

# WILLIAM KENTRIDGE RESIDENCY

UNIVERSITY OF CALIFORNIA, BERKELEY 2022–23



Produced and presented by  
Cal Performances, the Berkeley Art Museum and Pacific Film Archive (BAMPFA),  
and the Townsend Center for the Humanities

**W**illiam Kentridge (born Johannesburg, South Africa, 1955) is internationally acclaimed for his drawings, films, theater, and opera productions. His practice is born out of a cross-fertilization between mediums and genres. His work responds to the legacies of colonialism and Apartheid, within the context of South Africa's socio-political landscape, and his aesthetics are drawn from the medium of film's own history, from stop-motion animation to early special effects. Kentridge's drawing, specifically the dynamism of an erased and redrawn mark, is an integral part of his expanded animation and

have been seen at opera houses including the Metropolitan Opera in New York, La Scala in Milan, English National Opera in London, and Opera de Lyon. Summer 2017 saw the premiere of Kentridge's production of Berg's *Wozzeck* for the Salzburg Festival. The five-channel video and sound installation *The Refusal of Time* was made for Documenta (13) in 2012; since then it has been seen in cities around the world. *More Sweetly Play the Dance*, an eight-channel video projection first seen in Amsterdam in April 2015, and *Notes Toward a Model Opera*, a three-screen projection looking at the Chinese Cultural Revolution and made for an



Stella Olivier

filmmaking practice, where the meanings of his films are developed during the process of their making. Kentridge's practice also incorporates his theater training. His work has been seen in museums and galleries around the world since the 1990s, including at the Documenta in Kassel, Museum of Modern Art in New York, Albertina Museum in Vienna, Musée du Louvre in Paris, Whitechapel Gallery in London, Louisiana Museum in Copenhagen, and Reina Sofia Museum in Madrid. Opera productions include Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Alban Berg's *Lulu*, and

exhibition in Beijing in 2015, have been presented in many other cities since. Kentridge's ambitious yet ephemeral public art project for Rome, *Triumphs & Laments* (a 500-meter frieze of figures power-washed from pollution and bacterial growth on the walls of the Tiber River) opened in April 2016 with a performance of live music composed by Philip Miller and a procession of shadow figures. Other projects include *The Head & the Load*, a large production seen at the Park Avenue Armory in New York and at the Tate Turbine Hall in London (2018). Ken-

*continued on page CP-24*

# WILLIAM KENTRIDGE RESIDENCY

UNIVERSITY OF CALIFORNIA, BERKELEY 2022–23

The UC Berkeley campus-wide residency with world-renowned, multi-disciplinary artist William Kentridge takes place over the course of the 2022–23 academic year. Featuring one of the most respected artists of our time, this residency will provide the rare opportunity to engage directly with Kentridge and his artistry via lectures, performances, and events showcasing the breadth and depth of his creative output.

## RESIDENCY EVENTS AND ACTIVITIES

### *To What End*

**Visual Lecture by William Kentridge**

**Recorded Nov 18, 2022**

**Barbro Osher Theater,**

**Berkeley Art Museum and**

**Pacific Film Archive (BAMPFA)**

A consideration of the provocations and processes in the making of the chamber opera *Waiting for the Sibyl* (2019). For Kentridge, the lecture format is another medium of creative expression in which he discusses the use of language and creating meaning in his works and attempts to enact those processes in the moment.

Presented by the BAMPFA, Cal Performances, and the Townsend Center for the Humanities

### *Out of Africa –*

**Selections from the Kramlich**

**Collection**

**Mar 8 – Apr 30, BAMPFA**

William Kentridge's film *Other Faces* (2011) is featured in a selection of photographs and video installations on display at BAMPFA that is centered on the continent of Africa as a site of extraction, exploitation, and displacement for economic gain. The works on display date from the 1990s to 2013 and are primarily drawn from the Pamela and Richard Kramlich Collection; the Kramlichs have been pioneering collectors of video art since the late 1980s. The exhibition is organized by BAMPFA staff and curated by Executive Director Julie Rodrigues Wid-

holm with Associate Curator Elaine Yau. It also included a public talk by Widholm on March 9.

