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**Ukwemukela**

**Ukwamkelo**

**Welcome**

**Vho tangedzwa**

**Mi Amukeriwile**

**Sondzela**

**Kamogelo**

**Kamohelo**

**Kamogelo**

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**Welkom**

French, IsiZulu, IsiXhosa, English,  
Tshivenda, Xitsonga, SiSwati,  
Setswana, Sesotho, Northern Sotho,  
IsiNdebele, Afrikaans.



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## Editorial

Depuis 25 ans la France met à l'honneur ses plus grands partenaires pour présenter, le temps d'un festival, d'une saison ou d'une année, un bouquet d'événements artistiques, culturels, scientifiques, éducatifs ... Des temps d'amitié et de fête, qui célébraient tour à tour la Russie, l'Inde, le Brésil ou encore la Chine.

Il manquait un pays à la liste des amis de la France, une jeune nation qui a su capter tous les regards du monde, un arc-en-ciel qui éclaire le XXI<sup>ème</sup> siècle : l'Afrique du Sud !

Voici donc, offertes au public le plus large, des saisons qui se répondent : la France en Afrique du Sud, de juin à novembre 2012, puis l'Afrique du Sud en France, de mai à décembre 2013.

En 2012, la France sera à l'honneur en Afrique du Sud, avec une palette festive très large : du National Art Festival de Grahamstown à l'exposition des chefs d'œuvres du XX<sup>ème</sup> siècle à la Standard Bank Gallery, de la prestigieuse Biennale « *Danse l'Afrique Danse !* » aux expositions scientifiques sur la préhistoire et sur la chimie, de la littérature, de la musique et du théâtre, des sports et des idées, et aussi du tourisme et des rencontres entre les entreprises.

C'est au total une centaine d'événements, à Johannesburg, Durban, Pretoria, au Cap, à Port Elizabeth, et également dans tout le pays.

En 2013, l'Afrique du Sud présentera au public français un éventail diversifié de sa richesse culturelle.

Ainsi, ces deux saisons de fête et d'amitié relieront plus que jamais la Patrie des droits de l'Homme et la Nation de tous les espoirs.

Car au-delà des continents, nos peuples célèbrent la même modernité : celle de la diversité ethnique et culturelle, celle des coopérations d'aujourd'hui et de demain.

# Line-up

For the past 25 years, France has been calling on her greatest partners to organise a myriad of artistic, cultural, scientific and educational events among others, whether for a festival, a season or a year; periods during which friendships and parties have been celebrated, as has been the case with Russia, India, Brazil and China.

Yet, one country was missing from the list of France's great friends, a young nation which has been the focus of attention for the past two decades, and which has been illuminating the 21<sup>st</sup> Century with her colourful diversity: South Africa!

In this light, reciprocal seasons have been organised to benefit an all-encompassing public, with a French Season in South Africa from June to November 2012, and a South African Season in France from May to December 2013.

In 2012, France will have the place of honour, with a very diverse programme: from the National Arts Festival in Grahamstown to the exhibition of 20<sup>th</sup> Century masterpieces at the Standard Bank Gallery in Johannesburg, and from the prestigious Biennial *Danse l'Afrique Danse!* to the scientific exhibition on prehistory, there will be literature, music, theatre, sports and many more ideas, totalling around one hundred events, taking place in Johannesburg, Durban, Pretoria, Cape Town, Port Elizabeth and Grahamstown, among others.

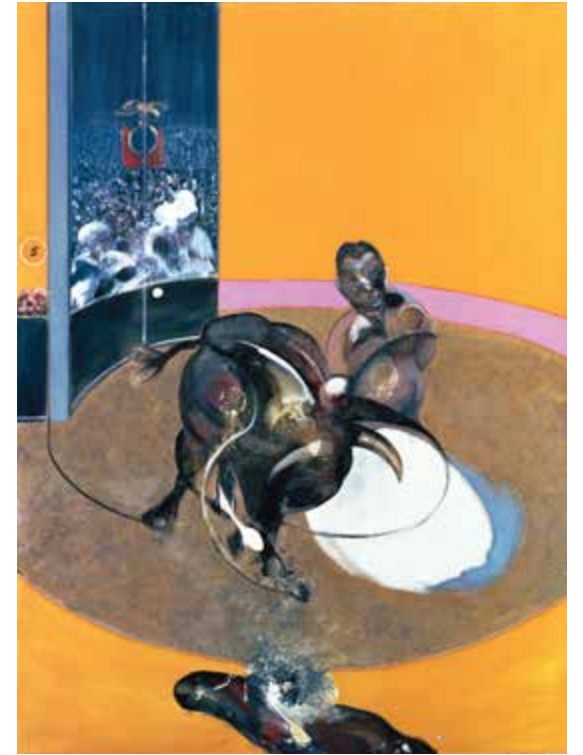
In 2013, South Africa will present the French public with a lavish array of her cultural wealth.

The two seasons of celebration and friendship will link more than ever the Country of Human Rights to the Rainbow Nation.

For beyond continents, our peoples celebrate the same modernity: that of ethnic and cultural diversity, and that of cultural mixing.

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The **Proust Questionnaire** has its origins in a late-19<sup>th</sup> century parlor game popularised (though not devised) by Marcel Proust, the French essayist and novelist. We thought that it was a good way to get to know our guest contributors better through their brief and often humorous responses presented at the end of most of the articles in this edition of **extra!**.



## 20<sup>th</sup> Century Masters: the Human Figure

**Bongani Tembe** and **Laurent Clavel**, France-South Africa Seasons 2012 & 2013 Commissioners General respectively for South Africa and France, share their thoughts about the French heritage exhibition *20<sup>th</sup> Century Masters: the Human Figure* exhibited at the Standard Bank Gallery and their enthusiasm about the France-South Africa Seasons 2012 & 2013.

The deep emotions people feel when gazing at an absolute masterpiece is a unique experience that everyone should have a chance to enjoy. That is one reason why France and South Africa consider cultural democratisation and support for artistic creation so important.

French museums have ambitious policies to acquire and commission works by contemporary artists, to conserve and enhance their old and recent collections and to make major works accessible to all. Recent record-breaking admissions to French museums are the best reward.



To mark the French Season in South Africa 2012, masterpieces from collections of museums in France (Lyon and the Rhône-Alpes region) have been gathered for the exhibition *20<sup>th</sup> Century Masters: the Human Figure* at the Standard Bank Gallery in Johannesburg.

A major Season highlight, the exhibition, spanning over a century of Western art, engages with a universal theme, the depiction of the human body. It is thus informing us on changes in French society's relationship to the body and, therefore, to the other.

The other... similar, different too. The exhibition attests to the deep diversity of France, which has welcomed artists from around the world throughout its history. Of course, that dimension can be found in public French collections. Cultural diversity and togetherness, another universal theme, is one of our century's major challenges, a daily, never-ending struggle reflected in our everyday lives.

France and South Africa have first-hand experiences in this area. We can be proud that both our countries share these values and jointly bring them to the international stage.

The exhibition's outstanding quality and the issues it raises make us very happy to bring it to the South African public.

*20<sup>th</sup> Century Masters: the Human Figure* marks the start of two years of exchanges between France and South Africa. We hope the Seasons are highly successful; may they illustrate the strengthening of dialogue and augur many exchanges between two friendly countries.

**Far left:** Henri Matisse, *Jeune femme en blanc, fond rouge (Modèle allongé, robe blanche)*, 1946, © Succession H. Matisse, 2012, Lyon MBA

**Top left:** Francis Bacon, *Étude pour une corrida, no. 2*, 1969 © photo R.M.N. – R. G. Ojeda

**Bottom left:** Fernand Léger, *Les deux Femmes au bouquet*, 1921 © Lyon MBA / photo Alain Basset

**Above:** George Braque, *Femme au chevrolet*, 1936 © photo R.M.N. – R. G. Ojeda

**Right:** © Mike Turner



## **BONGANI TEMBE** Commissioner General (South Africa), France-South Africa Seasons 2012 & 2013

Bongani Tembe is widely regarded as one of Africa's leading artists and arts administrators. He has performed in many countries, participated in UNESCO's Scientific Committee on Arts Education and is a member of the International Society of the Performing Arts. Mr Tembe was South Africa's first African professional opera singer, and he has excelled in concert and opera productions at home in South Africa and in Latin America, the United States and Europe. Mr Tembe is currently the Chief Executive and Artistic Director of the KwaZulu-Natal Philharmonic Orchestra.

## **LAURENT CLAVEL** Commissioner General (France), France-South Africa Seasons 2012 & 2013

Laurent Clavel's extensive experience in arts administration started in Reunion Island where he joined as the administrator of the Théâtre Taliipot company whose shows went on to tour all over the world. He contributed as well to develop the Art Métis Festival which showcased artistic expression from the entire Indian Ocean area. In 2002, he joined the the Ministry of Foreign Affairs as the director of the Franco-Nigerien Cultural Centre in Niamey for four years, and subsequently, became the cultural attaché and director of IFAS (French Institute of South Africa) where he strove tirelessly to connect French, South African and African artists and professionals.



### *20<sup>th</sup> Century Masters – the Human Figure*

13 July – 15 September | Standard Bank Gallery, Johannesburg

This major exhibition is supported by four art museums in the Région Rhône-Alpes and brings together about 60 works of mainly French masters from the 20<sup>th</sup> Century. The opening marks the official launch of the Season.

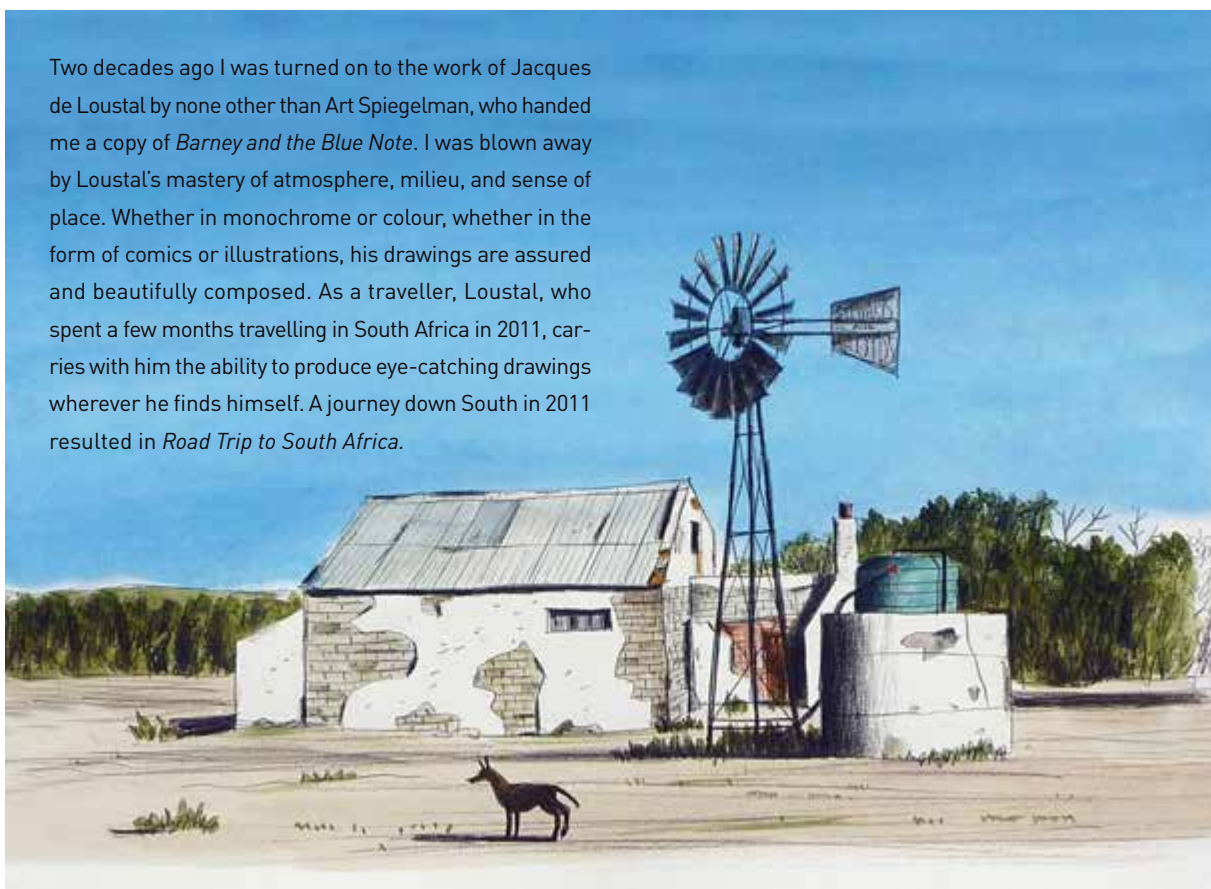
An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)

# Loustal, a South African pictorial road trip

**Zapiro** shares with us his experience of knowing French cartoonist, illustrator and artist Loustal and appreciating his work.

Two decades ago I was turned on to the work of Jacques de Loustal by none other than Art Spiegelman, who handed me a copy of *Barney and the Blue Note*. I was blown away by Loustal's mastery of atmosphere, milieu, and sense of place. Whether in monochrome or colour, whether in the form of comics or illustrations, his drawings are assured and beautifully composed. As a traveller, Loustal, who spent a few months travelling in South Africa in 2011, carries with him the ability to produce eye-catching drawings wherever he finds himself. A journey down South in 2011 resulted in *Road Trip to South Africa*.



Above: A selection of illustrations from Loustal's *Road Trip to South Africa*. © Jacques Loustal

Top right: Zapiro. © Karina Turok Photography



## ZAPIRO Cartoonist

**Your favourite hobby:** Hiking

**Your idea of happiness:** No deadlines

**If not yourself, who would you be?** Dunno. Hmm... when I was a kid I wanted to be Charles Schulz or Hergé

**Where would you like to live?** New York. I lived there for two years and loved it

**The supernatural talent you'd like to be gifted with**  
Time management

**Your favourite motto:** Religion is going to war to decide who has the best imaginary friend (okay, it's more of a quote than a motto)

**What are you reading at the moment?** *Eish, but is it English?* by Rajend Mesthrie, with Jeanne Hromnik

**What are you listening to at the moment?** Jazz and Blues compilations

**What comes to your mind when I mention France?**  
Strolling through Paris. And the great comics tradition

**What inspires you?** An off-the-wall stand-up comedian like Eddie Izzard

**Your favourite fashion designer:** Not a clue. Never thought about it

**Plane, train, boat, bicycle or car?** Bicycle. Not recently though—must get back on!

**Tea or coffee?** Coffee, intravenously if necessary

**TV, radio or cinema?** Radio for work, cinema for enjoyment

**City, sea, mountain or countryside?** Sea or mountain, as the mood takes me

**Your preferred scene in a movie?** The hamburger scene in *Pulp Fiction*

**Marathon or 100m?** Metaphorically: marathon. Physically: 5km jog

**Your favourite hero/heroine in fiction?** Captain Haddock

**Your favourite hero/heroine in real life?** Isn't Captain Haddock real? Now you tell me! Ok, Nelson Mandela

**Sparkling water or champagne?** Champagne, dry please

**The word you prefer?** Discombobulated. And your spell check will tell you it is a real word

**Your preferred olfactory memory:** Taking the silver paper off the round Nestlé chocolates my Grandfather use to give us



### Étonnants Voyageurs

20 – 23 September | Cape Town

The Open Book festival welcomes for two days the famous Saint-Malo *Étonnants Voyageurs* (*Amazing Travellers*) festival. This provides a platform for about a dozen French and Francophone writers to engage with South African authors and members of the public to share the wealth of Francophone literature.

engage with South African authors and members of the public to share the wealth of Francophone literature.

### Loustal's South African Road Trip On Tour

5 July – 30 September | South Africa

In his book and exhibition *South African Road Trip*, internationally celebrated French illustrator and artist, Jacques de Loustal gives a pictorial and poetic account of his journey, during the winter of 2011, mainly throughout the Karoo but also on the picturesque coastal roads around Cape Town and through the Wild Coast.

Events organised as part of the **France-South Africa Seasons 2012 & 2013**.

