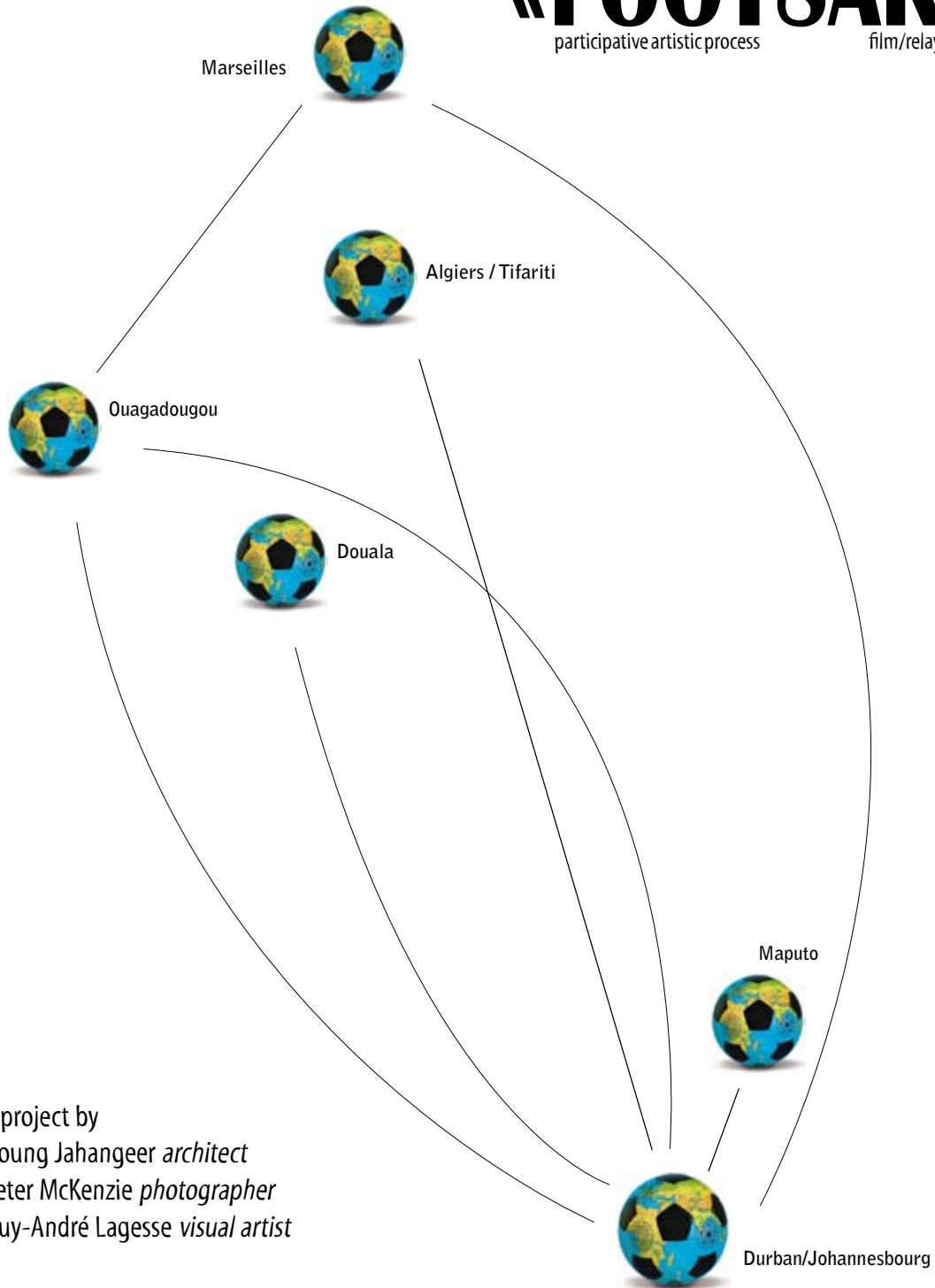


Dala - Durban
Twasa - Johannesburg
Les Pas Perdus - Marseilles
presents

On The Ball 2010 «FOOTSAK»

participative artistic process film/relay



a project by
Doung Jahangeer *architect*
Peter McKenzie *photographer*
Guy-André Lagesse *visual artist*