Presented by BAMPFA

### *Orchestrating Time:*

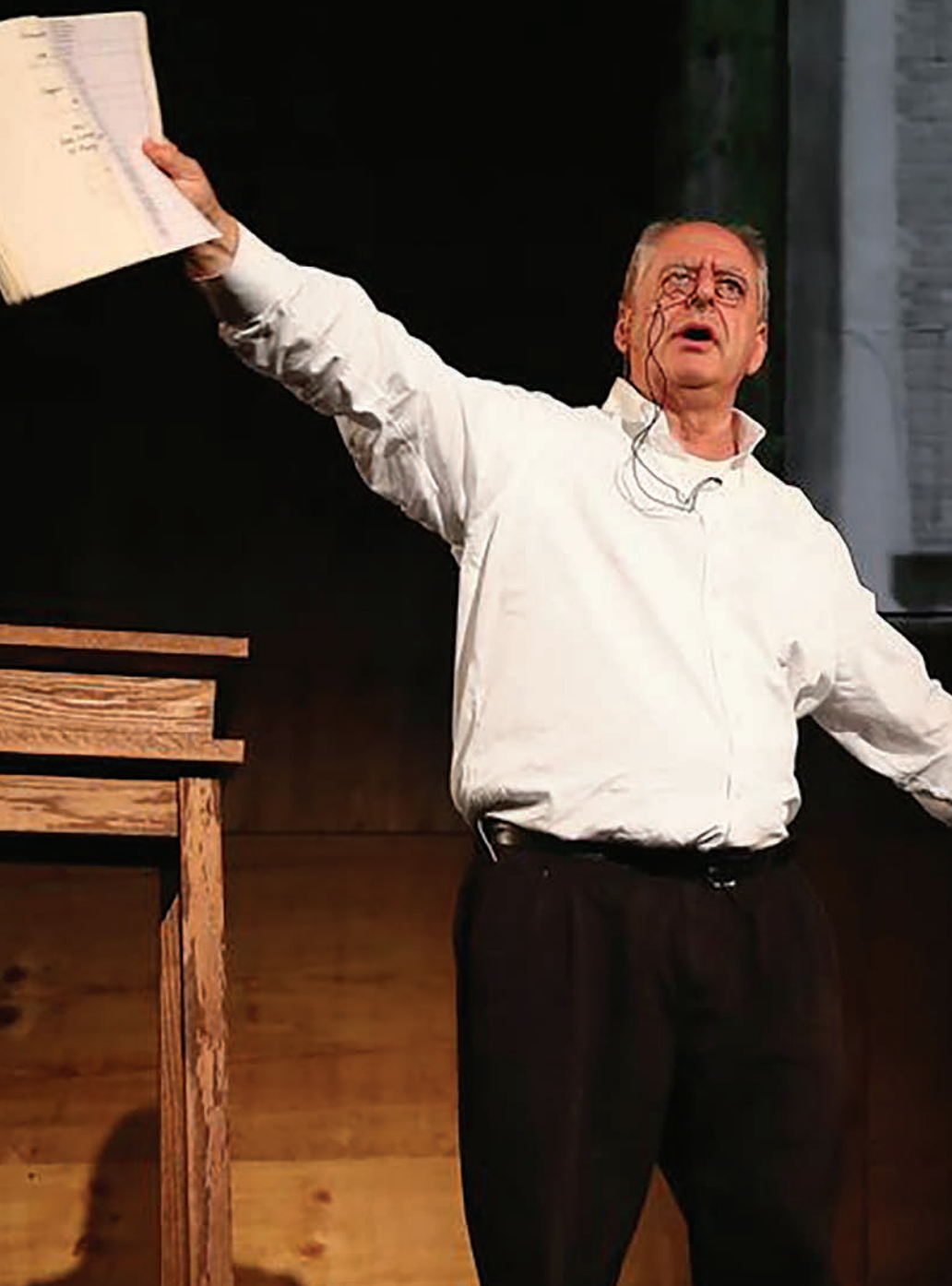
**The Films of William Kentridge**

**Mar 9 – Apr 2**

**Barbro Osher Theater, BAMPFA**

BAMPFA's extensive film retrospective offers audiences a chance to see William Kentridge's creative work in the areas of animation, documentary, and filmed performance. The series showcases Kentridge's distinctive work through six presentations and a gallery installation. Highlights include the 2010 documentary *William Kentridge: Anything is Possible*, paired with six short films (March 9); *Drawings for Projection*, a series of 11 animated films featuring two of Kentridge's characters, Soho Eckstein and Felix Teitelbaum, who the artist describes as a "self-portrait in the third person" (March 11); an eclectic set of films relating to Kentridge's work for theater, opera, and gallery installation (March 25); and three filmed operas for which Kentridge worked as stage director, production designer, and/or set designer: Shostakovich's satirical opera *The Nose* (March 16), Alban Berg's *Lulu* (March 26), and Mozart's *The Magic Flute* (April 2), all offered at BAMPFA free of charge.

Presented by BAMPFA



### *Ursonate*

**Performed by William Kentridge**

**Mar 10, 8pm, Zellerbach Playhouse**

William Kentridge embodies the spirit of Dada in this performance piece based on the seminal 1932 sound poem *Ursonate*—a poetic and musical work by German artist Kurt Schwitters. Through his performance, Kentridge reveals his talents as an actor, as well as a director, orienting the work not only to the listener but also to the viewer. He will be accompanied by soprano Ariadne Greif, trombonist Danny Lubin-Laden, and musical saw player David Coulter.

Presented by Cal Performances

### *A Guided Tour of the Exhibition:*

*For Soprano and Handbag*

**Performed by Joanna Dudley**

**Mar 15, 7:30pm, Zellerbach Playhouse**

This bold and innovative presentation, created by William Kentridge and soprano Joanna Dudley, combines live art, drama, film, and sculpture as Dudley conducts an immersive exhibition tour in which artworks are empowered to speak for themselves in direct defiance of museums' tendency to prescribe fixed meanings to and antiquate their subjects.