[www.france-southafrica.com](http://www.france-southafrica.com)



## A Season with roots deeply entrenched

**Ismail Mahomed**, Festival Director of the National Arts Festival, reflects on 12 years of partnership between French collaborations presented at the festival

Of all the tools that ever bring communities together in a celebration of sharing, reflecting and strengthening their understanding of each other, the arts will always remain as the one significant platform where politicians, thought leaders, artists and ordinary folks can sit together, laugh together, cry together and find common purposes. The arts create the kind of opportunities and spaces through which social awareness about each other and diplomatic relations between nations can be enhanced.

The French Season in South Africa at the National Arts Festival this year will provide our audiences with a focused window about how the National Arts Festival has, over many years, created bridges between South Africans and communities around the globe. The National Arts Festival prides itself

in being able to initiate and stimulate a dialogue through movement, thought and active expression.

As I reflect on the last 12 years of French work that was presented in Grahamstown, it becomes evidently clear that the French people have always chosen the National Arts Festival as the number one place to celebrate their artistic excellence in South Africa.

As we look forward to some of the exciting fare that will be presented on our stages this year, this is also an opportune time for us to reflect on some of the French productions that were presented at the National Arts Festival since 1999. I still vividly remember Philippe Genty Company's production of *Dedale*, that was presented in Grahamstown. This production was an amazing journey through images, inner landscapes and visions, that attempted to give shape to that which words alone cannot represent. In the same year, the Ki-Yi M'Bock Group's play *The Child Mbénè*, written and produced by Werewere Liking, told a story from Abidjan which mirrored the pleasure, magic and imagination of childhood. Narration, puppets, music, song, rhythm and dance, merged with the voice, the human body, objects and bits of fluff to create a unique experience from the Ivory Coast.

In 2000, Le Ballet Atlantique-Régine Chopinot, with choreography by Régine Chopinot, presented *La Danse du Temps*, which was a reflection on a dancer's time, on the way in which a dancer's body travelled through time, and through which time in turn also travelled. While this production was playing in the Festival's theatres, *La Flûte en Chantier* directed by Hervé de Lafond and Jaques Livchine, with arrangement by Antoine Rosset, was presented in the open air as a promenade street opera using a brass band and a soprano.

In 2001, the Musicatreize Ensemble conducted by Roland Hayrabedian presented at the festival a unique collaboration between a high profile French choir of 16 professional singers, Musicatreize, and two South African choirs: University of Pretoria Chorale and the Symphony Choir of Johannesburg. Three South African composers: Mokale Koapeng, Simon Phelelani Nnomiya and Hans Huysen, were commissioned to write three songs on the theme of *Spaces and Odysseys* to be performed in Grahamstown by Musicatreize and the UP Chorale.

A story about pictures and time, not about the weather, was the theme for *360 degrees in the shade* created by Amoroset Augustin. The audience was invited to a hectic exploration of light and sight, time and visual images, using futuristic

technology and ancient shadow-puppet techniques, which threw dancing shapes and projected images onto a giant screen.

From the Tetradanse in Reunion Island, the French Institute supported South African choreographer Sello Pesa and South African dance company Inzalo Dance, to create *Everyday*, a dance piece that explored daily life, the monotony of repetitive routines, its frustrations, and the moments of freedom and foolishness.

In 2002, three accordionists, Marc Berthoumieux (French), Regis Givazo (Madagascan) and David Mzwandile (South African), to make up *A Festival Trio* that lived and worked together for 10 days to create a true multicultural concert. In 2003, Ancuza Aprodu (piano) & Thierry Miroglio (percussion) performed music by various modern composers, both as a duo, and with other musicians. They both participated in the *Growing Composers and Operaworks* courses created by NewMusicSA to afford opportunities for South African composers.

Investing in the development of skills in South African artists has always been a strong feature of French artist collaboration in South Africa. In 2003, IFAS supported the Soweto Kliptown Youth project to create *The Story of Awya*, about a little girl who was not quite like other children. The young artists in the production were taught how to make the puppets that were used in the show. In 2004, Compagnie Pascal Montrouge created a production that was described as a Pandora's Box. This delightful festival production, *L'histoire des enfants des voisins d'à côté*, hailed from Réunion Island. The piece was reminiscent of a musical comedy with gentle humour and playful light-heartedness.

Also in 2004, the French Institute of South Africa, together with the KwaZulu-Natal Philharmonic Orchestra, presented *Music at Versailles – The Court of Louis XIV*, as a celebration of the glorious musical interlude between the Renaissance and the Classical periods, and bringing together the shining, sensual pleasures of music that brought to life the dream of a golden age. In the same year, the French Institute approached South African artist Robin Opperman to develop an exhibition, *Umcebo*, about the banner-making programme that had been established at Ningizimu School for the Severely Mentally Handicapped. *Umcebo*, a Zulu word meaning treasure, was a very appropriate title for the treasure-chest of banners produced, each of which, through the combination of a variety of skills (beadwork, wire work and sewing) and a mixture of bought and recycled materials (ranging from tin cans to crystals), illustrated to people who came into contact with the work, what life was like for the special learners of Ningizimu School.

A co-production between Alliance Française, French Institute (IFAS), the French Government, Baroque 2000 and the National Arts Festival in 2006, resulted in the presentation of *L'Europe Galante*, an Opera-Ballet by André Campra (1660-1744). This reflects on the brilliance of French baroque grandeur with its multicultural theme that was particularly intriguing from a South African context.

The Non Nova Company, who will be part of the French Season in South Africa this year to present *Vortex* and *An Afternoon of a Foehn*, were in Grahamstown in 2007. *Ascenseur, fantasmagorie pour élever les gens et les fardeaux* was created and performed by Phia Ménard spoke, not in words, but in the language of the body. He led the audience into a parallel world which flirts



with the sensual to the amusing. In *A Molière in Soweto*, a group of young people prepares to stage *The Forced Marriage*, a play by seventeenth century French author Molière. Using local people from Grahamstown, puppets and a lot of humour, the piece got to grips with some serious stuff about tradition and modernity. The work was created by Eric de Sarria and Neusa Thomasi.

French dance was a strong feature of the 2008 programme at the National Arts Festival. In *Amphibian, the Afternoon*, Bernardo Montet explored the process of transformation and reminded us of our tenuous relationship to verticality, as well as its porosity in this world. Montet questioned our humanity as he explored our limits, looking deep into where that humanity tries to hide itself, to the point of physical fragility. In *Keeping watch in movement*, he created an intriguing piece of work that was not a performance, but a chain of private experiences for the audiences.

Taliipot Theatre from Reunion Island, which returns to the National Arts Festival this year with *!Aià* as part of the French Season in South Africa, is another firm favourite with South African audiences. Their 2009 production, *Mâ Ravan'*, directed and choreographed by Philippe Pelen Baldini, was dedicated to the ancestors – the faceless, nameless ones who were taken

Previous page: *Telegramms from the Nose*, a collaboration between François Sarhan and William Kentridge. © John Hodgkiss

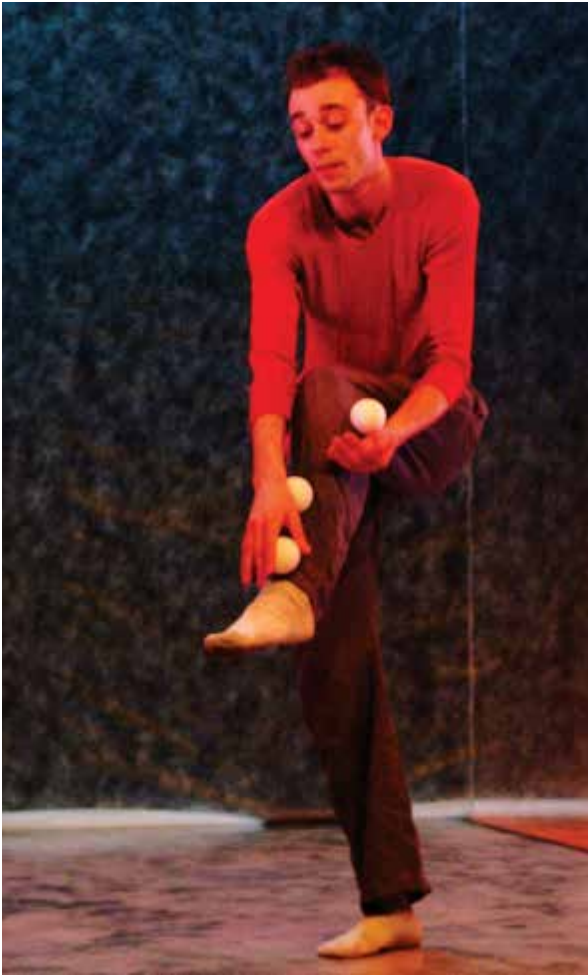
Top left: *Mâ Ravan'*. © Valérie Koch

Bottom left: *Giant Match*

Top right: *Ascenseur, fantasmagorie pour élever les gens et les fardeaux* by Compagnie Non Nova. © Toinetje

Bottom right: *Dédale (Maze)* by Philippe Genty. © Philippe Genty

Far right: *Ismail Mahomed* © Sarah Pickering



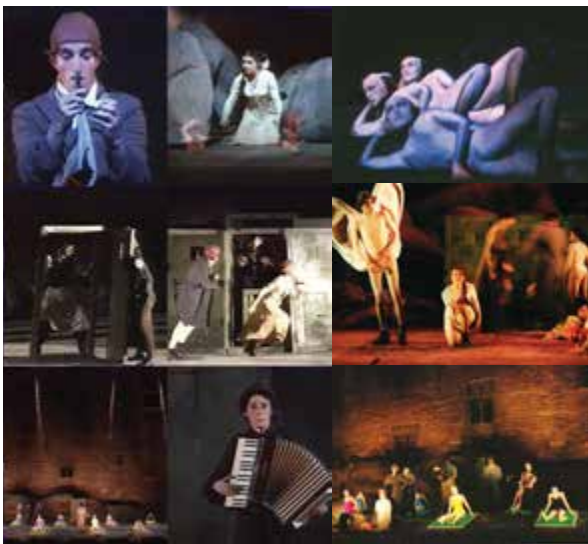
After the visit by an African Puppet Family to the Festival in 2009, street theatre in Grahamstown will never be the same again. A family of friendly giants from Orange Farm (Gauteng) took the art of puppetry to new heights. Measuring up to four metres high, the engineering and handling of these enormous figures was an awesome feat. To achieve this storybook spectacle, artists from Les Grandes Personnes worked with 14 young people who were already actively developing their own arts and crafts careers. They all reaped rich benefits from the skills transfer, sharing of ideas and cultural exchange that took place during the fun and games of creating those gentle giants and embedding the Orange Farm company SA G.U.R.U. as the first group of artists from a South African informal settlement to be featured on the Festival's main programme. The SA G.U.R.U., accompanied by South African talented craftsmen and artists, returned to the Festival in 2010 to perform *The Giant Match*.

Also in 2010, Braka, a French poly-instrumentalist and iconoclast drummer/sound-effects-maker/vocalist – passionate about jazz and the sounds that emerge from objects, toys and electronics – worked with South African bassist Carlo Mombelli to combine their exploratory quartets to create a fascinating double quartet project featuring from France Lucia Recio (vocals), Nicolas Stephan (sax), Daniel Malavergne (tuba) and Braka (trombone, drums), and from South Africa Siya Makuzeni (vocals, trombone), Marcus Wyatt (trumpet), Carlo Mombelli (bass) and Justin Badenhorst (drums).

Exploration and challenging conventional boundaries has always been celebrated in French productions. Last year's *The Lectures of Professor Glaçon* and *Telegrams from the Nose*, which featured French composer François Sarhan, kept audiences inspired and talking for months after the Festival ended.

A walk through the archives of the National Arts Festival is a strong testimony to the fact that the bonds between South African artists and their French counterparts are long and deep. There are numerous contemporary South African artists such as William Kentridge, Robyn Orlin, Vincent Mantsoe, Brett Bailey, Steven Cohen and Boyzie Cekwana, who are comfortable on the stages of both of our nations. The ties between our two countries are as old as Gerald Sekoto, who lived in France during the dark years of our country's history. A street in Paris is named after South African cultural activist, Dulcie September. There are numerous arts institutions and festivals in South Africa that have been funded and supported by French institutions. The passion that flows through the veins of French and South African artists is fuelled by the same fire.

The French Season in South Africa is a remarkable testimony to how together our hearts are, how our minds are challenged, how we are inspired, and how the artists from our two nations continue to keep us all alive.



from their families, wrested from their homelands, sold and bought as cattle in the slave market. It recounts the terrible truth about those slaves, known as the grandsMarrons, who dared to make a bid for freedom; it praises them for their great deeds of daring and courage and, most important of all, it names them, one by one.



## ISMAIL MAHOMED National Arts Festival Director

Ismail Mahomed has worked in the arts industry for most of his professional life, he has been involved in the National Arts Festival as Festival Director since 2008. As a practitioner he is an award-winning arts administrator, having won the Arts & Culture Trust Award for Arts Administrator of the Year, the Mpumalanga Premier's Award, the Witbank Mayor's award, and the US State Department Africa Bureau Award. He is also a prolific writer, critic and commentator on the arts and a playwright.

**Your favourite hobby:** Cooking good food

**Your idea of happiness:** Knowing that there will be a better tomorrow

**If not yourself, who would you be?** Nobody else. Nobody comes anything as close to me

**Where would you like to live?** In a big city. Paris, Berlin, New York, Sydney, Johannesburg or Cape Town. I love cities with a creative energy

**The supernatural talent you'd like to be gifted with:** I am blessed with extra sensory perception (ESP) and that can sometimes be quite scary so more supernatural talents would make me uncomfortable

**Your favourite motto:** *Non je ne regrette rien*. I wake up every morning and I start off my day with Edith Piaf reminding me that life is not about regrets

**What are you reading at the moment?** Mike Stainbank's book *We look at White people and we think Oh My God!*

**What are you listening to at the moment?** I am crazy about Susanna Baca. I wake up to Edith Piaf and I go to sleep with Susanna Baca

**What comes to your mind when I mention France?** Inspiration and creativity. Romance. Good food. LOVE... IN CAPITAL LETTERS

**What inspires you?** Controversy. I love complexities and challenges. They are the root of all inspiration

**Your favourite fashion designer:** I don't have one. I'm not fashion conscious at all

**Plane, train, boat, bicycle or car?** Definitely not a boat! The rest I enjoy in different kinds of ways

**Tea or coffee?** Tea

**TV, radio or cinema?** Radio

**Your preferred scene in a movie?** Character conflicts!

**Marathon or 100m?** 100m... but if I have to run, maybe 50m

**Your favourite hero/heroine in fiction?** None. Fictional heroes don't do it for me. They're too temporary

**Your favourite hero/heroine in real life?** Nelson Mandela.

**Sparkling water or champagne?** Sparkling water

**The word you prefer?** Commitment

**Your preferred olfactory memory:** Fresh cinnamon



### National Arts Festival & Standard Bank Jazz Festival

28 June-8 July 2012 | Grahamstown

The NAF will give audiences a first taste of the French fare on offer. The French contribution will include contemporary theatre, classical, jazz and brass performances, dance, street theatre, and creative puppetry workshops and performances.

Events organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)



## Encounters of a cultural kind

Dance specialist **Adrienne Sichel** looks at the connections and collaborations between France and South Africa, particularly in the field of contemporary dance which, in South Africa, has benefited from a creative boom and an incredible international exposure over the past two decades.

Standing in the sunlight in a dingy Newtown courtyard, in June 1995, it struck me that the French government truly took culture seriously, at an unprecedented level. This was no ordinary diplomatic occasion, because standing opposite me at the opening of the French Institute of South Africa (IFAS), was none other than Catherine Deneuve. It was also obvious that the respect was mutual – the internationally feted film star and French cultural icon was proudly representing her country, and her country cherished her as an artist in return.