*kicking a ball across the
african continent*

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Concept

A Participative Artistic Process

A visual artist, an architect and a photographer kick a ball from Durban across the african continent and back in the build-up to the World Cup Football tournament in 2010 which will be hosted in Africa for the first time in history. On route the team catalyze on location collaborative artistic processes with the personalities they encounter. These interventions will be the basis for a film/relay from which exhibitions, short feature films, documentaries and publications will be produced.

Supporters and Inventive Enthusiasts

Inventive and enthusiastic football supporters and their clubs will be central as resources and catalysts. The project is the story of creative people, those who re-create the world out of passion and generosity, football fans who illustrate and share their enthusiasm through eccentric constructions and poetical installations. Sometimes they perform in made to measure extravagant outfits or build football temples and exuberant palaces out of disregarded materials,

In each place, the artists spend three weeks initiating encounters with those who 'make it where they are,' local artists, intellectuals, philosophers, musicians, activists, poets and other inhabitants. It's a game of discovery, a field of exploration, in which the FOOTSAK team aim to explore alternative thoughts, build portraits of people and celebrate the creative strategies that communities bring into play when considering local challenges.



The Notion of Relay

The artists will explore ideas linking one city to another, and, like modern-day griots, act as a conduit for passing along new ideas and concepts. Each step of the journey informs the next, as a formation of creation, action and reaction spreads out over the route like tumbleweed spreading seed. Collaboration with local artists, the shared experience gives rise to interventions, writings, visual media and films.

The Ball as Metaphor

The project starts with the spin of a ball, and follows a line of movement up through the continent and back again. How do we think about kinetics, about physical motion and graphic representations of it? How do we move? Football is known as 'the beautiful game', and it provides spectacle on and off the field – from the balletics of a bicycle kick to the exuberance of a supporter's costume. How is it that poverty-stricken communities nonetheless develop aesthetic practices that allow for seeing one's own life in transformation?

FOOTSAK takes a physical football across the continent, but it's also a journey of transformation. As it goes, maybe the ball will morph into a tin can, a tool, a wall, a pathway, an issue, a conviction, a feeling or a preoccupation at a point in time. What is the ball? Who's kicking, at what? Who do we want to pass to? Are there other ways to play the game when the goal posts are continually moving? What game plans do people draw up to confront challenges, to confirm life through innovation? What are the environmental concerns, socio-economic circumstances, cultural dynamics and political enigmas that influence this game of life, how are the rules determined, off-side flagged, the red cards given and why?



Artistic process/ Organic plan of action

A football game has rules and pitch markings. But within these parameters there is space for endless creativity, individuality of expression and co-operation. There are set pieces, and each player has particular skills, but the game is about the moment, the spontaneous instant of innovation. But just as important are unexpected questions that the local communities might raise. Loose balls, lucky shots, unexpected passes, freak bounces: these are the quirks of the game that give life to the whole journey.

Final Production

on a three year basis

Exhibition: Palace of an Ideal Ball (2010-2011)

South Africa will host multi-media installation type exhibitions. The installation brings together the film journal and other material from along the route, visual presentations, projections, photos, sound sculptures, footballs and soccer paraphernalia in an interactive space in which visitors can engage with things found, made and documented along the journey and with each other. The concept will be allowed to evolve and be enriched by the interventions on the journey. Visitors to the installations will be inspired by cine shacks, soundscapes and will be able to follow the journey or push the ball further.

