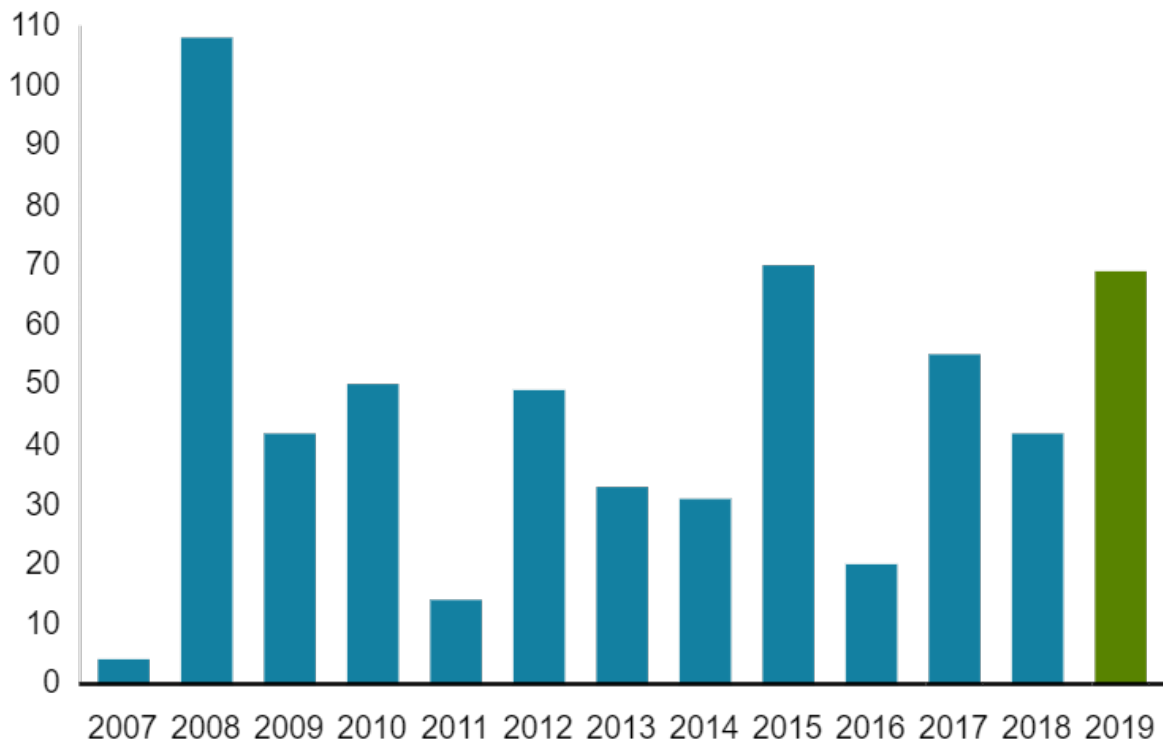
In response, hundreds of Nigerians have left South Africa fearful of the violence and Mr Buhari is expected to address a meeting of some of those still living in the country.

So how common are attacks against migrants and are they on the rise?

Attacks against foreigners

The South African government does not collect data on attacks or threats against foreign nationals. However, the African Centre for Migration & Society (ACMS) has monitored these attacks across South Africa since 1994. Its Xenowatch tracker collates media reports as well as information from activists, victims and observers.

Threats, attacks and killings against foreigners in South Africa



2019 is the latest available data, Source: Xenowatch, African Centre for Migration and Society

Violent attacks peaked in 2008 and again in 2015.

Data for 2019 (to late September) already shows that the number of attacks is approaching the level of 2015.

In 2008, there was a wave of attacks across the country against refugees and migrants - more than 60 people were reported to have been killed and thousands displaced.

Xenophobic attacks spark South African response

In 2015, there were outbreaks of violence against non-South Africans, mostly in the cities of Durban and Johannesburg, which led to the deployment of the army to deter further unrest.

In March, the government launched an initiative to raise public awareness and improve access to services for victims of discrimination.

Human rights groups welcomed it, but said that the government needed to publicly recognise attacks on foreigners as xenophobic.

In a statement published in October 2018, South Africa's main opposition party, the Democratic Alliance, blamed the governing ANC party for a "scourge of xenophobic violence".

Where are the migrants from?

About 70% of foreigners in South Africa come from neighbouring Zimbabwe, Mozambique and Lesotho.

The remaining 30% is made up of people from Malawi, UK, Namibia, eSwatini, previously known as Swaziland, India and other countries.

There are an estimated 3.6 million migrants in the country, a spokesperson for South Africa's national statistics body told the BBC, out of an overall population of well over 50 million. The wave of attacks has prompted a number of initiatives to tackle discrimination

How do different regions compare?

Gauteng province, which includes South Africa's largest city Johannesburg and the capital Pretoria, has the highest rate of violence against foreign nationals, followed by the Western Cape, according to the ACMS. KwaZulu-Natal, where Durban is situated, is third.

Attacks have mainly taken place in large cities, but they have also been reported in smaller towns and rural areas.

The violence is often triggered by local disputes, with migrants being accused of taking jobs away from South Africans.

Foreign-run shops have been looted and destroyed.

South Africa attacks

Xenophobic violence incidents by Province, 1994-2018	
Gauteng	212
Western Cape	111
KwaZulu-Natal	67
Limpopo	40
Eastern Cape	33
Mpumalanga	22
North West	20
Free State	19
Northern Cape	5

Source: Xenowatch, African Centre for Migration & Society

The country has experienced poor economic performance, with officially recorded unemployment at more than 27% at the end of last year. And more widely, the country has one of **the highest murder rates in the world**.

"The causes are poverty and has its roots in apartheid," says Sharon Ekambaram, who runs the refugee and migrant rights programme for Lawyers for Human Rights.

<https://www.bbc.com/news/world-africa-47800718>