A few weeks later, my adventure with French cultural diplomacy began in earnest at the National Arts Festival in Grahamstown. One morning, a man introduced himself as Alphonse Tierou. The Ivorian dancer, teacher, researcher and author of *Dooplé: The Eternal Law of African Dance*, had travelled to the Eastern Cape to find me. He asked who was doing interesting choreography, and invited me to serve on the jury of the *Premières Rencontres de la Création Chorégraphique Africaine* and *Finales du Premier Concours Chorégraphique Contemporain Inter-Africain / First Encounters of Contemporary African Choreography and the Finals of the First Competition of Contemporary African Dance* – to be presented by *Afrique en Créations* (a foundation of the French Ministry of Co-operation) and the Angolan Ministry of Culture. After a brief conversation, the founding artistic director of what has become the African Dance Biennale, said goodbye with the words: “See you in Luanda”. As if that would ever happen! But, not without much drama – it did.

The competing countries from 17 to 20 November were: Burkina Faso, Cameroon, Gabon, Ivory Coast, Madagascar, South Africa and Zimbabwe. Serving on the jury, along with Alphonse Tierou, were Mathilde Monnier (leading French choreographer and director of the Choreographic Centre in Montpellier); legendary Burkina Faso dancer choreographer Irene Tassemedo; Patrick Bensard (editor and director of the *Cinémathèque de la Danse*); Jean Claude Denis (from *Danser* magazine); Bernard Mounier (vice president of *Afrique en Créations*); Angolan writer Jose Mena Abrantes; Ivorian journalist Agnes Kraidy; and myself.

The first prize of a production (150,000 French Francs) and tour of Africa (200,000 French Francs), was controversially awarded to South Africa’s Vincent Mantsoe (*Gula Matari*). The second prize of production money was shared by Zimbabwe’s Tumbuka Dance Company (Neville Campbell’s *And Rwanda*), and Madagascar’s Tsingory (Theo Raharinasy Ranjivason’s *Lovanao*).

The second edition was held in Luanda, in April 1998, under the artistic direction of Germaine Acogny. South Africa was represented by the Jazzart Dance Theatre, dancing Alfred Hinkel’s *Tublak*. It was in 1999 at the third edition (*Sanga 1* held in Antananarivo, Madagascar), that South African dance made a major breakthrough. Pretoria’s State Theatre Dance Company performed Jeannette Ginslov’s saliently political *Written in blood*; Durban’s The Floating Outfit Project danced Boyzie Ntsikelelo Cekwana’s poetic *Rona (Us)*; and Johannesburg’s The City Theatre and Dance Group unleashed Robyn Orlin’s outrageously eclectic

*Daddy, I have seen this piece six times before and I still don’t know why they are hurting each other*. All three works were strong contenders, but it was *Rona* which took top honours, *Tche Tche* from Ivory Coast came second, and Orlin’s *Daddy* was third. In retrospect, Orlin won even more than first prize. After working in isolation in South Africa for 20 years, this award launched her career in France and Europe. This, to such an extent, that she was commissioned for the opening of the Centre National de la Danse (CND), at Pantin, Paris, in 2004, and where she later did a residency. To cap it all, in 2009 (at Dance Umbrella in Johannesburg), this renegade South African activist artist was made a Knight of the French National Order of Merit for her exceptional contribution to the arts.

On a broader scale, the *Rencontres Chorégraphiques* and *Danse l’Afrique Danse!* festivals (after three editions in Madagascar followed by one in Paris in 2006, Tunisia in 2008, and Mali in 2010) have not only showcased vibrant African creativity, but have also created important networks and relationships on the continent. In addition, there have been a number of notable collaborations between artists of the calibre of Johannesburg’s Nelisiwe Xaba and Bamako’s Kettly Noel, as well as Faustin Linyekula’s *Le Cargo Carte Blanche*, which sampled the African dance avant garde at the CND in 2005.

When IFAS began operating in Newtown, South Africa was still bathed in post-1994 election euphoria. The era of arts activism was over (so everyone mistakenly thought), and new institutions like the Ministry of Arts and Culture and the National Arts



Council were being implemented. Cultural policy was in flux. Hopes were high.

When Laurent Deveze (the first IFAS director) arrived, it was evident he didn't see race at all, he only saw artists. One of the dance-makers who impressed him was The Forgotten Angle Theatre Collaborative's PJ Sabbagha. Political correctness wasn't an issue, and still isn't when it involves projects such as *Crossings #1 and 2#*, the *International Artistic Workshop & Cultural Events*, founded by former IFAS Director Laurent Clavel in 2010 and 2011.

The then IFAS logo of 'Zebra skin', with the last three big stripes transformed tricolour-style into blue, white and red, began showing up for national events such as the *Picasso in Africa* exhibition in Johannesburg and Cape Town in 2006, and more recently for William Kentridge and French composer Francois Sarhan's *Telegrams of the Nose*.

Although the core of this remarkable cultural history revolves around contemporary dance in Africa, the on-going legacy of this French South African connection is also rooted in non-obvious examples. When, for instance, IFAS and Afaa brought Régine Chopinot's Ballet Atlantique to South Africa, to stage *The Dance of Time/La Danse du Temps* at the National Arts Festival, in July 2000, a very special new chapter began.

In Johannesburg, Chopinot gave a workshop at the Dance Factory. In attendance were iconoclastic dancer-choreographer



Elu and his partner, visual and performance artist Steven Cohen. This interaction led to a lengthy residency for both artists at Ballet Atlantique's home in La Rochelle, where they co-created *I Wouldn't Be Seen Dead in That! A piece for six dancers* (and wild animal trophies) – featuring both Chopinot and Cohen as performers. This defiantly inventive work premiered at the 2004 FNB Dance Umbrella, in Johannesburg, and was invited to the Pompidou Centre's Festival of Autumn in 2006.

Last December, back at the Pompidou, Cohen and 90-year-old Nomsa Dhlamini revealed their latest collaboration *The Cradle of Humankind*, researched in residence at the NIROX foundation in Gauteng's The Cradle World Heritage Site.

One thing is certain: no matter how official (or contentious) these French cultural initiatives are, they always manage to throw artistic and aesthetic curve balls, which keep redefining perceptions of what the arts in Africa have to offer. Art for the artist's sake, no less.



## ADRIENNE SICHEL

Freelance theatre journalist  
Visiting researcher at the Wits  
School of Arts (Division of  
Dramatic Art University of the  
Witwatersrand)

Currently, she is writing *Body Politics – Fingerprinting South African Contemporary Dance* as part of her research at Wits. The book will be published with assistance from the French Institute of South Africa.

**Where would you like to live?** Right here in Joburg

**Your favourite motto:** Never give up

**What are you reading at the moment?** Ivan Vladislavic's *The Loss Library and Other Unfinished Stories* and *Rolling Stone South Africa*

**What are you listening to at the moment?** *Quattro Fusion* (Samson Diamond, Melanie Scholtz, Godfrey Mgcina, Melvin Peters)

**What comes to your mind when I mention France?** Where I want to be in my next life

**What inspires you?** Creativity

**Your favourite fashion designer:** Sonia Rykiel

**Plane, train, boat, bicycle or car?** Flying on a bicycle

**Your favourite hero/heroine in real life?** The ingenious artist

**Sparkling water or champagne?** Champagne!

**Far left:** Robyn Orlin's *Daddy, I have seen this piece six times before and I still don't know why they are hurting each other*, Dance Umbrella 2012 © John Hogg

**Left:** Nelisiwe Xaba performing in *Sakhozi says "NON" to the Venus*, Biennial Dance Africa Dance! 2010 © Antoine Tempé

**Top right:** Mamela Nyamza performing in *Hatched*, Biennial Dance Africa Dance! 2010 © Antoine Tempé

**Bottom right:** Gregory Maquoma performing in *Beautiful me*, Biennial Dance Africa Dance! 2010 © Antoine Tempé



## Biennale Danse l'Afrique Danse!

28 September-7 October | Central Johannesburg and Soweto

This major Pan-African contemporary dance festival occurs biennially and travels across borders. The line-up for the 9<sup>th</sup> biennial Danse l'Afrique Danse ! (Dance Africa Dance!) will comprise the best in contemporary dance from the African continent.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)



## It don't mean a thing if it ain't got that swing

**extra!** meets **Don Albert**, jazz musician and journalist, at his Johannesburg's flat adorned with music instruments and paintings complemented with an amazing books and CDs Jazz collection, to hop on a jazz wagon.

### When was your passion of jazz born?

I heard my first jazz record at 14 in 1944 and that was the beginning of an everlasting passion. Jazz got me through hard and wonderful times.

### You are the first white musician to go to District 6, tell us about this exciting experience?

In the late 1940s, I decided to go to District 6, a "forbidden place for white people", to play some music; there was nowhere to play in white areas. I called it my "Harlem of Cape Town". Following this first visit, I played regularly and notably with Tem Hawker and his band at the Winter Garden Hall. The atmosphere

in District 6 was friendly and lively. If you were a musician you were part of them. They played a language that they all understood. People played music and danced almost in slow motion, they dressed sharp with snap-brimmed hats, American-style raincoats and peg-bottom trousers. They were cool before anybody used the word 'cool'.

### How would you describe the beginnings of jazz and its evolution in South Africa?

In the 1930s-1940s, America had an incredible impact on black South Africans creating some kind of sub-culture. Films influenced the way black South African dressed, to the names of local gangs such as the New Yorkers and the names of vocal groups such as the Manhattan Brothers. When I used to go to District 6, the music was based on riffs (a brief and distinctive phrase that is repeated) and blues. There was a joining of Mbaqanga (main local South African rhythms) and the American rhythms. Jazz was very big in South Africa in the black communities. The Blue Notes, a wonderful South African jazz band led by Chris McGregor who went on to live in France, went to the UK and took its audience by storm. This is the first real South African jazz band to make itself felt overseas. South Africa never benefited from welcoming American jazz artists and thus exchanging with them till 1954 when the first American

musician visited the country. South African musicians learnt jazz from records. Black bands were suppressed and could only play in their communities so a lot of white people never heard their music because they didn't even know it existed. In 1981 I started fighting to have the law changed that forbade black artists from appearing on white "liquor" licensed premises. Through articles in *The Star*, *Drum* and *Jazz Forum* (Poland) and because of continual brushes with the "liquor squad" my house was watched 24 hours a day. As a result of my activities, I was labelled a "communist" and I was told that I was very close to being arrested. I continued fighting single handed and the law was rescinded in 1985. Until 1994, the scene was underground as there were not many places to play jazz. Musicians had to play commercial dance music at nightclubs and on the side jam sessions. Then the black South African musicians could get a passport and went overseas. They played their own jazz with the African rhythms as they felt they had something original and didn't want to compete with American jazz. It was a very fertile period for South African jazz. The sweet smell of success was short as a lot of South African musicians started playing fusion music, and commercial music. They seemed to have lost the plot. Over the last few years there has been an emphasis on music education at universities and schools also at festivals, such as the Youth Jazz Festival in Grahamstown



where young jazz students are taught by local and international jazz musicians. Jazz is being regenerated with a period of new sounds and fresh ideas mixed with hip hop and electronic instruments.

#### How would you encapsulate the spirit of jazz?

Emotion is the value of jazz. The art of improvising gives the musicians the freedom to do what they want with the music: there are good and bad days and this influences the way musicians play. It allows for an incredible relief of "saying it through an instrument".

#### Is Jazz in South Africa for a specialist public?

Jazz is accessible but at first, is challenging to appreciate if you don't understand the rules of jazz which are based on improvisation. To get to this appreciation, there is a whole exercise of training one's ears to enjoy the melody of improvisation and perfecting the art of listening. Jazz gathers a small fervent audience of aficionados all over the world, it is indeed a minority music and will always be. A lot of people talk about jazz but the meaning is a bit lost these days, jazz performances have become places to be seen and show off.

#### Tell us about your experience of French jazz

I love jazz so much. I went to all the jazz festivals by putting together tour parties and getting discounts. Out of all the festivals I attended, the best one was the Grande Parade du Jazz in Nice. I first came to Nice in the 1980s and then annually for 10 years on. My first impressions when I got there was that there were brilliant and fine musicians: amongst them Denis Laloupe, Claude Tissendier and other big bands. The standard was very high probably because French musicians heard so many jazz artists after the war. Indeed a lot of American jazz musicians stayed in Europe after the war so French musicians exchanged and learnt from the talented American musicians such as Sydney Bechet and Kenny Clarke and by playing and interacting with them and getting tips, ... Not only the musicians embraced the music but the public also: the Grande Parade de Jazz in Nice drew an international audience! In France, there is a culture of appreciating the arts, French people were brought up with arts. Jazz in Nice was new and fresh.

#### Where would you recommend listening to good jazz in Joburg?

The Radium Beer Hall proposes a selection of jazz with the Big Band style the first Sunday of every month and the Dixieland band the last Saturday of the month. Wish in Melville every Wednesday night and the Ascot Hotel in Norwood on Thursday nights.

Top left: Don Albert at The Den © District 6 Museum

Left: Cliffie Moses © District 6 Museum

Top: Johnny Du Toit, 1956 © District 6 Museum

Top right: Don Albert and jazz vocalist Dee Dee Bridgewater



## DON ALBERT Saxophonist and jazz journalist

He spent 12 years with *The Star* newspaper, on the *Tonight!* section, writing about jazz. Currently he writes jazz CD and book reviews for *Financial Mail* and has a Thursday column on [www.artslink.com](http://www.artslink.com). He is the South African correspondent for *Downbeat* (USA) and *Jazz Journal International* (UK). He hosted and presented jazz programmes on the radio and on television. He has many awards for his contribution to jazz. Albert attended festivals worldwide invited as a member of the media or as a judge.

**Your favourite hobby:** Jazz, rugby and cricket

**Your idea of happiness:** Summer and the beach

**If not yourself, who would you be?** I don't know. I have never wanted to be anyone but myself.

**Where would you like to live?** South of France

**The supernatural talent you'd like to be gifted with:** To be able to play like Charlie Parker

**Your favourite motto:** It don't mean a thing if it ain't got that swing

**What are you reading at the moment?** *Down Beat* and *Jazz Journal* magazines

**What are you listening to at the moment?** A CD by award winning baritone saxophonist Gary Smulyan called *Smul's Paradise*.

**What comes to your mind when I mention France?** Good times, wonderful food and swimming in the sea.

**What inspires you?** Hearing young talent

**Your favourite fashion designer:** I don't have one, and if I did I wouldn't be able to afford his/hers clothes anyway.

**Plane, train, boat, bicycle or car?** Boat

**Tea or Coffee?** Whisky

**TV, radio or cinema?** TV

**City, sea, mountain or countryside?** Sea

**Your preferred scene in a movie?** A scene from *A Funny Thing Happened on the Way to the Forum* when Phil Silvers is lying in a hammock in a brothel and he calls for wine. They bring him a bottle and he asks "Was 1 a good year?"

**Marathon or 100m?** 100m

**Your favourite hero/heroine in fiction?** James Bond

**Your favourite hero/heroine in real life?** Nelson Mandela.

**Sparkling water or champagne?** Champagne, champagne and champagne.



### Standard Bank Joy of Jazz Festival

23-25 August 2012 | Newtown, Johannesburg

French performers in the festival line-up include jazz trumpeter Erik Truffaz, the Cécile Verny Quartet which takes its name from its Ivorian-born vocalist and more surprises.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)

# Meteoric rise in the South African opera world

**Kelebogile Boikanyo**, 2012 Standard Bank Young Artists Award Winner in Music, reflects on her career path, her passion for music and also ... French opera.

**Tell us about your artistic journey from School Choir to Standard Bank Young Artist Award Winner?**

My earliest exposure to opera was during my school years where I performed with the school choir and took part in competitions. I was admitted to the Opera Africa Young Artists' Opera Studio when I was 19 and was fortunate to work under experts in the opera field such as my coach Hein de Villiers and under international stage directors and conductors. Under the guidance of Opera Africa, I been able to enter and build a professional career

that gives me much joy and satisfaction. It has become a home to which I can always return to in future. The exposure I got through Opera Africa to sing in professional opera productions locally and internationally is a major factor that brought me to the attention of the Standard Bank Young Artist Award panel.