Presented by Cal Performances

### ARTS + DESIGN THURSDAYS

**William Kentridge and Judith Butler:**

*Video Art and Social Intervention –  
Forms of Life*

**Mar 16, noon, online only**

William Kentridge and cross-disciplinary philosopher Judith Butler are known throughout the world for revising and propelling their respective areas of inquiry. Meeting in Berkeley for a free-ranging conversation, these two leading thinkers consider the relationship between art and politics, the paradoxes of identity, the ethics of activism, the power

of “the less good idea,” and much more.

This event is part of *Video Art in Context*, a semester-long series of lectures.

More information about the series can be found at [bampfa.org/program/video-art-context](http://bampfa.org/program/video-art-context). This UC Berkeley class is closed to the public but will be viewable via livestream.

### **William Kentridge's *SIBYL***

**(US Premiere)**

**Mar 17–19, Zellerbach Hall**

Myth, magic, music, movement, and imagery combine in South African visual artist William Kentridge's newest production. Presented in two parts, *SIBYL* is inspired by the Greek myth of the Cumaean Sibyl, and wrestles with the our human desire to know the future, and our helplessness before powers and technologies that obscure that knowledge. A post-performance talk with William Kentridge and cast members on Sunday, March 19, is free to all ticket holders.

Presented by Cal Performances and part of Cal Performances' 2022–23 season *Illuminations*: “Human and Machine” themed programming.

### **Cal Performances' 2023 Gala**

**Honoring William Kentridge**

**Mar 17, Pauley Ballroom**

Gala festivities include a cocktail reception, followed by the opening night performance and an elegant dinner designed by special guest Chef Laurence Jossel, founder and owner of San Francisco's Nopa Pearson Theatre.

Presented by Cal Performances

### *Reflections on William Kentridge*

**Apr 13, 4 pm, Reading Room,**

**BAMPFA**

A selection of UC Berkeley scholars will reflect on the art of William Kentridge, exploring the artist's complex vision and body of work.

