


I WANNA BE is "I wanna be white," since whiteness is goodness and rightness; whiteness is having, in a world of have-not. I WANNA BE is "I wanna have," for to have is to be. I WANNA BE is "I wanna be human.

– Boyzie Cekwana



Boyzie Cekwana / Floating Outfit Project

Influx Controls: I wanna be wanna be

North American Tour Spring 2011
Produced by MAPP International Productions

Influx Controls: I wanna be wanna be explores what it means to be human in a boundaried, bordered, racialised and complex contemporary world. In this tour de force performance, South African artist Boyzie Cekwana transforms a startling cry of rage into a remarkable work of art, giving voice to his personhood as he challenges the convenient forgetfulness of recent history.

The work was triggered by Cekwana's visit to Democratic Republic of Congo and by the history of that country, so representative of the past and present dehumanization of Africa, its peoples and its heritage, and the effects of that degradation. It takes its name from the "influx control" laws of Apartheid South Africa, which limited the movement of black Africans. Enacted by law in ink and violence in practice, "influx control" upheld artificial emotional, physical and psychological borders, inflicting fatal character insecurities on those against whom they were designed.

I wanna be wanna be provokes and engages; it indicts and also uplifts. In one moment, we watch Cekwana dressed in suit jacket and pants, and corset of dynamite, slowly reciting a text that builds in implication—all lines beginning with "All things being equal"—in another, a local choir seated throughout the audience begins to sing a joyous South African traditional song which infects the audience with its spirit.

The tour of *Influx Controls: I wanna be wanna be* is Floating Outfit Project's first appearances in the U.S. since their successful 2004 tour of *Ja'nee* and *Rona*, and is a project of The Africa Contemporary Arts Consortium—a partnership of eleven leading performing arts organizations dedicated to developing and sustaining a dynamic exchange of arts and ideas between artists, organizations and the public throughout the U.S. and the African Continent.

Influx Controls: I wanna be wanna be is performed by Cekwana and his 20-year old nephew, a fashion designer who designed the costumes and props for the piece. It was produced by the Spektakel festival (Zurich) where it premiered in August 2009.

For more information contact:
Cathy Zimmerman, MAPP International Productions
646-602-9390 cathy@mappinternational.org



Boyzie Cekwana

Soweto born choreographer-dancer Ntsikelelo "Boyzie" Cekwana is known for creating visceral dance works informed by a seemingly ceaseless interest in questions of the human condition. This interest is driven by a world view which Cekwana calls "the Third World prism"- a view made real by its persistent definition of the world as a bounded, racialised and complex puzzle.

In 1997, he formed his own company, Floating Outfit Project, to break away from the strict forms of traditional African dance and the work of South African ballet companies. Based in Durban, South Africa, the company is structured engage in collaborative projects with both artists and non-artists throughout the world. To date these have included projects with The Fantastic Flying Fish (Durban, South Africa), La Camionetta (Montpel-

lier, France), Davis Freeman-Random Scream (Brussels, Belgium), Eager Artists Theatre Company (Durban, South Africa) and Gladys Agulhas' ATW (Johannesburg, South Africa). Most recently, Cekwana has been collaborating with choreographer Panaibra Gabriel from Mozambique on the *INKOMATI* project, and to develop the South-South Think Tank, a group working to promote artists and circulate their work within the Southern Hemisphere.

Recognized as a leading choreographer of his generation in South Africa, Cekwana has toured throughout the world and received prestigious prizes in Africa and Europe, including First Prize for *Rona* at the Third Platform III of African Contemporary Dance in Madagascar in 1999. His choreography is in the repertoire of companies such as Ballet de Lorraine, Scottish Dance Theatre, and The Washington Ballet (commissioned with The Kennedy Center for its celebrated African Odyssey Festival). He is currently working on the second and third parts of the *Influx Controls* trilogy, *On the 12th Night of Never I will not be held black* and *Pass!*, which will premiere in 2010 and 2011, respectively.