**You have performed extensively overseas and now you will be invited to perform all over South Africa as part of the Standard Bank Young Artist Award, including at the National Arts Festival, how do you feel about it?**

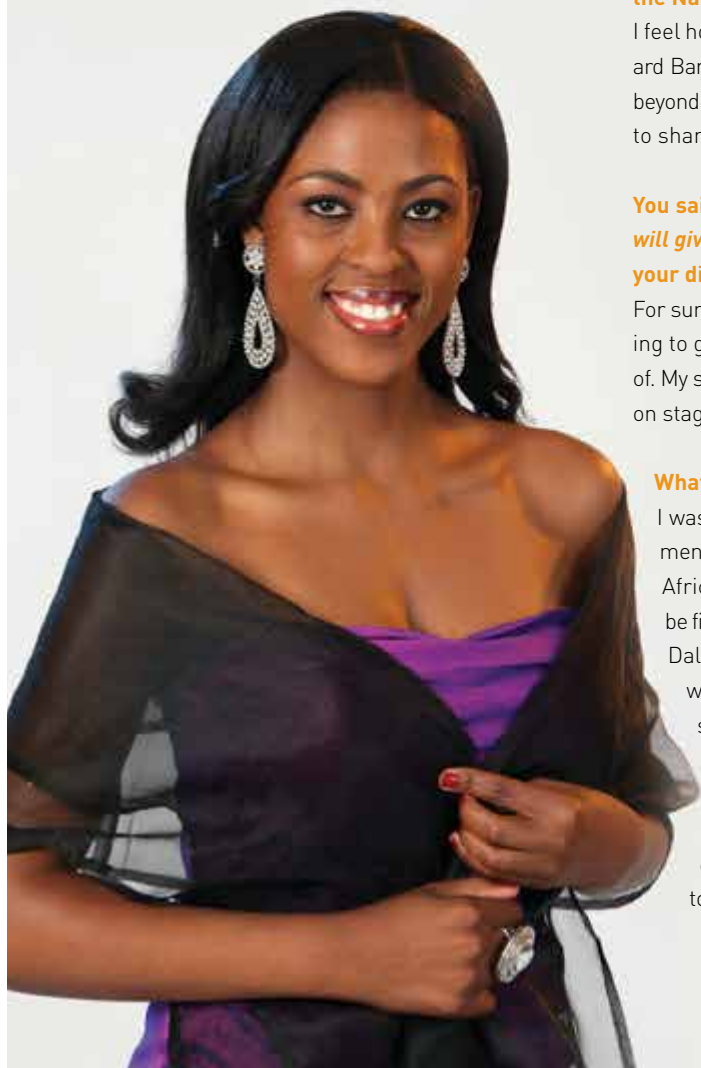
I feel honoured and very privileged to be the 2012 Standard Bank Young Artist. The award serves as an inspiration beyond words and I'm committed to and I look forward to share an enjoyable programme with audiences.

**You said "If you give the best of what you do, your work will give other people joy." Could this be your motto or your direction in life?**

For sure, I believe it is important that you keep on improving to give opera audiences the very best one is capable of. My satisfaction depends on whether I can create magic on stage with others and share my joy with my audience.

**What does France mean to you as an opera singer?**

I was very young when the Paris Opera Comique was mentioned to me, but unfortunately the invitation Opera Africa received to perform *Princess Magogo* could not be financed. I got an invitation from the director Laurence Dale to perform in a festival in France but it clashed with our own season at the SA State Theatre. I feel sure that the opportunity will arise at the right time to perform in France. At this stage of my life I have sung in operas by Bizet and Gounod who wrote the most loved operas in the world – *Micaela* and *Musetta* will definitely stay in my repertoire for a long time.



## KELEBOGILE BOIKANYO Soprano

This young Pretoria-born soprano made her professional singing debut with the international South African superstar, tenor Johan Botha, during Opera Africa's *Opera Extravaganza* in 2007 while still a vocal arts student at the Tswane University of Technology. In 2008 she dazzled as the High Priestess in Verdi's *Aida*, and made her international debut as Queen Silomo in Opera Africa's production of the Zulu opera *Princess Magogo* at Oslo's Den Norske Opera, and as Echo in Richard Strauss's *Ariadne auf Naxos* at the Royal Opera de Wallonie in Liège, Belgium. Since 2010 she excelled in Opera Africa productions and is the proud recipient of the 2012 Standard Bank Young Artist Award in Music. Boikanyo is currently full-time employed by Opera Africa as an Associate Artist, sponsored by the Maponya Group. She will be featured in the second half of 2012 in the KZNPO production of Mozart's *Requiem* in June 2012 and as prize winner in two recitals and an orchestral Gala Concert at the 2012 Standard Bank National Arts Festival, Grahamstown.

**Your favourite hobby:** Shopping for shoes and handbags – I am fascinated by fashion

**Your idea of happiness:** Being comfortable with myself and what I have in life

**If not yourself, who would you be?** I wouldn't like to be anyone else but Kelebogile

**The supernatural talent you'd like to be gifted with:** To be a fly on the wall when Renee Fleming is in rehearsal.

**Your favourite motto:** Let your achievements humble you

**What are you reading at the moment?** Lots of magazines including *Classic Feel*

**What are you listening to at the moment?** Mozart *Requiem* that I will be performing with the KZNPO in June

**What comes to your mind when I mention France?** Immediately Dior

**What inspires you?** Other hardworking artists

**Your favourite fashion designer:** Louis Vuitton (handbags!!)

**Plane, train, boat, bicycle or car?** Plane

**Tea or coffee?** SA rooibos tea

**TV, radio or cinema?** I watch a number of TV series!

**City, sea, mountain or countryside?** I am a city girl

**Marathon or 100m?** I'll only enter for a slow-walking competition!

**Your favourite hero/heroine in real life?** Nelson Mandela takes the first place

**Sparkling water or champagne?** Sparkling water and more sparkling water...



### The Glory of French Music by the Rand Symphony Orchestra

November | Johannesburg & Soweto

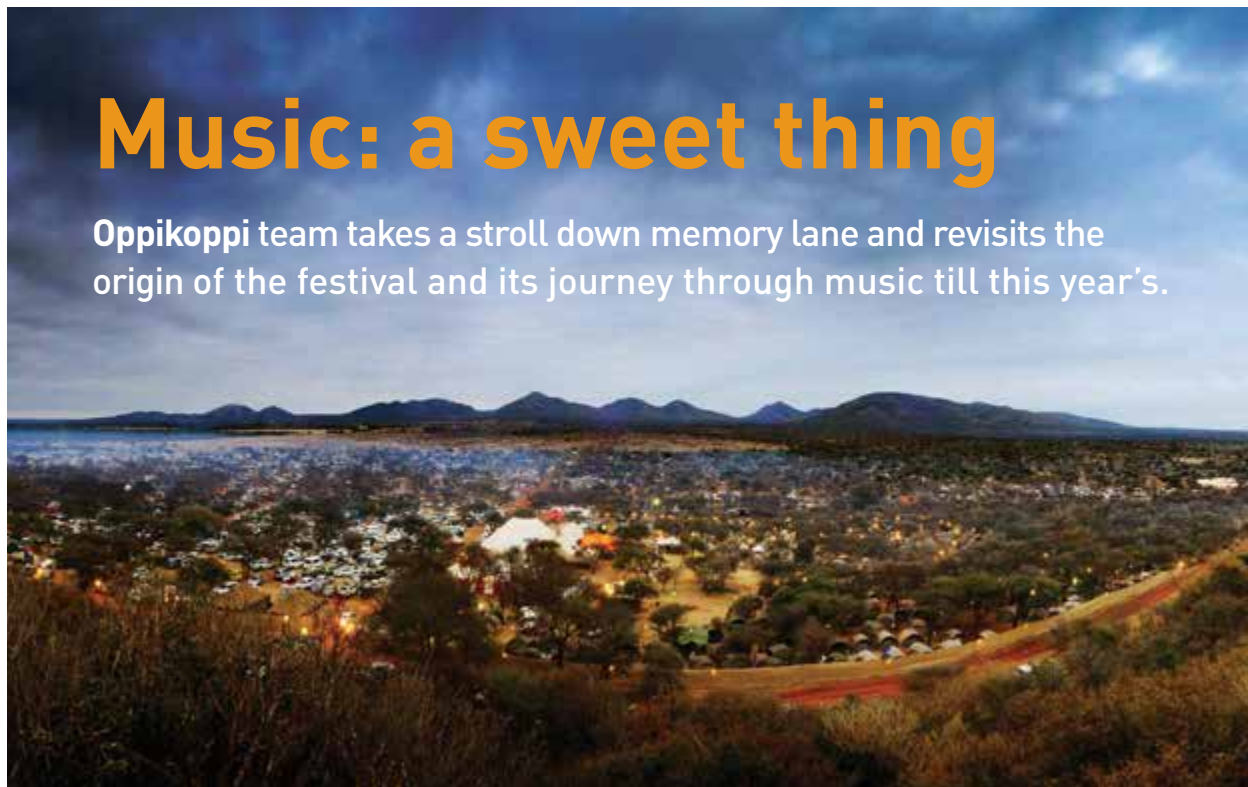
Malcolm Nay (piano), Kelebogile Boikanyo (soprano) and Thembisile Twala (mezzo soprano) perform as guests soloists in this programme dedicated to France.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)

# Music: a sweet thing

Oppikoppi team takes a stroll down memory lane and revisits the origin of the festival and its journey through music till this year's.



The annual trek to Northam has become a near religious experience for most of the tune zealots which migrate hundreds of kilometres to the three day music celebration. Upon arrival at the farm, both old hands and newbies (affectionately called Koppi Virgins by regular festival-goers) almost instantly experience a feeling of home-coming as congeniality and all round familiarity is the order of the day. Voted as one of the top 10 festivals in the world by the British media, now in its 18<sup>th</sup> year, the Oppikoppi Festival takes place over the first long-weekend in August and remains a wildly popular sold-out festival, attracting over 20 000 music lovers over five camping days (more or less) of pure dusty hedonism.

In 1994 on a guest farm called Nooitgedaght, Tess and Boors Bornmann (the owners of this now notorious Northam farm) invited Valiant Swart and Koos Kombuis to perform at their bar. The name of the bar... Oppikoppi. After taking this furtive first step they decided they wanted a festival. Plans were set into motion, months of poster and flyer marketing were done and finally the first Oppikoppi festival took place for roughly

2000 music enthusiasts with 27 local talents performing. The festival has since grown substantially from this humble start, often bursting at the seams. Ever evolving, past festivals have seen additional legs (other than the Easter and August fests) with the Fountains Valley playing host in September 2002 and the Pretoria Show Grounds in November 2003, ultimately returning home to Northam being firmly entrenched with the addition of many new permanent stages, initiating a world-first by introducing cashless purchases, as well as the point five star Kreef Hotel and a newly instituted campervan village for those not inclined to deal with the schlep of dust encrusted camping and more often than not – the infamous cold showers.

Oppikoppi is regarded by some as the primary influence in jump-starting the South African rock music movement in the late 90s – following on the cultural awakening and awareness of the South African music scene initiated by the Voëlvy movement – and has evolved to encompass so much more including films, stand-up comedy and art & photography exhibitions. The festival hosts a wide array of musical acts, with both local and international artists being booked from genres such as rock, hip-hop, hard-core, punk, ska, folk, blues, drum 'n bass, big beats, funk, kwaito, jazz, traditional, world music and other genres.

Early on in its history, Oppikoppi started a cultural exchange programme with European festival Pukkelpop, providing an opportunity for the likes of Boo!, Brasse vannie Kaap, Fokopolisiekar, Freshlyground, The Narrow and Tidal Waves perform on international stages and European bands like Balthazar, C-Mon & Kypski, Lucky Fonz III, 't Hof van Commerce to tour South Africa.

Keeping with tradition, the theme for the 2012 Oppikoppi edition is *Sweet Thing* (originating from a Van Morrison Song, covered with aplomb by The Waterboys) illustrated by a painting by Gavin Rain. The annual festival theme is ready to be unleashed on the masses, may the atmosphere of the festival spread.



Top: Panorama views of Oppikoppi. © Mike Schmucker  
 Right: Misha Loots. © Jono Wood  
 Above: *Sweet Thing* by Gavin Rain. © worldart.co.za



## MISHA LOOTS Ambassador of Good Will, Hilltop Live/Oppikoppi (and lover of bicycles)

**Your idea of happiness:** A warm gun? Or is that a song I am getting confused with?

**Your favourite motto:** F\*ck'em if they can't take a joke

**What are you reading at the moment?** Jumping between a murder novel, a marketing book, a biography and as many interesting articles as I have time for.

**What comes to your mind when I mention France?** Berets, bread, and that small bike race in summer.

**Plane, train, boat, bicycle or car?** Bicycle and then train, and then bicycle again.

**Tea or coffee?** Coffee, and then some more coffee. Please.

**TV, radio or cinema?** Depends on what's playing

**Marathon or 100m?** Can I bring my bicycle?

**Sparkling water or champagne?** Still water

**The word you prefer?** Deipnosophist



### Oppikoppi

9 – 11 August | Northam, Limpopo

The annual music festival welcomes French musical acts... line up to be revealed at a later stage.

An event organised as part of the

France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)



## Be kind rewind: A successful D.I.Y. ethic

**Darryl Els**, Programme Director at The Bioscope, explains how a playful experimentation leads the number one independent cinema in Johannesburg to enter new grounds.

It all began two years ago with a series of once-a-month screenings at Arts on Main which quickly, due to demand, became four screenings a month and then suddenly, The Bioscope cinema was found as a permanent home on the ground floor of Main Street Life in the Maboneng Precinct. The cinema opened its doors on 8 June 2010 with a rapturous screening of Adi Loveland's film *Unhinged: Surviving Jo'burg*. Almost two years on we like to think that we've proved the opposite of what many thought to be impossible – that an alternative cinema space could really be sustainable in Johannesburg and that there really is a ready-audience for local and international features and documentaries that would otherwise likely never be seen.

The main intent has always been about the creation of a film culture premised on accessibility and innovation rather than the need to perpetuate any single notion of what cinema should be. Imaginative projects and partners have played an enormous role in contributing to the accessibility of film in all its forms. In particular, it is through various collaborations that The Bioscope has been fortunate to be a part of, that accessibility is enhanced both directly and indirectly. Take for instance *Film + School*, a cinema education initiative run with the Goethe Institute which introduces themed film programmes to inner city schools or; the *Best of Encounters* screenings which bring back classic documentaries from previous *Encounters* film festivals or; the *Café Cinema Club*, a partnership with IFAS and the Alliance Française that pairs new French cinema

and cuisine. The theatre is constantly being used as a space where different kinds of films meet different kinds of publics, often to fascinating results.

Linked to this is that a film programme premised on difference will invariably attract a broad cross-section of people. We've always liked the fact that often in the same week you'll get an 80s Hollywood classic playing alongside a European film award winner or maybe a Congolese film screens with a French comedy or local documentary. We think all kinds of films are important and can have a different kind of impact and value and this eclecticism allows for a different kind of cinema-going experience. This approach also allows for playful experimentation such as the time we worked with local musician

The Bioscope morning screening. © The Bioscope



There was a time when we used to have to manually switch between different films through a (for lack of a better term) self-made 'flipping device'. We did this so we could play trailers of other films before the main feature – something our basic system did not allow for – so we wired up a box and connected two players to it. The 'flipping device' required a keen sense of timing in that we had to manually press buttons to switch between different visual content. There was something in doing this that lent a kind of physicality to the projection of films, while at the same time creating a weird hybrid between analogue and digital. It was around this time that someone remarked that if The Bioscope was a filmmaker it quite possibly would be Michel Gondry, the French director of films such as, *Eternal Sunshine of the Spotless Mind*, *Be Kind Rewind*, *Human Nature* and *The Science of Sleep*. The tactile, playful nature of his filmmaking, which eschews CGI-effects for in-camera trickery, had an echo in both the lo-fi spirit and the way in which The Bioscope was run and operated. No high-end digital projection system, just two guys, two film players and a home-made flip box. If we extend the analogy, there is also an element of nostalgia around special-effects in those films (you could say Gondry is the contemporary channel of Georges Méliès) – and in a similar way a small single-screen, 'neighbourhood' cinema like The Bioscope (as evidenced by the name) has a similar vein of reminiscence running through it too.