Presented by BAMPFA and the Townsend Center for the Humanities





Wednesday, March 15, 2023, 7:30pm  
Zellerbach Playhouse

William Kentridge & Joanna Dudley  
*A Guided Tour of the Exhibition:  
For Soprano and Handbag*

*Conception*  
William Kentridge & Joanna Dudley

*Vocal Construction | Choreography | Performance*  
Joanna Dudley

*Video Designer/Editor for overall film used in performance*  
Žana Marović

*Video Designer/Editor for individual films*  
Catherine Meyburgh

*Cinematographer for film starring William Kentridge & Joanna Dudley*  
Duško Marović

*Costume Designer*  
Greta Goiris

*This program will be performed without intermission.  
The performance will last approximately 50 minutes.*

*Originally produced by Berliner Festspiele, Foreign Affairs Festival, Martin-Gropius-Bau,  
The Print Room (The Coronet Theatre) and Anda Winters, William Kentridge Studios*

Produced by  
THE OFFICE performing arts + film  
Rachel Chanoff, Laurie Cearley, Lynn Koek, Catherine DeGennaro, Elly Obeney, Carol Blanco, Indigo Sparks,  
Soleil George, Zion Jackson, Noah Bashevkin, Erica Zielinski, Olli Chanoff, Nadine Goellner,  
Gabrielle Davenport, Chloe Golding, Kyla Gardner, Bruna D'Avila, Scout Eisenberg,  
Jose Alvarado, Mego Williams, Barbara Sartore, Sarah Suzuki.

theofficearts.com

COVID-19: Masking is required inside the auditorium, and is strongly recommended, though not required, for indoor lobby/waiting areas as well as outdoor spaces. Up-to-date vaccination is strongly recommended, though not required for entry. The latest information on Cal Performances' COVID-19 safety policies is available at [calperformances.org/safety](https://calperformances.org/safety).  
Photographing and/or recording this performance is strictly prohibited.





**G**uided tours in museums intend to give visitors a closer understanding of the artworks on exhibit. On the other hand, every text explaining a work of art automatically places it in the past, immobilizing and silencing it. This bold and innovative presentation, created by William

Kentridge and soprano Joanna Dudley, combines live art, drama, film, and sculpture as Dudley conducts an immersive exhibition tour in which artworks are empowered to speak for themselves in direct defiance of museums' tendency to prescribe fixed meanings to and antiquate their subjects.

## ABOUT THE ARTISTS

**Joanna Dudley** works internationally as a director, performer, and singer, creating performances, choreography, and installations. She studied music at the Adelaide Conservatorium, Australia and the Sweelinck Conservatorium, The Netherlands. She also studied traditional Japanese music in Tokyo and traditional dance and music in Java.

Dudley has collaborated with William Kentridge for the past seven years as a co-creator, singer and performer. Works include *Refuse the Hour*, produced by the Holland and Avignon Festivals, which toured internationally for six years. *Paper Music* premiered at Carnegie Hall and has appeared at major venues and festivals such as ArtBasel, the Paris Philharmonie, Martin-Gropius-Bau in Berlin, and the Holland Festival. Kentridge invited Dudley to create a solo role for his production of *Lulu* for the Metropolitan Opera, English National Opera, and Dutch National Opera. Together they co-created and Dudley performed *The Guided Tour of the Exhibition: For Soprano and Handbag* for the Martin-Gropius-Bau; it has since been seen at major venues throughout the world including the Louisiana Museum in Copenhagen and the Louis Vuitton Foundation in Paris. Dudley developed her soloist role alongside Kentridge in his ensemble piece *The Head & the Load*, commissioned and performed at the Turbine Hall at the TATE Modern, the Ruhrtriennale, and at the Park Avenue Armory in New York.

Dudley has created and is featured in the seven-screen video and sound operatic in-

stallation *We Will Slam You With Our Wings* for a group of girls ages 8–16 and herself appearing as the War Mistress. She has also been a guest director and performer at Berlin's Schaubuehne, where works have included *My Dearest, My Fairest* with Juan Kruz Diaz de Garaio Esnaola and *colours may fade* with Esnaola and Rufus Didwizus. Other works in collaboration with Didwizus include *The Scorpionfish*, *Who Killed Cock Robin?* with the Flemish vocal ensemble Capilla Flamenca, and *LOUIS & BEBE* with the noise musician SchneiderTM. Other collaborators include Seiji Ozawa, Sidi Larbi Cherkaoui, and Thomas Ostermeier.