Short magic reality films or fillers (2010) for Television Broadcast

These 90-second films will be scenarios conceived with on-location partners. They will combine the concepts of the project with the realities of the people encountered and draw from these creative synergies. Elements of 'magic reality', fantastical possibility and imaginative potential will enrich these films, the ball providing the link and sometimes morphing into metaphor. These films will be scripted with envisaged outcomes.

Scenario example: Teghin, Ouagadougou. Twenty children perched in a tree's spreading branches with soccer balls unseen by the camera; some of Ouagas perennial motorcycles are parked around the trunk. At a given signal they are thrown out of the tree and bounce on the red African soil.



Short Documentaries (2009 – 2010) for television broadcast

These will be 7 - 13 minute documentary inserts for appropriate television time slots. The team develops a triangular interaction and collaboration with three role players, a flamboyant soccer supporter, a street philosopher and an eccentric, nonconformist type artist. These films will reveal the strategies in the game of life and depending on the context one, two or all three of these characters will be featured. These films will be screened on location as the relay medium of ideas, hopes and aspirations from one country to the next.

And just as cameras placed all around the stadium mediate international football, the FOOTSAK film is presented through the three viewpoints and preoccupations of the three artists in the team. We say that in Africa we have no goals, as when the colonists left, they took the goalposts away with them. So an African game of football might have different boundaries: can we play without a binary opposition, just for the pleasure of the experience? Does the African philosophy of 'Ubuntu' affect participation in a team sport? What is the relationship between African countries and their former colonizers, in terms of culture, competition and migration?



Book Publication: The Forward Football Fans (2010)

The book will feature still photographs, photographic essays, sketches and text (French and English) that informs, offers insights and commentary on the moments that collectively distill the journey into its essence. Included will be a CD that compliments the content: location music, sound-scapes, pertinent commentary and video clips.

Full Feature Documentary (2010 – 2011)

A full-length 52-minute documentary will be produced from the footage recorded. It is envisaged that the concept will be thematic to the spirit of the project and informed by the threads that form the tapestry of the experience. What are the on-location commonalities that present themselves? What are the peculiarities of the communities that we encounter? What is the anti-stereotypical image of Africa? How, through the team's interventions, are new possibilities explored, innovative ideas exposed and alternative thoughts revealed? Ultimately the idea is to condense these responses into a cohesive whole that confronts perceptions that are tempered by questionable perspectives.

Influences? Perhaps Kapuscinski's sympathetic diagnoses of African issues; the STEPS film project giving alternative, constructive views on HIV; Jean Rouch's immersive ethnography; Chris Marker's philosophical musings on place and identity. But the primary influences are the people the team encounter and engage with on the journey. The film is a creative space in which they can reflect on aspirations and activities of their collaborators, look at the artistic synergies around them, and explore the subtle, essential and traditional human qualities of those they encounter.

The Public

An intercontinental project of this nature has a wide range of audiences; broadcasting on South African and international television programs leading up to the World Cup, film festivals through out Africa and Europe and web programs.

Very important are the active audience, people whom the artists encounter on the journey, and those with whom they work in the course of the interventions. It's a local audience, but as the project moves along the route, so too does the meaning of local in Maputo, Lubumbashi, Alexandria, Marseilles, Durban, Johannesburg, and Ouagadougou. Other international venues for the exhibitions like Marseilles, Durban, Paris, Berlin, London and New York are also envisaged.

Country Profiles



South Africa, Mozambique, Democratic Republic of Congo, Burkina Faso, Egypt, France

During the recce phase of FOOTSAK, the team will establish connections in six locations along the route with individuals and groups: football clubs and supporter's groups; artist's studios, radio stations, filmmaking collectives, theatres, intellectuals, musicians, poets, community organizers, social activists and people they meet kicking around the ball around. These locations are planned in advance but they are not exclusive or prescriptive. In the spirit of the game the project retains the freedom to pass the ball and make the journey from one end of the continent to the other, to dribble or sprint as required, to one-two past trouble spots, to make sudden swerves and through-passes, all the while staying in the middle of the game that emphasizes the contexts of the various countries.