Recently, during the Cannes Film Festival last year, we had the chance to share this analogy with Gondry in person. He gave us a shy, knowing smile of acknowledgment and seemed pleased with the comparison. Michel Gondry is also the creator of The Home Movie Factory, a concept which can be seen as a continuation of his 2008 film, *Be Kind Rewind* which launched a new cinematographic technique called 'sweeding', or ingenious low-fi remakes of classic films. Ever-inventive, Gondry sought to take the concept further and The Home Movie Factory was born. The HMF is an exhibition which allows anyone to experience the creative thrill of making their own film in two hours. This is done by following a simple protocol and using a selection of small sets that simulate both interiors and exteriors and offer the possibility to shoot a wide range of stories. When the exhibition was first launched in New York in 2008 to coincide with the release of the film, Gondry stated, "I don't intend nor have the pretention to teach how to make films. Quite the contrary. I intend to prove that people can enjoy their time without being part of the commercial system and serving it. Ultimately, I am hoping to create a network of creativity and communication that is guaranteed to be free and independent from any commercial institution." Again we feel there is a similarity in spirit between The Bioscope Independent Cinema and the Home Movie Factory as both projects are premised on the idea of a creative, independent film culture. Hopefully, one day in the future there could be collaboration between the two.

and artist, João Orecchia, to reversion all three King Kong films into a cinema installation and in the process, a variable history of special effects in motion pictures was created.

The Bioscope has always had a kind of D.I.Y. ethic going on, most definitely because it was built on the tightest of budgets.



## DARRYL ELS

Professor of Media Studies  
Director of the Centre for  
Film and Media Studies at the  
University of Cape Town

Graduated in WITS (Witwatersrand University, Johannesburg, South Africa), Darryl ELS is an active personality in the indie film sector of Johannesburg. In 2010, he opens the first arthouse cinema in the city (The Bioscope) and is elected to the DFA (Docu Filmmaker Association Board).

**Your favourite hobby:** Cooking

**Your idea of happiness:** A film festival

**If not yourself, who would you be?** A bear

**Where would you like to live?** Berlin

**The supernatural talent you'd like to be gifted with:**  
Patience

**Your favourite motto:** Learn to enjoy losing...

**What are you reading at the moment?** *Lenin's Tomb: The Last Days of the Soviet Empire* by David Remnick

**What are you listening to at the moment?** Toro Y Moi

**What comes to your mind when I mention France?** La Croisette

**What inspires you?** People that have run independent cinemas in South Africa for a long time

**Your favourite fashion designer:** Black Coffee

**Plane, train, boat, bicycle or car?** Feet

**Tea or coffee?** Coffee

**TV, radio or cinema?** Cinema

**City, sea, mountain or countryside?** Mountain

**Your preferred scene in a movie?** The dancing scene in *Clerks*

**Marathon or 100m?** Marathon

**Your favourite hero/heroine in fiction?** Pete Bonduant – *American Tabloid*

**Your favourite hero/heroine in real life?** Caballo Blanco

**Sparkling water or champagne?** Sparkling Water

**The word you prefer?** Discombobulated

**Your preferred olfactory memory:** Baked bread



### The Home Movie Factory

31 August – 25 October | Johannesburg

After his 2008 film, *Be Kind Rewind*, Michel Gondry launched a new cinematographic technique called 'sweeding', or ingenious low-fi remakes of classic films, *The Home Movie Factory* was born. This exhibition allows anyone to experience the creative thrill of making their own film in two hours.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)

# Cinema and the quest for memory

**Ramadan Suleman** will be involved in the second edition of the French Film Festival in South Africa. *extra!* asks the South African director to discuss what inspires him, tell us about his experiences and French cinema.

**You studied cinema in France. Could you please tell us a bit more about how this experience influenced the great South African director that you are today?**

Let me correct you by saying that I am not a great South African film director, neither do I purport to be one. I regard the greatest as being Truffaut, Goddard, Claude Berry, Pasolini, Bertolucci, Pontecorvo, Fellini, De Sica and of course Orson Wells, to name a few. Let me talk about my privilege of having studied and encountered cinema in Paris. My introduction to cinema was 'cinema direct' through evening classes at Wits with Professor John van Zyl, and later with Atelier Varan in Paris (a training organisation founded in 1981 in Mozambique, which meant to record the revolution). In 1984, I was given a scholarship which enabled me to attend several workshops over a period of one year. During that period, I was exposed to documentary film-making, with an emphasis on social issues. Of importance to me was the discovery of not only French cinema, but also world cinema and the 3<sup>rd</sup> film industry in the world in terms of admissions. My introduction to African cinema was in Paris, where I met with leading African film-makers – the likes of Sembene Ousmane, Med Hondo and Souleymane Cisse.

**What connections have you kept with French cinema, be it in your work or on a more personal level?**

*Fools*, my first feature film was French-produced, and *Zulu Love Letter* was a French-South African co-production. I would like to emphasise that France is the only country where my feature films have had a cinema release. All in all, my films are produced with the support of France.

**Do you think that your particular cinematic approach is the result of your French and South African culture? And in which respect?**

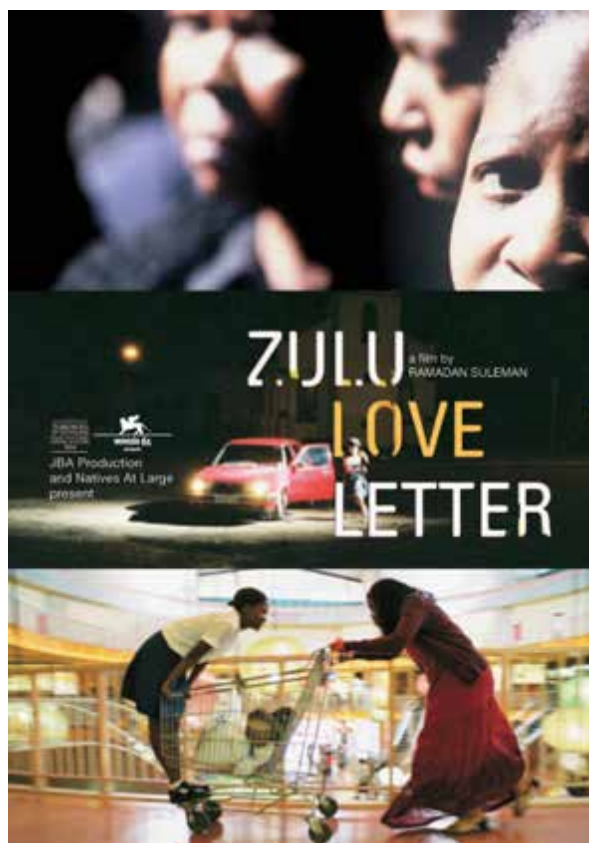
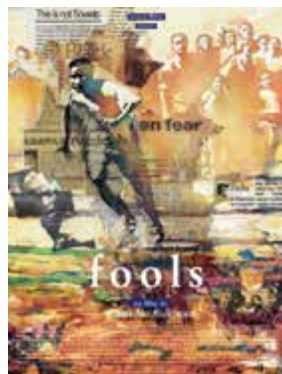
There are two types of French cinema: the 'auteur cinema' which has a universal resonance, and the navel-gazing domestic cinema. The 'auteur cinema', which is a fundamental principle of French cinema, is what appeals to me most. It is a cinema that emphasises individual identity in a national context. The navel-gazing or 'nombriliste' (inward-looking) cinema is successful and unique to France. This is due to its population being supportive and proud of their cultural identity. The 'auteur cinema' is what makes French cinema recognisable worldwide: films like *Amélie* and *La Vie en Rose* come with French authenticity. I am constantly in search of South African uniqueness in my cinema, influenced by my South African identity. It is the quest for memory. Indeed, memory is a crucial element in my movies. I feel strongly about tackling issues around apartheid, it is my determination and duty to talk further about it so that our children and

children's children know their identity and historical background. Too often, the countries of the African continent have forgotten their past histories, too quickly, and too easily.

**What is peculiar to contemporary French cinema compared to other countries? What do you foresee for the future of French cinema?**

People are always looking for something new and something

refreshing. Indigenous French cinema, especially films like *Amélie*, *Les Triplettes of Belleville* and many, many more, are a testimony to the success of French cinema internationally. It is not by chance that for the past five years France is the only country in Europe to be almost self-sufficient – recovering 90% of its market from domestic revenue alone. 2012 can be considered a historic year for French cinema at the Oscars. That is an achievement!



## RAMADAN SULEMAN Film Director

Ramadan Suleman studied at the School for Research in African Theatre. He was one of the founding member of the Dhlomo Theatre, a first black theatre in South Africa. He entered cinema as a casting director, and began directing short films in 1984. After studying in Paris, then at the London International Film School, he worked as assistant director with two of Africa's legendary filmmakers – Med Hondo on *Lumière Noire*, and Souleymane Cisse on *Yeelen*. His short film *The Devils Children* (89) won a certificate of merit at the Chicago film festival.

**Top and left: Promotional posters for *Fools*, *La Vie en Rose*, *Les Triplettes of Belleville*, *Amélie*, and *Zulu Love Letter***  
**Right: Ramadan Suleman and cast members of *Zulu Love Letter*.**  
© JBA Production



### French Film Festival in South Africa

1-26 August | Johannesburg, Pretoria, Port Elizabeth, Durban and Cape Town

The second French Film Festival in South Africa presents a compact programme of eleven of the finest contemporary French films with a retrospective of the films of Claire Denis, whose work is strongly linked with Africa, and a film by South African director, Ramadan Suleman.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)



Top: Cantino Planisphere, 1502

## An outlook on the first globalisation on the South

**Adrien Delmas** interrogates the place of South Africa in what is known as the First Globalisation in the South.

Among the many challenges with which South African history is confronted, one has become increasingly pressing: the decompartmentalisation of national history, not only inside but also outside its borders. While from the beginning of the democratic transition (and even before it), it has been clear that it was urgent to propose a history taking into account those who had been forgotten from 20<sup>th</sup> century official history, another need saw the light more recently, a need which emphasises South Africa's position in what is now called 'the first globalisation', or the world opening-up which began in the 16<sup>th</sup> century. Perhaps South African history is less peculiar than we thought, and its integration into processes of greater scope and longer duration has become necessary: circulations of goods, people and ideas between Europe, Africa and Asia, economic networks and integration, continental migrations, Atlantic history, the Indian Ocean slave trade, knowledge networks etc. In many respects, South African history appears, since early modern time, as the local crystallisation of global phenomena.

But for historians, integration should not mean rough simplifications. To apprehend such processes on a large scale, the new global history, at the crossing point between world and cultural histories, offers new perspectives and valuable decentrings. Against a 'world history' which is too often unilateral, teleological, not to say Eurocentric, this approach is always concerned with symmetry in the way sources and experiences are treated. It pays attention to encounters, connections, synergies as well as discontinuities, impositions and parallel routes used or abandoned

by such large-scale processes. Far from repeating the major divisions between Europe and the rest of the world, between history and myth, science and superstition, written and oral traditions, such a history endeavours to deconstruct the logics of power which presided over their elaboration. Because these processes of distinction have also contributed to South African society since the 17<sup>th</sup> century, the history of South Africa offers the possibility of understanding the social and cultural forms of their implementation, of decentring them.

The talks that will take place at Wits and UCT, during the first week of September, are shaped as historiographical dialogues between new global history and new South African history. Along the way, these dialogues will try to supply some of the historical keys to understanding current North-South relations.



### New Global History

September TBC | Cape Town and Johannesburg

This scientific event gathers notably French and South African historians to share on and discuss their approaches and investigations on different cultural areas around the New Global History. The round-tables will be complemented by a presentation of books by Romain Bertrand and Adrien Delmas & Nigel Penn.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)



### ADRIEN DELMAS

Adrien Delmas, Ph.D. (2010) in History, École des Hautes Études en Sciences Sociales (EHESS), Paris, is currently researcher at the European University Institute, Florence. He has published on travel writing in the early modern world, including *Written Culture in a Colonial Context. Africa and the Americas* (UCT Press/Brill, 2011) and *Les voyages de l'écrit. Culture écrite et expansion européenne à l'époque moderne* (Honoré Champion, 2012).

**Your idea of happiness:** Peace

**The supernatural talent you'd like to be gifted with:** Flying

**What are you reading at the moment?** Moby Dick

**What are you listening to at the moment?** Schubert

**Plane, train, boat, bicycle or car?** Cycle

**Tea or coffee?** Coffee

**TV, radio or cinema?** Cinema

**City, sea, mountain or countryside?** Sea

**Your preferred scene in a movie?** The audition scene in *Mutholland drive*

**Marathon or 100m?** Marathon

# François Le Vaillant, hero of South African culture and science

**Ian Glenn** has returned from a trip to Paris where he looked again at the exclusive King's Map which will be traveling to South Africa, but did not find *Le Vaillant's Carnets de Voyage*.

Towering or hovering above everything else on our new coat of arms, is a bird that may look vaguely Mexican and phoenix-like. It is a Secretary Bird that was first described by a hidden founding figure of South African culture and science: Surinam-born French traveller, ornithologist, hunter, social observer, anthropologist and investigative reporter, François Le Vaillant.

His beautiful illustration and graphic description of the Secretary Bird killing snakes, reportedly turned a generation of young European readers into ornithologists. Edwin Stresemann, the German historian of ornithology, gave Le Vaillant pride of place as the first major modern ornithologist, because Le Vaillant was an amazing observer and bird scientist. He was the first to note the phenomenon of reverse sexual dimorphism in raptors, and had a huge impact on museum displays, bird preservation, illustrations and books. His collection of birds and mammals was one of the foundations of the new collections at the Nature History Museum in Paris. So, when the choice of the Secretary Bird for the South African coat of arms was made, whether

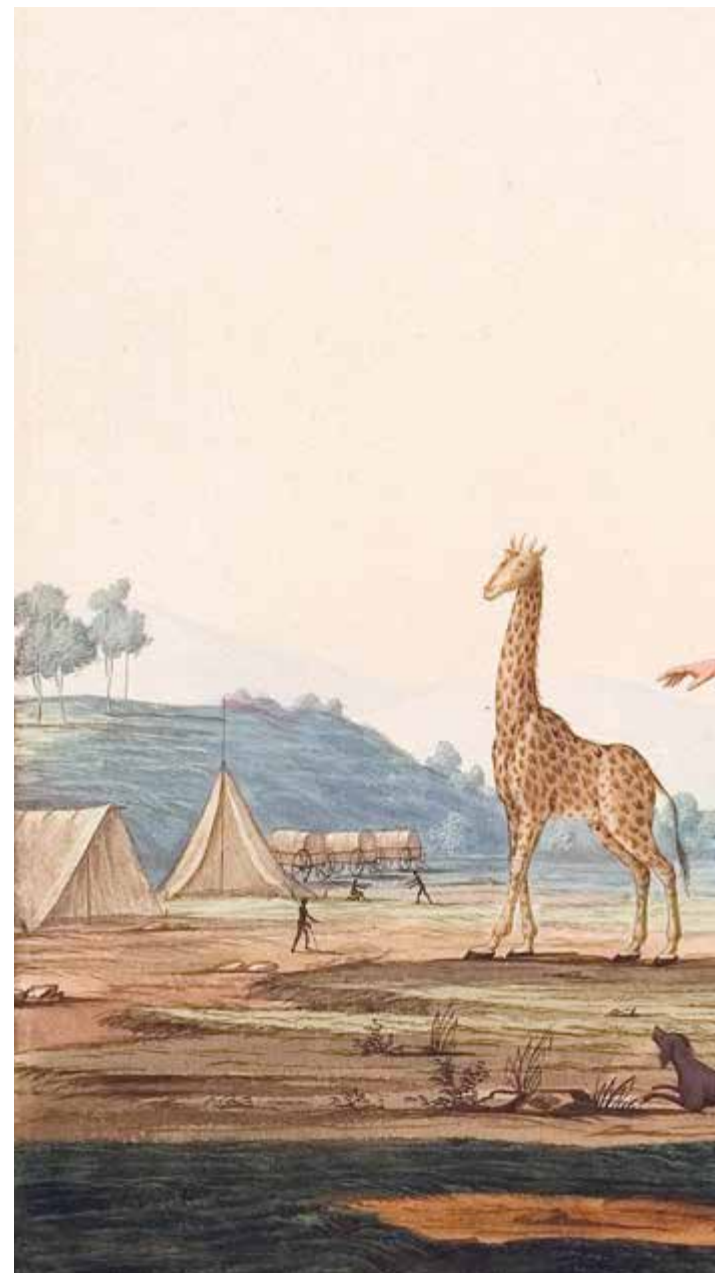
those making it knew it or not, they were working under the influence of Le Vaillant.