For a biography of **William Kentridge**, please see p. CP-2.

**Catherine Meyburgh** works in film as a director and editor and in theater and opera as a projection designer. Her collaboration with William Kentridge since the mid-1990s includes his animated films, theater works, and operas (Berg's *Wozzeck* and *Lulu*, Mozart's *The Magic Flute*, and Shostakovich's *The Nose*), and *The Refusal of Time*, a collaboration with Kentridge and Philip Miller. In television, she has edited the drama series *Yizo Yizo*. As a film director she is currently completing the documentary *Of Gold, Dust & Breath* with co-director Richard Pakleppa. Meyburgh is the projection designer for *The Head & the Load*.

For biographies of the other members of the creative team, please see pp. CP-14 to 24.



Friday, March 17, 2023, 7pm  
Saturday, March 18, 2023, 8pm  
Sunday, March 19, 2023, 3pm  
Zellerbach Hall

# William Kentridge

## SIBYL

(United States Premiere)

With music composed and conceived by Nhlanhla Mahlangu and Kyle Shepherd

### PART 1

*The Moment Has Gone*

INTERMISSION

### PART 2

*Waiting For The Sibyl*

#### CREATIVE TEAM

William Kentridge	<i>Concept &amp; Design   Director</i>
Nhlanhla Mahlangu	<i>Associate Director   Choral Composer</i>
Kyle Shepherd	<i>Composer   Music Director</i>
Žana Marović	<i>Video Editor   Composer</i>
Greta Goiris	<i>Costume Designer</i>
Sabine Theunissen	<i>Set Designer</i>
Urs Schönebaum	<i>Lighting Designer</i>
Elena Gui	<i>Lighting Design Associate</i>
Gavan Eckhart	<i>Sound Engineer</i>
Duško Marović	<i>Cinematographer</i>
Kim Gunning	<i>Video Control</i>

#### CREATED AND PERFORMED BY

Kyle Shepherd	<i>Piano</i>
Nhlanhla Mahlangu	<i>Singer   Dancer</i>
Xolisile Bongwana	<i>Singer   Dancer</i>
Thulani Chauke	<i>Dancer</i>
Teresa Phuti Mojela	<i>Dancer   Sibyl</i>
Thandazile “Sonia” Radebe	<i>Dancer</i>
Ayanda Nhlangothi	<i>Singer</i>
Zandile Hlatshwayo	<i>Singer</i>
Siphiwe Nkabinde	<i>Singer</i>
S’busiso Shoji	<i>Singer</i>

*Sibyl is co-commissioned by Teatro dell’Opera di Roma,  
Les Théâtres de la Ville de Luxembourg and Dramaten – Stockholm.*

*Major support provided by The Bernard Osher Foundation.  
The March 18 performance is made possible, in part, by Lance and Dalia Nagel.  
The March 19 performance is made possible, in part, by Nadine Tang.*

COVID-19: Masking is required inside the auditorium, and is strongly recommended, though not required, for indoor lobby/waiting areas as well as outdoor spaces. Up-to-date vaccination is strongly recommended, though not required for entry. The latest information on Cal Performances’ COVID-19 safety policies is available at [calperformances.org/safety](https://calperformances.org/safety).  
Photographing and/or recording this performance is strictly prohibited.

Boyd Design	<i>Technical Direction</i>
Brendon Boyd	<i>Production Manager</i>
Carly Levin	<i>Technical Director</i>
Meghan Williams	<i>Stage Manager</i>
Mathilde Baillarger	<i>Costume Supervisor</i>
Elisabeth Barnes-Flint	<i>Props Master</i>
Stella Olivier	<i>Still Photography</i>
Žana Marović	<i>Video Editing and Compositing</i>
Joanna Dudley	<i>Voice over “Starve the Algorithm”</i>
Chris Waldo de Wet	<i>Studio Fabrication &amp; Technical Director</i>
Emmanuelle Erhart   Carlo Di Mascolo	<i>Costume Fabricators</i>
David Engler	
Jonas Lundquist	<i>Specialist Prop Fabricator</i>
Anaïs Thomas	<i>Scenic Painter</i>
Jacques van Staden, Jessica Jones	<i>Studio Assistants</i>

*Waiting for the Sibyl* is an original production of the Teatro dell’Opera di Roma.