Two examples (recce):



Burkina Faso, Ouagadougou

The Artists spent 10 days on this recce. The visit coincided with the Fespaco Film Festival and the artists networked extensively with the African film fraternity. Many valuable negotiations were undertaken and are being followed up. We identified 3 local partners: Amadou Sore, probably the best-known and flamboyant supporter of the national team Les Etalons (The Stallions). His soccer cine club in the dusty township where he lives is a central gathering point for the community who come to watch soccer on 8 different screens showing different matches from around the globe. Weekends attract a host of entrepreneurs selling fried chicken, bread and drinks. By day Amadou is a tailor and vender of cloth and material in the busy Sankararie Market where we met BALIMA a professional comedian and articulate 'street philosopher' who provided profound insights into the ethos of life in his country. The third personality was Sahib Kaonda, Ouga's self-styled 'Ambassador of Rubbish'. This amazing metal artist and organic intellectual/philosopher has a vibrant studio on the outskirts of Ouaga and his work enjoys pride of place at the Fespaco headquarters.



The artists filmed extensive interviews with all these protagonists in their environments, the rolling Foolsak football ball linking one to the other. This triangle of personalities the eccentric football fan, the comedian street philosopher and artist/Ambassador of Rubbish are a heady combination with whom we will work for the 3-week residence planned for November 2009. The team is scripting scenarios for the short films and documentaries. In addition they will collectively produce a piece of art at Amadou's soccer palace. Photographic workshops for an on location exhibition are also envisaged.

Mozambique, Maputu, Xai-Xai

The team spent 8 days on this recce dividing the time between urban and rural contexts. Contemporary Mozambique with its recent history of colonialism, war for independence and civil war quite literally exposes the visitor to its soul in an instant. Rapid post civil war development has led to the description of Maputu as a rural city. The challenges of political, cultural and physical assimilation dominate descriptions of the country. Ironically, the countries much vaunted economic recovery is still a yet to be discovered reality. In spite of this, the artist's networking and research exercises exposed a rich diversity of creative intent. The Foolsak team engaged a variety of potential collaborators: artists of Muvart, academics, intellectuals and vibrant civil society initiatives. Particularly arresting in Maputu were the 'street kids' living cheek by jowl with the sea facing mansions of the rich. The team interacted and filmed with these children much to the chagrin of the local security. These kids will form the basis of collaborative work together with civil society interest groups. The Foolsak team then headed north to Manhica to meet the artist Gardnesaia. and his cement sculpture garden. Then north of Xai Xai to the fishing village of Dingoine. The idyllic vista belies daily struggles of the locals for survival. They spend long hours doing backbreaking work gleaning mussels, oysters and crayfish from the ocean. At night reed fire torches punctuate the dark as fishermen and women gather the crayfish that emerge under darkness to feed. With locals Mapunjani, Gabriel and Freddy the team photographed and filmed some of these activities and created a short film scenario with the ball combining the concept of the Foolsak project with the lived realities of these folk.



Plan of Action

Reconnaisances:

Ouagadougou (Burkina Faso) - February 2009
Durban/Johannesburg (South Africa) - April 2009
Maputu (Mozambique) - April/May 2009
Marseilles (France) - June 2009

Residence program:

Durban/Johannesburg - 3 July to 3 August 2009
Sahrawi Arab Democratic Republic - 3 to 31 October
Ouagadougou - 19 November to 7 December 2009
Maputu
Alexandria
Lubumbashi
Marseilles - April 2010

Final in South Africa

Exhibitions in South Africa - June/July 2010



Partners

FOOTSAK is in a pre-production phase. Up today French Institute of South Africa, Marseilles Town, Region Provence Alpes Côte d'Azur, French Cultural Centre Ouagadougou, Tita Production-Marseilles, Cultural Centre Franco-Mozambican, Rencontres Internationales Artifariti have confirmed their partnership.