Bird-watching is big in South Africa – the best selling books in South Africa are never novels, but always bird books. Some calculate that birding is a R2 billion rand a year industry in South Africa, and one of the two or three biggest tourist attractions. But being the founder of African ornithology was not Le Vaillant's only or even major claim to fame in his day.

Le Vaillant was the first traveller to South Africa who saw nature and human nature not as the Dutch or the British, but as the French influenced by Rousseau. Before him, nature was a problem of farming and trade and killing pests; after him, nature is a space of liberty, revelation and adventure. Before him, the hunting expedition and safari were unthinkable; after him, they were inevitable. After Le Vaillant, many or most of us became romantics about nature, and it may be that he influenced other romantics too. (He was Baudelaire's great-uncle and Baudelaire read him avidly when he was young, while Dickens called Le Vaillant his favourite travel writer.)

Le Vaillant was a major figure in his own time, with his travel writing translated into all the major European languages, and being widely re-published. King Louis XVI of France, an avid hunter and follower of exploration, was so taken with the travels, that a magnificent map of the travels, undoubtedly the most interesting and valuable map of South Africa ever, was constructed under Le Vaillant's direction. After the king's execution, the map found its way to a marine museum in Paris, until Paris was at risk from German artillery during World War II, then went to Brest. It stayed there until it returned to Paris in 1942 when Brest, being used as a German U-Boat base, was being bombed by the Allies. It has remained in the vaults of the Bibliothèque Nationale ever since. It seems sadly symbolic that South Africans have never seen this cartographic masterpiece.

Le Vaillant also accepted the challenge of the enlightenment to escape ethnocentric prejudice, to find, as Rousseau puts it, a philosophy that travels. His account is thoroughly sceptical of ethnocentric self-satisfaction, and though he may not have been the first 18<sup>th</sup> Century traveller to wonder who the real 'savages' were, his was the most hard-hitting account of colonial brutality and its effect on indigenous peoples. Le Vaillant did anthropology on the ground in his account of the Gonaquas, but also joined the Idéologues when he returned to France and was present at the official French founding of the discipline. Le Vaillant's accounts of hunting may repel modern sensibilities, but we need to recognise that the great South African stories that reached Europe in the 19<sup>th</sup> Century were those of the hunters



such as Gordon Cumming and Selous. And the urge of Le Vaillant seems closer to those driving photographic safaris than trophy hunters.

My own interest in Le Vaillant started with his influence on accounts of inter-racial sexuality, and particularly the Narina episode where the young French traveller is smitten with the charms of a Gonaqua maiden. The picture of Narina follows the portrayals of Tahitian maidens in Bougainville (as Karel Schoeman has pointed out) in praising the charm of natural women, and no doubt did much to fuel notions of the erotic colonial other. But in Le Vaillant, the portrayal was in fact done with an 18<sup>th</sup> Century amusement and sophistication, quite foreign to the tragic lamentations of doomed, forbidden love that were to follow in the 20<sup>th</sup> Century.

Le Vaillant only spent four years or so in South Africa. Everything that he based his writings on was recorded in several *Carnets de Voyage* or travel notebooks. These are recorded as part of his estate (he died in 1824), but have disappeared. I have spent many agreeable days in provincial archives in France, in the National Archives in Paris, the Château de Vincennes, the vaults of the National History Museum, or in Leiden, London





or Cape Town – hunting for them. I have found the King's Map, what happened to his collection of national history, what Chamfort said about him, who really wrote his books, why he left the French cavalry after his probation period (not tall enough...), what he really did during the French Revolution, why his tombstone has so many wrong details, and quite a lot more, but no Carnets. I am still trying to work out why Baudelaire made a vow to Levaillant (spelled thus), whether the Bloubok in the Museum of National History in Paris was the one he brought back, and lots more. But I realise, looking back, that following him has changed me, and made me realise that literature is not enough. I have come to agree with T. S. Eliot who remarked somewhere that one would surely exchange all Shakespeare criticism for his laundry-list. Well, maybe not a laundry-list, but all of post-colonial theory for the *Carnets de Voyage? Dans un instant...*



One can try to understand Le Vaillant in France, but one really feels him in South Africa. I have tracked him to Kok's Kraal in the Eastern Cape and Levaillantspiek on the banks of the Orange River, but actually you don't need to go looking. Each time you pack carefully for a trip into the bush, or hear an unknown bird call, or see a Bateleur or Fish Eagle, or feel the exhilaration of wilderness, or feel impotently outraged by injustice done to the other, or intrigued, maybe even aroused, by cultural difference – you are living the vida Vaillant...

**Left: François Le Vaillant, 1753-1824**

**Centre: Frontispiece from *Voyage dans l'intérieur de l'Afrique***

**Top above: *Serpentario, le mangeur de serpents, François Le Vaillant***

**Above: Map, *Carte de la partie Meridionale del l'Africque servir d'intelligence aux deux voyages de Le Vaillant***



## IAN GLENN

Professor of Media Studies  
Director of the Centre for  
Film and Media Studies at the  
University of Cape Town

His current research interests include wildlife documentary, South African political communication, and liberal Afro-pessimism.

**Your favourite hobby:** Birding, particularly in Makuleke

**Your idea of happiness:** A long weekend with my wife at our modest cottage on the Bot River lagoon. We watch flamingos gather, pelicans hunt in flotillas and wild horses wade in the shallows

**Where would you like to live?** Six months at our cottage and six months near the Kruger

**Your favourite motto:** Better one bad general than two good ones (Napoleon)

**What are you reading at the moment?** I am re-reading colleague Philippe Salazar's *Paroles de Leaders*, a provocative mix of Barthes and De Tocqueville

**What are you listening to at the moment?** Georges Brassens. It guarantees uninterrupted time in my study as no-one in the house can stand it longer than 3 minutes

**What comes to your mind when I mention France?** Ferrat's *Ma France - Celle qui chante en moi la belle, la rebelle...*

**What inspires you?** Smart women

**Your favourite fashion designer:** The team behind Rogue boots.

**Plane, train, boat, bicycle or car?** Walking. Fifteen Argus tours have more or less cured me of the bike but in the right setting, still wonderful

**Tea or coffee?** Coffee: whatever Espresso Lab at The Old Biscuit Mill or Arabikaz in Hermanus recommend

**TV, radio or cinema?** TV – more interesting than cinema now, and then there's sport

**City, sea, mountain or countryside?** Rivers and lagoons

**Marathon or 100m?** 'Haste is unseemly' (Emerson)

**Sparkling water or champagne?** Champagne – one of my major archival finds on Le Vaillant was in Chalons en Champagne!

**The word you prefer?** Sabbatical

**Your preferred olfactory memory:** Tobacco and leather: the smell of the old Durban Chess Club meeting place – was it the Victoria Club?



### François Le Vaillant Exhibition

November | Cape Town

The King's Map is shown for the first time in South Africa to the public at the Iziko National History Museum in the context of an exhibition around the French explorer François Le Vaillant.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)



## Encouraging excellence in **Science and Technology** through cooperation

Giving a solid grounding in Science and Technology, prominent academic and anti-apartheid activist, **Mamphela Ramphele**, explores the themes around science and technology and lays out the challenges and opportunities that South Africa of the 21<sup>st</sup> century encounters.

### **What are the issues related to Science and Technology that South Africa is facing today?**

For the South Africa of the 21<sup>st</sup> century to be part of the global community, we will increasingly be affected by what happens in the rest of the world, and in Africa. Relating to Science and Technology, we are unlikely to become a great powerhouse during the next century, because of limited human and intellectual capital. This is a direct outcome of the legacy of apartheid and our inability to transform our education and training systems. We must accept this and find appropriate mechanisms to maximise our resources through cooperation. We have a good platform in terms of skills, infrastructure and potential, which should be developed to take advantage of South Africa's position in the continent, and in the Southern Hemisphere. We also have major and urgent challenges in health and welfare,

housing, education, transport, and food security, that need to be tackled.

In order to tackle these issues effectively, the future workforce in South Africa must be given a solid grounding in Science and Technology, and for this to occur we need scientists and engineers of a high standard to act as teachers and mentors. This cannot take place without the necessary scientific infrastructure of universities and other research programmes, to encourage, maintain and retain people with scientific vision and drive. We are in the very fortunate position that we already have a large part of the required infrastructure in place, although much more needs to be done to address the socio-economic problems of the majority of the population.



**Left: Dr Mamphela Ramphele**  
**Top: Instituto Marangoni (Ecole de mode et de Design)**  
 © CampusFrance 2012  
**Centre: Campus Université de Bordeaux.** © CampusFrance 2012  
**Above: French engineering students.** © CampusFrance 2012

**In your opinion, what are the specific assets of South Africa for solving these problems and possibly to play a leading role in specific areas?**

South Africa is in a relatively rare position of having a large poor community with its attendant urgent problems of health, housing, nutrition, education, and employment, balanced by a strong community of scientists who could address many of these problems in their research. Furthermore, it is clear that in Africa, the level of research expertise required to effectively address most environmental problems, particularly in many fields of science, engineering and technology, needs major up-scaling. These challenges place a great responsibility on South African science and technology, but also open up a large number of exciting opportunities for cooperation, support, and relevant research in South Africa and in Africa. Science

research in South Africa in the past, with its distinguished tradition, has been aimed very largely at academic issues that extend the frontiers of knowledge, and only to a limited extent address the problems of society. The establishment of the Technology Innovation Agency is aimed at addressing these legacy issues, as well as promoting greater innovation in order to enhance South Africa's competitiveness and its ability to tackle socio-economic problems.

National science policy has taken cognisance of the ethos and culture of scientists, in order to retain the best intellectual talent of the country, and to foster mutually beneficial cooperation and collaboration with developed countries. The most talented and productive scientists naturally gravitate towards centres of excellence, where they can do the best research. Good research flourishes only where a culture of free enquiry is generated, and where intellectual stimulation is encouraged. Major investments are needed to provide state of the art science facilities across the African continent.

The effectiveness of Science and Technology policy will depend on large-scale investments in education – in science, engineering, and technology. The quality challenges of school-level education, as a legacy of the apartheid era, and poor governance in the rest of the continent, have to be urgently tackled. The supply of students suitably qualified to enter university or universities of technology, science and engineering, is severely limited by poor quality outcomes.

**How do you transmit your commitment to young generations?**

Scientists and innovators should do more by linking directly with young people, in order to motivate them to choose science as a career. Entities such as TIA need to establish programmes dedicated to promoting scientific literacy, by advancing engineering and the sciences as potential career choices. This can be accomplished by bringing exhibitions to local primary and high school students. We will need to encourage and inspire these students with projects that present science and engineering in a hands-on and exciting way.

**To what extent is scientific collaboration an important component of the culture exchanges between different countries, more especially between France and South Africa?**

Scientific collaboration between two countries is always desirable as an integral part of cultural exchanges beneficial to both countries. Such collaboration helps to promote dialogue between scientists in both countries, and assists in identifying joint projects. Collaboration assists to fund and support joint research projects, workshops, seminars and exchanges between universities and the scientific organisations of participating countries.

Collaboration between South Africa and France would be beneficial to both countries. France and South Africa have comparative strengths that could be leveraged for mutual benefit. French scientists could benefit from exposure to problems and research approaches that are not available in France. South Africans would also benefit from exposure to European Union research collaboration opportunities and resources. Benchmarking opportunities would also help South Africa to establish a baseline for scaling up our science and technology capabilities.

**DR MAMPHELA RAMPHELE**

Mamphela Aletta Ramphele is the Founder of Citizens Movement for Social Change (CMfSC), focusing on promoting engaged citizenship. The major focus of CMfSC is to take South Africa on a Journey from Subjects to Citizens.

She was Chair of the Convenors of the Dinokeng Scenarios sponsored by Nedcor/Old Mutual that released its report in May 2009. She is using the "Walk Together" scenario approach to underpin the Citizens Movement for Social Change journey from Subjects to Citizens.

She was a leading activist in the Black Consciousness Movement.

She is an author of several books and important publications on socio-economic issues in South Africa. She has received numerous prestigious national and international awards, including numerous honorary doctorates acknowledging her scholarship, her service to the community, and her leading role in raising development issues and spearheading projects for disadvantaged persons in South Africa and elsewhere in the world.

Dr Ramphele qualified as a medical doctor at the University of Natal in 1972. She holds a PhD in Social Anthropology from UCT, a B.Com degree in Administration from the University of South Africa and post graduate diplomas in Tropical Health and Hygiene, and Public Health from the University of Witwatersrand.

Dr Ramphele is the Chairperson of the Technology Innovation and Goldfields.



**French Days at South African Universities**

16 August - 21 September | CPUT, UCT, TUT, UKZN, UniVen, UP, VUT, Wits

Held at eight South African universities in order to highlight Franco-South African collaboration and promote cooperation, each 'French day' combines conferences, exhibitions and round-table discussions, appealing both to researchers and the broad student community

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)



## Chemistry: Understanding the world around us

A big blue sky framed by the window-pane, a bird pecking away at some crumbs just outside the window, a cup of rooibos tea next to the computer... This is **Isabelle Navizet's** daily ritual as a theoretician chemist at the University of the Witwatersrand! French lecturer from the University of Paris-Est Marne-la-Vallée and resident in Johannesburg for the past year and a half, this chemist does not practice chemistry as one might imagine it to be – with tubes filled with colourful liquids, emitting red and white fumes. Instead, she models chemical reactions on a computer. **extra!** asked Isabelle the following questions.

### How did your desire to practice chemistry come into being?

One year, I met a science teacher whom I particularly admired for his knowledge, the clarity of his teaching, and his dedication to his students. I wanted to be like him. I also wanted to do science, to be at the interface between physics and biology – and this is exactly what Chemistry offered me!

### What projects are you working on at the moment?

I am working mainly on two topics – each different in its application, but studied with the same tools of theoretical chemistry.

The first is bioluminescence: the light emitted by living organisms such as fireflies and jellyfish. The molecules responsible for light emission are already being used as markers for DNA or cancer cells, but knowledge of these systems is inadequate. The better we know the phenomenon, the easier it will be to exploit its properties. It's a project that I started a few years ago and which I am working on from here in South Africa, with Chinese, French, Spanish and Swedish scholars.

The second topic is vitamin B12. This is an essential vitamin for the cells of our bodies. It is important to understand exactly how this vitamin interacts with our cells, so that we may, in turn, use it in our laboratories or understand diseases such as

anemia which are the result of a deficiency in this vitamin. I study this subject in close collaboration with my fellow experimental chemists from Wits University.

### What do you like best about chemistry?

In a few words: gradually coming to understand 'how things work'! Research in chemistry has in common with other scientific disciplines: 'how to solve problems'. We are faced with a phenomenon which is unknown or the cause of which no one has yet given a satisfactory explanation to. As a scientist, one can contemplate the questions to be answered, so as to better understand the phenomenon. To answer these questions, one sets up an experiment, and, depending on the results, it is most often required to rephrase the question or to ask more questions to be resolved through new experiments. After most issues have been resolved in this way, we come to a better understanding of the causes of the observed phenomenon.

### How has working in South Africa changed your approach to research in chemistry?

My research approach has not changed much since I started working in South Africa. A similar environment, equally conducive to scientific research, is found in laboratories all over the world. However, since there aren't many theoretical



different compounds welded together on a board by chemical processes. The battery is powered by chemical reactions...and the same can be said for all objects around us. The challenge we are faced with now, is to produce all these everyday objects without polluting our planet...this is one of the roles of green chemistry.

In addition, and as previously stated, the functioning of our body is entirely governed by chemical reactions between the molecules of life: such as DNA and proteins. Thus, the applications of chemistry in medicine are countless.