*Executive Producer*

**THE OFFICE** performing arts + film

Rachel Chanoff, Laurie Cearley, Lynn Koek, Catherine DeGennaro, Elly Obeney, Carol Blanco, Indigo Sparks, Soleil George, Zion Jackson, Noah Bashevkin, Erica Zielinski, Olli Chanoff, Nadine Goellner, Gabrielle Davenport, Chloe Golding, Kyla Gardner, Bruna D’Avila, Scout Eisenberg, Jose Alvarado, Mego Williams, Barbara Sartore, Sarah Suzuki.

[theofficearts.com](http://theofficearts.com)

Toured in partnership with International Theatrical Representative

**QUATERNAIRE**

Sarah Ford and Felicitas Willems

[quaternaire.org](http://quaternaire.org)

**William Kentridge Studio**

Anne McIlleron, Linda Leibowitz, Chris Waldo de Wet, Jacques van Staden, Damon Garstang, Taryn Buccellato, Natalie Dembo, Claire Zinn, Joey Netshiombo, Thandi Mzizi, Anne Blom, Nomonde Qhina, Diego Sillands

[www.kentridge.studio](http://www.kentridge.studio)

**SPECIAL THANKS TO**

The entire team at Teatro dell’Opera di Roma and Carlo Fuortes for proposing the collaboration.



The 42-minute chamber opera *Waiting for the Sibyl* and the 22-minute film with live score *The Moment Has Gone* comprise *SIBYL*, a singular program of South African artist William Kentridge's work—an evening in the theater of visual and aural alchemy unlike anything else.

*Waiting for the Sibyl*, created in collaboration with choral director and dancer Nhlanhla Mahlangu and Kyle Shepherd, one of South Africa's leading progressive pianists and composers, is a piece for nine performers that unfolds in a series of six short scenes, interrupted and revealed by the dropping and raising of the front curtain. The work incorporates signature elements of Kentridge's visionary practice—projection, live performance, recorded music, dance/movement, and shadows cast by the performers against a hand-painted backdrop—to tell the story of the Cumaean prophetess Sibyl. She would write out a questioner's fate on an oak leaf and place it at the mouth of her cave on a pile of others' fates. But when you went to retrieve it, a breeze would blow up and swirl the leaves about, leaving you uncertain if you were learning another's fate or your own. The fact that your fate would be known, but you couldn't know it, is the deep theme of our relationship of dread, of expectation, of foreboding towards the future.

Unspoken throughout but hovering over the opera is the notion that our contemporary Sibyl is the algorithm that will predict our future, our health, whether we'll get a bank loan, whether we'll live to 80, what our genetics will be. This certainty of an implacable mechanism that determines our outcome is juxtaposed against the desire for a more human connection to our destiny, an

instinct to believe in the possibility of something other than the machine to guide us in how we see our future. The work is a profound, jarring, playful, and visually stunning meditation on what it means to be alive in our current moment in history, grappling afresh with humanity's primordial task of making sense of the inherently tragic state of always knowing, yet never knowing, where our end will lead us; the cursed and blessed consciousness that makes us human.

*The Moment Has Gone*, which begins the program, is a new 22-minute film with live score by Kyle Shepherd combining piano and an all-male South African chorus lead by Nhlanhla Mahlangu. The film incorporates *City Deep*, the latest in Kentridge's series of Soho Eckstein films, and sequences of Kentridge creating the work. In *City Deep*, the artist's unique charcoal animation technique of successive erasure and redrawing conjures a non-linear story featuring his drawn alter ego Soho Eckstein, set between a municipal art museum (based on the Johannesburg Art Gallery) and an abandoned mining area at the edges of the city, where unofficial artisanal gold mining takes place. The action jumps: the museum collapses; Soho comes face to face with his fate; a solitary miner persistently works against his destiny. Interspersed throughout are images of Kentridge in his studio making the work—the act of creation, always itself an action (a futile one) against destiny.