Radio Grenouille Marseilles and Radio France International are our first media partners.

Potential partners are : BASA (Business Art SA), Ford Foundation, NFVF (National Film & Video Foundation, South Africa), MTN Foundation SA, Art Moves Africa, South African Broadcasting Company, Durban International Film Festival...

Artists Biography



Doung Anwar Jahangeer architect - DALA

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Dala is an interdisciplinary creative collective that aims to facilitate the production and activation of public space through participatory creative initiatives. It is at once a physical, theoretical and philosophical platform for both local and international creative practitioners. Conceived by two Durban-based creative minds, Doung Anwar Jahangeer (artist, architect, activist) and Rike Sitas (artist, activist, social scientist), Dala emerged as a response to the growing need for a sustainable space for creative practitioners actively engaging in the production of art / architecture for social change. Based in Durban, Dala acts as a hub for urban initiatives in the pursuit for innovative approaches and collaborations for creating more humane and liveable cities. Dala aims to work with creative practitioners from a variety of backgrounds – artists, architects, researchers, performers, urban planners, designers and most importantly, the people and organizations that live and work within and around the city.



Peter McKenzie photographer- TWASA

Twasa/Panapress www.panapress.com, p.mck@iafrica.com

Peter McKenzie is chief photographer, SADC region for the Pan African press agency Panapress. Directed the documentary film 'What Kind?' about his home township of Wentworth, Durban. Most recent exhibition PANAF, Algeria, 'Local Racism, Global Apartheid: South Africa as a Paradigm', Barcelona, Spain and 'Here and There' a traveling exhibition on migration in the SADC region. Works with several NGOs, international publications, has recently photo edited the book 'District 6 Revisited'. Teaches at the Institute for the Advancement of Journalism (IAJ), the Market Photo Workshop, where he is a member of the Advisory Council and in Lagos, Nigeria with the World Press Foundation. Served on the board of the Market Theatre Foundation until 2008. Presently lives and works between Marseilles, France and Johannesburg, South Africa.



Guy-André Lagesse visual artist – LES PAS PERDUS

lespasperdus@wanadoo.fr

Born in Durban, South Africa, in 1954 from Mauritius. Studied at the School of Fine Arts in France and sat on the same benches next to Dada, Sun Ra and Free Jazz, the Marx Brothers, Malcolm de Chazal, the Italian Primitives and Lewis Carroll.

Initiator for the past 15 years of a collaborative process drawing people from the fine arts and grassroots creativity together in exploring new aesthetic forms in places like museums, public spaces, gardens, social centres, art centers... Many pieces have been co-created with contemporary artists, eccentric popular and grassroots artists for the Mari-Mira project, in France, in the Fiji and Mauritian islands and South Africa. Other art installations have been made with the public as centre to the art work like the Consulted Birthday Zone in Paris, Marseille... In 2000 he creates and sets up a studio with the art organisation Les Pas Perdus at the Comptoir de la Victorine in the Saint Mauront District of Marseille.

The district's reality gives him the occasion to develop with the inhabitants an "art of circumstance": "Apartment Tuning". Actually he is working with the inhabitants around the notion of regeneration of public space through poetical co-construction. The project called "The Houses of the Common and the Fancy" is on a five year program and based in the Belle de Mai/Saint Mauront district in Marseille.

The "Garden of Makeshift Wishes" in Bruay la Buissonnière, France, is an outdoor installation in an old coal mining heritage site, planned for 2011 during the Regional Cultural Capital in the Nord Pas de Calais.

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Links to Footsak promo
<http://www.wideo.fr/video/iLyROoafM8bH.html>

Links to the artists
www.dala.org.za
www.marimira.com
www.documentsdartistes.org/artistes/lagesse/
www.panapress.com/photo/galerie/afsud/page3.html