**How do you communicate your knowledge to younger generations?**

In France, I taught Chemistry at all levels at university. Here in South Africa, I am mentoring a PhD student, to whom I transfer scientific tools (methods, know-how, and sharing of my experience) so that she may successfully carry out her own research.

**What would you say to children who do not like science?**

If you're curious, if you want to know how things around you work, you already love science ... but you just don't know it yet! Try to see science not as many, many things to learn, but as many, many answers to your many, many questions!

Far left: **Learners engaging with chemistry** © Sci-Bono  
 Top right & bottom right: **Learners engaging with chemistry** © Sci-Bono.  
 Top left and bottom right: **Reacting to Chemistry Exhibition at Palais de la découverte et de la Cité des sciences et de l'industrie.** © Palais de la découverte et de la Cité des sciences et de l'industrie

chemists in South Africa, this leads me to share my research approach with students from my South African lab, and I discuss aspects of my work with experimentalist colleagues much more readily. Thus, working in South Africa has opened up other areas of application for my knowledge.

**Of which of your works are you most proud?**

Surely a review on bioluminescence (a review being a feature article that summarises the state of knowledge on a specific issue), which I wrote last year and which made the cover of the journal in which it appeared. The review represented a deep reflection on scientific knowledge of bioluminescence, and allowed us to identify new research opportunities.

**What discovery do you dream of making?**

I'm not dreaming of any particular discovery. I hope my work will allow a better understanding of our world, and will lead to applications that we are not yet able to conceive of.

**What are the most important qualities in a chemist?**

I would say curiosity and thoroughness ... but that is surely the case in all scientific disciplines.

**Why is chemistry important in our world today?**

Chemistry is the science that studies and uses matter and its transformations. Everything around us is made of matter, molecules, atoms, and electrons. Understanding how atoms are arranged or how they rearrange themselves, is part of analytical chemistry. If it's atoms in the molecules of living things, we call it biochemistry. Some branches like organic chemistry, inorganic chemistry and material chemistry, intend to create new molecules or to copy existing molecules for applications in our everyday life.

Take the example a cell phone: the hull of the phone is made of plastic (very long molecules called polymers). The electronics come from materials chemistry, and often consist of layers of



**ISABELLE NAVIZET**  
 Lecturer in Theoretical  
 Chemistry at the University  
 Paris-Est Marne-la-Vallée

Isabelle Navizet has spent three years and a half in the Beijing Normal University before coming to work in the School of Chemistry of the University of the Witwatersrand in 2010. Her research is focused on the understanding on protein systems (bioluminescent, bioinorganic...) with tools from the theoretical chemistry (quantum chemistry and molecular modeling).



**Reacting to Chemistry**

From 13 November | Johannesburg

An engaging interactive exhibition designed to demystify science and illustrate the role that chemistry plays in everyday living. Developed for youth, the exhibition was originally created for the Cité des Sciences in Paris.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)



# Prehistory: The Investigation

Professor **Francis Thackeray** explores an enigmatic prehistoric event and how an innovative initiative has gripped the public.

About 7,400 years ago, a mysterious event took place at Teviec in Brittany, France. Two people were buried with shell-bead ornaments around their necks, together with a great number of shells and animal bones, beneath reindeer antlers. They appear to have been killed, but the reason for their death is not known. Was this a ritual murder? Or a crime?

At some point these skeletons were relocated to the Toulouse Natural History Museum, where they were 'rediscovered' in the stores of the museum 80 years ago. This prehistoric thriller was a perfect excuse to engage the general public in an exciting investigation, as part of an exhibition. The public is invited to play investigator to try to resolve the riddles. With its themes of anthropology, chronology, environment, technology and social life, *Prehistory: The Investigation*, has all the ingredients to reach a wide audience, through learning in an unconventional way.

The departure point is the Mesolithic, double burial-chamber of Saint-Pierre de Quiberon, found at Teviec in Morbihan, Brittany. Who were these people huddled together in death? What are the objects that surround them, and what do they tell us about our origins? The exhibition recreates the world of forensic science, to immerse the public in the 'crime scene' investigation. They begin at the "autopsy table", where replicas of the skeletal remains are displayed. A 3D animated background invites the public to ask questions, and directs them to the five areas of investigation.

Visitors are guided in this investigative game through interactive displays and a pamphlet. Questions are posed through both media for visitors (especially children) to address. One final



area serves as an 'epilogue' to the experience. The Symbolic Area relates to a successful solving of this age-old mystery, and shows a full reconstruction of the Teviec burial chamber. *Prehistory: The Investigation* has drawn crowds in France and has been acclaimed for its entertaining manner of educating and informing.

Top and bottom: © Ville de Toulouse. Frédéric Maligne



## PROF FRANCIS THACKERAY Director, Institute for Human Evolution

Professor Francis Thackeray is a South African who obtained his PhD in anthropology through Yale University (1984), analysing faunal remains from Late Quaternary assemblages at Wonderwerk Cave south of Taung, Northern Cape Province, South Africa. Prior to that he studied at the University of Cape Town where he obtained a BSc, majoring in zoology (1974); BSc (Hons) in archaeology (1975); and MSc in environmental studies (1977). He has been particularly interested in developing a statistical definition of a species, and in assessing probabilities of conspecificity in the context of hominid fossils from Sterkfontein, Swartkrans, Kromdraai and other sites, based on exploratory morphometric techniques. He has directed excavations at Kromdraai, Plover's Lake and Bolt's Farm in the Cradle of Humankind World Heritage Site. In collaboration with French colleagues, he is the Director of the Human Origins and Past Environments (HOPE) programme. Since 1990 he served as Head of the Department of Palaeontology and Palaeoenvironmental Studies at the Transvaal Museum before being appointed as Director of the museum, a position which he held until January 2009.

- Your favourite hobby:** Researching Shakespeare
- Your idea of happiness:** Watching the sunset with a glass of exceptionally good wine
- Where would you like to live?** The Dordogne (southwest France)
- Your favourite motto:** Always be philosophical
- What are you listening to at the moment?** Mozart
- What comes to your mind when I mention France?** Rock paintings from Lascaux and Chauvet
- Tea or coffee?** Depends what time of day. Coffee in the morning. Tea in the afternoon.
- Marathon or 100m?** I finished the Comrades Marathon (almost 100 km)
- Sparkling water or champagne?** Champagne of course



### *Prehistory: The Investigation*

From November | Johannesburg

In this exhibition, inspired on a mysterious prehistoric murder, members of the public conduct themselves on a 'police investigation'. For this, they are equipped with a set of modern archaeological tools from five investigation fields.

An event organised as part of the France-South Africa Seasons 2012 & 2013.  
[www.france-southafrica.com](http://www.france-southafrica.com)

# Sport breaks down all the barriers

South Africa-born French rugby player **Pieter de Villiers** shares with *extra!* his experience in France which led him to eventually become French.



**You left South Africa to play in France, tell us about your experience in France and playing alongside renowned French sportsmen.**

I left South Africa in 1995 at the age of 23 to discover the world and to spend time in France as a rugby player as I considered France to be one of the best places in the world to learn about my position. France has always been a very strong scrum-maging country with loads of pride and technical "savoir faire". My intentions were to spend a couple of years in Paris and then come back to SA with more experience and technique. The experience in Paris has however been outstanding and I quickly realized that I wanted to spend much more time in France.

I was very fortunate to be a part of Stade Francais, a club on the move. We had a strong management, coaching and player environment and I soon felt that I wanted to stay on, in order to be a part of the huge success story that Stade Francais has become.

Together with players like Sylvain Marconnet, Rodrigo Roncero, Christophe Domminici, Diego Dominguez, Fabien Galthie, Augustine Pichot and Ignacio Corletto we became five-time French Champions, played in two Heineken Cup Finals and created a strong following in Paris. The club's president, Max Guazzini, has been the locomotive in Stade's success –

his vision, recruitment abilities and marketing vista has earned him worldwide respect in rugby circles.

**You have been naturalised French in 2002, do you feel French or South African or a bit of both and how?!**

I certainly feel a bit of both and would not want to change it in any way. I guess it is the contrasts that I enjoy most. For starts the country life of a Western Cape farm where I grew up. And then 14 years in Paris, a sophisticated world city which took me into a different orbit. Something I needed when we take South Africa's unique situation, and years of international isolation, into account.

**Sports breaks down barriers of language and much more, how was it true in your international carrier?**

Sport breaks down all the barriers. I did not speak a word of French on arrival in France. Being in a team permitted me to hear the "French music" day in and day out. This was the best way to pick up the language, together with the fact that the sporting environment provided camaraderie.

I believe that sport reveals the naked truth behind each individual. No matter how hard we try to portray a certain image – the pushing of our limits through sport reveals our strengths and our weaknesses and oblige us to face up to the mirror. It is this special gift of sport that allowed me to learn, understand and love the French culture.

**According to you, what values does sport promote?**

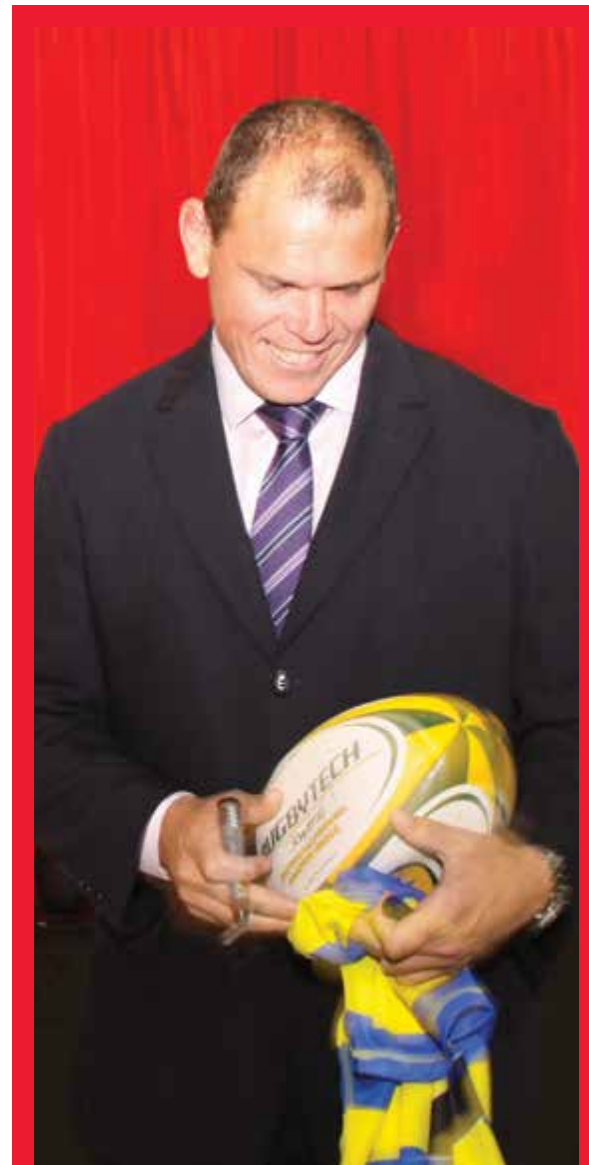
In my specific sport teamwork is the most developed and most needed value. The philosophy of rugby is based on this principle. We need players of all different shapes, sizes and characters inside a rugby team. Only through teamwork will they be able to produce results.

We often say that a player is only as good as his last game. It is therefore important to constantly go back to the mirror for self-analysis in order to be consistent in quality.

When there is a strong feeling of belonging inside a team, the players want to go back to the mirror, not only for themselves, but also in order to help their teammates. It is when a team achieves this generous and noble attribute that they obtain synergy and become a very powerful unit.

**LEFT: Pieter de Villiers. © Fabrice Blaudin de Thé**

**RIGHT: Pieter de Villiers. © M. Ralph Higgs**



**PIETER DE VILLIERS**  
Retired South African-born  
French rugby union footballer

Team member of four Six Nations Championship winners, Pieter de Villiers represented France at international level and played in two Rugby World Cups and ended his club career with Stade Francais in the Top 14 competition in France. A prop, he is renowned for his superior scrumming ability.



**France-South Africa  
rugby test match**

**November 2013**

Don't miss France-South Africa rugby test match in November 2013 in France.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)

# Going green

**extra!** asks **Simon Gear**, consultant and media commentator, questions around the sustainable development and environmental issues in South Africa.



## What is the level of awareness and information around sustainable development in South Africa? Did COP17 make a difference?

Generally speaking, the public is very well informed. South African companies for example are largely complying with international best practices. From a business point of view, we largely match most other developed economies in the world. Actually, the issues around sustainable development are not a new thing at all for South Africa as it has been in the public debate for the last 20 years.

The COP 17, which was held last year in Durban, certainly helped; hosting such large conference exposed South African business people to this particular way of thinking and it would not have been the case if the conference did not take place in South Africa. However and unfortunately, it probably did not imply any real change in the policy.

## For you, what trends or development have been the most interesting and what is next big step for South Africa?

The main process is that South African companies are now very aware of social sustainability and that the inequalities of the past need to be addressed. They are leaders in trying to get their workers into ownership stake what is probably a legacy of our past.

The main challenge that remains is, in my opinion, to curve to a world class environmental legislation in South Africa. So it comes down to whether or not we have the capacity to carry up these recommendations in all the public work.

Another important issue is how we deal with our buildings because most South African buildings are not particularly well isolated. Even though we are not in a cold European climate – even despite how cold South African winters can be – adequate housing tends to be a low priority in design. For RDP houses for instance, isolation is often terrible as they are built without a proper ceiling.

However, in my personal house, I have seen the enormous benefit in isolating a property even if it is only for two months of winter; moreover, it is a human dignity issue for the poor people to be able to heat their house properly.

On the other side, during summer, I don't think any house in Gauteng should be considering air conditioning because we don't have that a humid weather. If I understand that in some areas, such as the KZN or Northern Cape for example it is more necessary, it's certain that most air conditioning issues in Gauteng could be replaced by proper design and proper isolation.

There are actually a lot of opportunities to optimise corporate and private buildings through proper use of energy flow. I often tell people to get the isolation of the house, utilisation of solar geysers, use of water restrictive in shower can make a difference and be an answer to the energy crisis.

## How important is the transport issue in South Africa?

South Africa has been enormously guilty of designing our CBDs around the motor vehicles and around an inward facing of this environment. In my opinion, there is a whole cultural change that needs to be seen to start building appropriately and optimising from the beginning. For example in Gauteng, the e-tolling debate

CC



was an absolute golden opportunity for the government to really launch public transport options using the additional lanes that the e-tolling is paying for. But until now, it is done often in a very ham fisted way: we urgently need a specific discussion around other transport options and urban planning project. Until we start planning things properly, I think we'll always be running after the curve.

I think to shift people away from driving car everyday towards a public transport system makes an enormous difference if it is properly handled. Any world class city has a decent transport system and in South Africa this is problematic even only from a personal expense point of view.

**What would you answer to people saying that greening development is not the principal issue of South African compared to economic growth, reduction of inequalities etc.?**

I think this is the same thing; you cannot separate them at all. The best example you can take is water: if we do not develop our economy in such a way that we retain and conserve our water resources, then water will start having a huge impact on our economy in the next 5-10 years as we begin to over utilise the water we want to use for our generation. This example shows how close these things are. Deprived communities pay an enormous environmental toll in term of the air quality and all of that feeds back into additional expenses for the government in increasing healthcare cost. I understand that we need to manage our resources extract for better because obviously our economy depends heavily on mines and that there is no



way you can make a mine "environment friendly"; however, I do believe that it is possible to manage individually them so that they have as little impact on the environment as possible.

Moreover, you have to "sell" sustainable development projects to people: for example, when you fix your transport system, you do not do it only because it has sort of diffuse climate change benefit but also because it has immediate lifestyle benefits for the people in the city.

**Top: The Nelson Mandela Bridge which links the Constitutional Hill precinct in Braamfontein to the Cultural precinct in Newtown.** © Chris Kirchhoff & MediaClubSouthAfrica.com

**Bottom: Low-cost housing project in Alexandra township.** © Chris Kirchhoff & MediaClubSouthAfrica.com



## SIMON GEAR

Consultant and media commentator on sustainable development and environmental issues

Simon Gear is an air quality change specialist and has worked on a wide range of private and government projects in South Africa. He created Kinjani in 2004, an advisory consultancy providing environmental and financial advisory services throughout southern Africa, specialised in energy project management, air quality and climate change science. His first book, *Going Green*, contains simple environmental advice for day to day living and is currently on its first re-print.