Made at the same time as *Waiting for the Sibyl*, *The Moment Has Gone* incorporates phrases and ideas that reappear in the chamber opera, as well as an appearance by Sibyl herself.

*Waiting for the Sibyl* premiered at Teatro dell'Opera di Roma, Rome in September 2019.

**William Kentridge**

*Artist | Concept & Design | Director*

For a biography of William Kentridge, please see p. CP-2.

**Nhlanhla Mahlangu**

*Associate Director | Choral Composer | Performer*

An exceptional vocalist, choreographer, composer, theater maker, gravity-defying dancer, and educator Nhlanhla Mahlangu is a graduate in dance teaching at Moving into Dance, Mophatong. Born in Pholapark Squatter Camp in Apartheid South Africa in the late 1970s, Mahlangu started school during the national state of emergency in the 1980s. He witnessed first hand the conflicts between the African National Congress, Inkatha Freedom Party, and the “Third Force” of the 1990s. Mahlangu can be described as a generous interdisciplinary collaborator who excels at conjuring original, complex, and contemporary work rooted in traditional forms. In addition to his contemporary dance and musical ingenuity, he is celebrated for his embodiment of *isicathamiya*, an *a cappella*-type musical form combining vocals and movement. Mahlangu uses this practice as a way to process the history of South Africa, particularly the plight of migrant workers. These performances look to build social cohesion, heal the wounds of the past, and encourage resilience in the new Democratic South Africa. Mahlangu’s prolific practice is one of interrogation, articulation, development, and research. He has gained recognition for his pivotal collaborations with artists including William Kentridge (*The Head & the Load*, *SIBYL*, *Ursonate*, *The Centre for the Less Good Idea*), Robyn Orlin, Richard Cock, Gregory Vuyani Maqoma, Sylvia Glasser, Vincent Mantsoe, Jay Pather, James Ngcobo, Victor Ntoni, and Hugh Masekela, as well as for his work with his Hlabelela Ensemble and Song and Dance Works. Mahlangu is a past winner of the Naledi Award

for Best Choreographer, Promax Africa Award 2021 for Best Title Sequence (*The Estate*), and the 2020 New York Theater and Dance Award for Best Composition and Sound Design. Other honors include recognition from the Danish Arts Foundation’s Committee for Performing Arts for choreography, casting, and co-directing, and a special prize at the Reumert Awards (2020) in Denmark.

**Kyle Shepherd**

*Composer | Music Director | Piano*

Kyle Shepherd is one of South Africa’s leading pianists and composers. Internationally recognized for his distinctive compositional style and performances, Shepherd has released seven jazz albums to date as well as a number of film, television, and theater scores, including *Blood and Water* (Season 2, Netflix); *Savage Beauty* (Season 1, Netflix); *Surviving Paradise*, as additional music composer (Netflix); *Indemnity*; *Barakat* (South Africa’s official entry for the 2022 Academy Awards); *The Life and Times of Michael K* (a Handspring Puppet Co. theater production based on the Nobel Prize-winning novel by J.M Coetzee); *Fiela se Kind* (Silwerskerm Award for Best Score); *Vlugtig*; and *Noem My Skollie* (*Call Me Thief*), South Africa’s official entry for the 2017 Academy Awards, which was also nominated for the 2017 South African Film & Television Award [SAFTA] for Best Achievement in Original Music Score in a Feature Film. Shepherd received the 2018 South African Humanities and Social Sciences Award: Book, Creative Collection and Digital Contribution 2018, hosted by the National Institute for Humanities and Social Sciences, for Best Musical Composition for his composition, *Noem My Skollie*. His music also features prominently in independent filmmaker Nadine Cloete’s *Action Kommandant*, a documentary based on the story of the young South African revolutionary freedom fighter Ashley Kriel.