**Your favourite hobby:** Running.

**Your idea of happiness:** A post run beer with good mates  
**If not yourself, who would you be?** Someone with Ethiopian lungs, Kenyan legs, a French palate and Stephen Fry's life.

**Where would you like to live?** The staff village in Skukuza, Kruger National Park.

**The supernatural talent you'd like to be gifted with:** I'd like to know your secrets.

**Your favourite motto:** St Johns College's *Lux Vita Caritas*, which translated means Soap, Vitamins and Carrots.

**What are you reading at the moment?** Carl Hiassen's *Star Island*, James Leason's *Rhodes and Barnato: The Premier and the Prancer*.

**What are you listening to at the moment?** Talk Radio 702.

**What comes to your mind when I mention France?** The most fantastic three weeks I spent cycling around the country as an 18 year old.

**What inspires you?** The tax man.

**Your favourite fashion designer:** Marianne Fassler, for the kindness and care she showed to my fashion obsessed son when he was younger.

**City, sea, mountain or countryside?** Bushveld.

**Your preferred scene in a movie?** I'm seldom gripped by a movie after the first 15 minutes. But the opening bits are usually pretty good.

**Your favourite hero/heroine in fiction?** Yossarian.

**Your favourite hero/heroine in real life?** Bishop Desmond Tutu.

**Sparkling water or champagne?** Pale Ale.

**The word you prefer?** L'esprit d'escalier.

**Your preferred olfactory memory:** Anything to do with cricket season. Warm grass, leather, sunshine.



### Sustainable Energy, Sustainable World

16 July - 10 August | Pretoria

13 August - 7 September | Durban

Discover the energies of tomorrow and participate in interactive experiments.

An event organised as part of the France-South Africa Seasons 2012 & 2013.

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## Wine and I – An affair to remember

Senior Lecturer at the Department of Modern Foreign Languages at Stellenbosch University, **Catherine du Toit**, gives us a poetic account of the early beginnings and rites of becoming an inveterate wine lover.

I was nine when I first tasted wine. My father had come home from a trip to Spain and at Sunday lunch he took out a dark and mysterious looking bottle with a Spanish name. "What does it say?" I wanted to know. "Sangre de Toro", he said, "Bull's Blood". I was terribly impressed and intrigued and not at all squeamish. If he had hoped to put me off, it didn't work. I was drawn to the dark red liquid as if to a mysterious symbol the meaning of which still eluded me. And as

in some sacred sacrament, my love for wine was sealed with the blood of a bull.

Later, at university, I had the great fortune of meeting a true lover of wine. Not a wine snob, not an investor but a believer: a man who sincerely believed in the capacity of wine to transform a bleak day of darkness into a celebration of the senses. From him, I learned the ancient metaphysics of wine as a deepening of the self and a passionate quietude. Long before I read Baudelaire's essay *On Wine and Hashish Compared as Means of Augmenting Individuality*, I understood that wine encourages benevolence, sociability and a spirit of generosity. With infinite care and love and a saintly exuberance, my master instilled in me a profound desire to aspire to goodness. For, said he, wine is a catalyst and hates hypocrisy. If a wicked person drinks wine, the wine will reveal the evil inside him. And wine will exalt your goodness if your heart is pure. Wine accompanies us on the journey of our life, he taught me. And for every special occasion, he would

find a special bottle of wine, more often than not a match for a certain year. For wine is a companion who ages with us, he said, and it deserves to share our joy and wants to be with us in our sorrow. (Mostly he simply cooked wonderful meals and like a true congregation, we were united in our conviction that "nothing equals the joy of a man who drinks wine, unless it be the joy of the wine being drunk", as Baudelaire put it so wisely in his essay.) Clearly, wine was in my future.

My master's early lessons had prepared me for more teachings about wine. "Vine and wine are great mysteries. In the entire plant kingdom, only the vine can render the true flavour of the earth intelligible. What a faithful translation! Through the grapes it tells us the secrets of the soil. In the vine, flintstone reveals that it is alive, fusible, nourishing. In wine, the infertile limestone cries tears of gold..." I fully understood this quotation by Colette only when I had the opportunity to spend some time in Burgundy. I had been toying with the idea of creating



a French course for the wine industry for some time. But to do this, I needed to have more than a mystical grasp of wine and viticulture in France. I prepared an extensive project proposal, contacted a few people and the French language section of the French Embassy agreed to send me on a 'mission'. Few missionaries could ever have taken up their burden with as much zeal. I spent six weeks at a centre for vocational (!) and further training in Beaune, working hard at mastering different levels of oenology and other subjects. I spent time in the vineyard too, taking a bicycle out for long rides in the early evenings when it seemed that the sun would never set. Sometimes, at certain vineyards and clos, I would stop and stand quietly, feeling the presence of so many centuries, imagining the Cistercian monks as they first and with an almost sacred certainty established the different crus.

Later, when I started putting my knowledge to use in the translation of books on wine, I came across a passage by Vincent Dauvissat in Jacky Rigaux's book, *Terroir and the Winemaker*, that seemed to put Colette's literary description into perfect practice: "On the palate, the attack is soft with a certain lightness: this reflects the upper layer of the soil. Then more incisive notes are revealed, with more character: I associate them with the layer of "shell sedimentation". Now, the wine opens up with greater fullness and considerable smoothness which I associate with the layer of clay. And the finish with its remarkable freshness, reminds us of the parent rock."

As I age, my appreciation of wine deepens and is augmented by greater understanding and a certain compassion. The full meaning of 'terroir' – at least as it is understood in Burgundy – became clear to me when I translated the book *Burgundy Vintages 1846 – 2006* which Jacky Rigaux put together with the help of Henri Jayer's notebooks. How poignant to think of wines in terms of ageing and how moving to realize that a wine we drink today has captured in its essence the climate of a full growth cycle, ten or twenty or seventy years ago. Even while war was ravaging Europe in 1943, the vines were still growing – patiently soaking up the sun, seemingly aware that healing power will be called for after so much destruction and disregard for life.

*"1943 A good year: Winter, spring and summer were very dry, with the lack of water becoming a problem for cultivation, less so, fortunately, for the vines. There was frost in spring but without dramatic consequences. Hail in July was more devastating in certain vineyard areas, but occurrences remained localized. Summer almost attained heatwave conditions. Produced from small harvests, done in October, the wines were well crafted right from the start, with intense fruit and good aromatic persistence. They aged well and some are still very pleasant today."*

I too, hope that the hail storms that await me will not be devastating, that the frost of loss and disappointment will have no dramatic consequences, that the intensity of my thoughts and feelings will somehow be preserved and that I will age well and still be very pleasant when I am old and grey and full of sleep.

**Left: Caring for a vineyard the natural way in Burgundy**  
**Top: Isaac Frederick and Jean Michel Jacob, harvesting season in Burgundy, Autumn 2010, in Côte de Beaune © Philippe Maupetit**  
**Middle: Richard Philipps, assistant winemaker at Domaine Vriesenhof, has followed the interesting journey from vine to wine. Around Stellenbosch, December 2010 © Philippe Maupetit**  
**Bottom: Rachel, 13 years old, daughter of wine farm worker at Domaine Asara, surrounded by the hills of Stellenbosch (Asara Wine Estate). © Philippe Maupetit**



## CATHERINE DU TOIT Lecturer in French and Comparative Literature at the University of Stellenbosch

Catherine du Toit holds a PhD in French Literature from the University of Pretoria and a DEA in French and Comparative Literature (*Écritures et images de la modernité*) from the University of Nantes. She has specialised in the life and works of Henri-Pierre Roché and has published widely on this long-neglected author of *Jules et Jim* and *Deux Anglaises et le Continent*. Her work on Roché has led her to explore themes related to seduction, eroticism, the Don Juan myth, Nouvelle Vague film studies and life writing. Apart from her scholarly publications, she has published several translations (French / Afrikaans / English) of books on wine and viticulture and of comics albums by South African *Bitterkomix* artists, Anton Kannemeyer and Conrad Botes.

**Your idea of happiness:** A good book, 20°C, a glass of Silex (the late Didier Dagueneau's godly Pouilly-Fumé)

**If not yourself, who would you be?** A nun, Portuguese, most probably

**Where would you like to live?** St Robert, Corrèze, France or the Jonkershoek Valley outside Stellenbosch

**The supernatural talent you'd like to be gifted with:** Telepathic communication

**Your favourite motto:** "Repos ailleurs" (The rest is elsewhere). Also my family motto

**What comes to your mind when I mention France?** Books.

**What inspires you?** Desire

**Your favourite fashion designer:** Nature

**Marathon or 100m?** Either: a marathon when it comes to pleasure, 100m where meetings are concerned. I am not one for extended torture

**The word you prefer?** English: forlorn, French: écarteler, Afrikaans: versugting

**Your preferred olfactory memory:** The first nose of my first glass of Silex. Unforgettable



### Franschhoek Bastille Festival

13 – 15 July | Franschhoek

Winemakers and chefs from the Région Rhône-Alpes add flair to the Franschhoek Bastille Day Festival.

Events organised as part of the France-South Africa Seasons 2012 & 2013.

[www.france-southafrica.com](http://www.france-southafrica.com)

### Burgundy – Western Cape, vineyards and the meetings and sharing'

25 – 27 September | Cape Town

This exhibition around wine and the industry takes place as part of the Burgundy Week at Vindaba.



# French Season in South Africa 2012

Extract from a rich programme spanning over six months in various fields  
June - November 2012

A festive period: a wide range of over 70 different projects, performances and initiatives are planned across South Africa. Cultural events will be combined with a wide array of events in other fields: innovation, science, and technology, higher education, business, tourism, sport and languages with the involvement of many different actors.

## JUNE

### Fête de la Musique (Music Day Celebrations)

21 - 30 June | Cape Town, Durban, Johannesburg, Port Elizabeth, Pretoria  
Five South African cities and numerous cities across the world welcome this free popular music celebration which is the perfect excuse to share very special moments through music.

### Danone Nations Soccer Cup

23 June | Soweto

### National Arts Festival and Standard Bank Jazz Festival

28 June - 8 July | Grahamstown  
The NAF gives audiences a taste of the French fare on offer with contribution including contemporary theatre, classical, jazz and brass performances, dance, street theatre, and creative puppetry and performances.

## JULY

### Loustal's South African Road Trip Exhibition Opening & Book Launch

5 July - 30 September | South Africa  
In his book and exhibition, internationally celebrated French illustrator and artist, de Loustal gives a pictorial and poetic account of his journey, during the winter of 2011, mainly throughout the Karoo but also on the picturesque coastal roads around Cape Town and through the Wild Coast.

### Rendez-Vous contemporary arts exhibition

11 July - 14 October | Cape Town  
This international platform for young artists, who participated in the Lyon Biennial, showcases the works of an international group of 20 young artists in Cape Town and also facilitates participation of South African artists in the 2013 Lyon Biennial.

### 20<sup>th</sup> Century Masters: the Human Figure

13 July - 15 September | Johannesburg  
This major exhibition is supported by four art museums in the Région Rhône-Alpes

and brings together about 60 works of mainly French masters from the 20<sup>th</sup> Century. The opening marks the official launch of the Season.

### French National Day Franschoek Festival

14 July | Franschoek  
Winemakers and chefs from the Région Rhône-Alpes add flair to the Franschoek Bastille Day Festival.

### Sustainable Energy, Sustainable World exhibition

16 July - 7 September | Pretoria, Durban  
Discover the energies of tomorrow and participate in interactive experiments!

### Durban International Film Festival

19 - 29 July | Durban  
The South African International Film Festival screens a selection of French movies as part of the French Focus and welcomes French guests from the cinema industry at the Durban Film Mart.

### Word Congress of Teachers of French

23 - 27 July | Durban  
The 13<sup>th</sup> World Conference of Teachers of French is the first to take place in Africa and in the southern hemisphere. Focusing on the challenges and opportunities of globalisation and rapid change, it is expected to attract hundreds delegates from all over the world.

### Social Landscape

July - November | Johannesburg  
French and South African photographers are given the opportunity to show through their lens geographical, aesthetic, political as well as economic landscapes among others, by travelling South Africa. Showed at the Market Photo Workshop in 2012, the exhibition will then travel to the international renowned Rencontres d'Arles photography festival in 2013.

## AUGUST

### French Film Festival in South Africa

1 - 26 August | Cape Town, Durban, Johannesburg, Port Elizabeth, Pretoria  
The second French Film Festival in South Africa presents a compact programme of eleven of the finest contemporary French films with a retrospective of the films of Claire Denis, whose work is strongly linked with Africa.

### Oppikoppi Music Festival

9 - 11 August | Northam

### French Days at South African Universities

16 August - 21 September | South Africa  
Held at eight South African universities in order to highlight Franco-South African collaboration and promote cooperation, each 'French day' combines conferences, exhibitions and round-table discussions, appealing both to researchers and the broad student community.

### Flowers of Silence Community theatre

20 August - 3 September | Nelspruit

### Standard Bank Joy of Jazz Festival

23-25 August | Johannesburg  
French performers in the festival line-up include jazz trumpeter Erik Truffaz, the Cécile Verny Quartet, which takes its name from its Ivorian-born vocalist, and more surprises.

### Jomba! Contemporary Dance Experience

29 August - 9 September | Durban

### The Home Movie Factory

30 August - 25 October | Johannesburg  
After his 2008 film, *Be Kind Rewind*, Michel Gondry launched a new cinematographic technique called 'sweeding', or ingenious low-fi remakes of classic films. The Home Movie Factory was born. This exhibition allows anyone to experience the creative thrill of making their own film in two hours.

## SEPTEMBER

### New Global History

September TBC | Johannesburg, Cape Town  
This scientific event gathers notably French and South African historians to share on and discuss their approaches and investigations on different cultural areas around the New Global History.

### Joburg Art Fair

6 - 9 September | Johannesburg

### Open Book Festival / Étonnants Voyageurs

20 - 23 September | Cape Town  
The Open Book festival welcomes for two days the famous *Saint-Malo Étonnants Voyageurs (Amazing Travellers)* festival. This provides a platform for about a dozen French writers to engage with South African authors and members of the public to share the wealth of Francophone literature.

### Biennale Danse l'Afrique Danse!

28 September - 7 October | Soweto, Johannesburg  
This major Pan-African contemporary dance festival occurs biennially and travels across borders. The line-up for the 9<sup>th</sup> biennial *Danse l'Afrique Danse! (Dance Africa Dance!)* comprises the best in contemporary dance from the African continent.

### L'Avare (The Miser)

September - December | Pietermaritzburg, Johannesburg  
South African adaptation of French playwright Molière's classic.

## OCTOBER

### Rocking the Daisies

5 - 7 October | Cape Town

### Business Forum

15 - 16 October | Johannesburg

### Poetry Africa

15 - 20 October | Durban

### Kunjani'mation #2

17 - 27 October | Cape Town, Johannesburg  
The festival for animation professionals focuses on animation from and for Southern Africa and the programme includes the screenings of various animation films as well as a workshop.

### Plaisirs de France

15 October - 15 November | South Africa  
Promotion of the best French products and selected French regions.

### Fred Sathal Fashion Show, African Fashion Week

24 - 28 September | Johannesburg

### French Connection

28 October - April 2013 | Johannesburg  
The century old Johannesburg Art Gallery reveals the French masterpieces from its collection in a unique exhibition.

## NOVEMBER

### Cape Town World Music Festival

2 - 4 November | Cape Town

### Reacting to Chemistry

From 13 November | Johannesburg  
An engaging interactive exhibition designed to demystify science and illustrate the role that chemistry plays in everyday living. Developed for youth, the exhibition was originally created for the Cité des Sciences in Paris.

### Prehistory: The Investigation

From mid-November | Johannesburg  
In this exhibition, inspired by a mysterious prehistoric murder, visitors are required to conduct their own 'police investigation' equipped with a set of modern archaeological tools from five investigation fields.



Information correct at the time of printing. For more information and updates, please visit

[www.france-southafrica.com](http://www.france-southafrica.com)