Timmy Henry

Kyle Shepherd and Nhlanhla Mahlangu

The 34-year-old pianist has a well-established record of celebrated performances in 26 countries around the world, including his home South Africa, Europe, Asia (including Japan, India, and China), Canada, and the USA. Shepherd is also the co-creator of the hit Afrikaans television series *Koortjies met Jonathan Rubain* and holds a master's degree (*cum laude*) in music from Stellenbosch University.

### Žana Marović

#### *Video Editor | Composer*

Blending her interests in science and art with those of video editing in film and television, Sarajevo-born Žana Marović settled in Johannesburg in 1995. She gained experience by working on various television productions that ranged from documentaries to feature films, including award-winning wildlife feature films by the acclaimed National Geographic filmmakers Dereck and Beverly Joubert. In 2011, she became involved in the creative process on projects



Stella Olivier

and installations by William Kentridge, including *Refuse the Hour*, *The Refusal of Time*, *O Sentimental Machine*, *Notes towards the Model Opera*, *Second Hand Reading*, *Lulu*, *Wozzeck*, and *The Head & the Load*.

### Greta Goiris

#### *Costume Designer*

Greta Goiris studied costume design at the Royal Academy of Fine Arts in Antwerp and set design at Institut del Teatre in Barcelona. Her first costumes were designed for Jacques Delcuvellerie in Brussels and Avignon, among which were productions of *La Grande Imprécation devant les murs de la ville* (T. Dorst), *La Mère* (B. Brecht), *Andromaque* (Racine), and *Rwanda-1994*. From 2001 onward, she collaborated with Johan Simons on numerous music/theater productions, which included the *Leenane Trilogy* (M. McDonagh) for ZT Hollandia; *Sentimenti*, *Das Leben ein Traum* (Calderon), *Vergessene Strasse* (Louis-Paul Boon) for the Ruhrtriennale; *Die Perser* (Aischy-

los) for Münchner Kammerspiele; *Die Neger* (Jean Genet) for Wiener Festwochen (2014); and *Radetzky marsch* (Joseph Roth) for the Burgtheater (2017). Also with Simons she designed the costumes for the operas *Fidelio* (Beethoven) for Opéra Bastille (2008), *Herzog Blaubarts Burg* (Bartók) for the Salzburger Festspiele (2008), and *Alceste* (Gluck) for the Ruhrtriennale (2016). In 2016, Goiris designed the costumes for *Les Indes Galantes* directed by Sidi Larbi Cherkaoui for the Bayerische Staatsoper. She has also collaborated with Pierre Audi, Ivo Van Hove, Karin Beyer, Josse De Pauw, and Peter Verhelst. *Die Zauberflöte* (De Munt, 2005) was the beginning of a long collaboration with William Kentridge, which has included the

operas *The Nose* (Metropolitan Opera, 2010), *Lulu* (DNO, Metropolitan Opera, 2015, ENO 2016), and *Wozzeck* (Salzburger Festspiele, 2017) and installations and music-theater productions *Refuse the Hour* (Holland Festival/Festival d'Avignon), *The Refusal of Time* (Documenta Kassel), *Winterreise* (Wiener Festwochen), *Paper Music* (Firenze), *More Sweetly Play the Dance* (Amsterdam), and *O Sentimental Machine* (Istanbul Biennial).

### Sabine Theunissen Set Designer

Sabine Theunissen studied architecture in Brussels. After one year at the technical office of La Scala of Milan, she joined the

## Questions for William Kentridge

**What themes are present in each of these pieces?**

The presence of the Sibyl is in both *The Moment has Gone* and, of course, in the eponymous *Waiting for the Sibyl*. *The Moment has Gone* is about the contemporary moment. Structures in the larger world collapsing—in this case the Johannesburg Art Gallery—but individual work continuing, despite this—the miner in his fox hole.

*Waiting for the Sibyl* was made before the pandemic began and is about the uncertainty of our futures. The uncertainty of not knowing whether the fate the Sibyl has written on the leaf is ours, or someone else's. How to prepare for this uncertainty about our future. Start dying wisely, assiduously, optimistically.

**Do you enjoy working in the theatrical form? How does it compare to producing work in other forms?**

All the work starts as a drawing. The process of making the work is the process of discovering what it is in the end rather than starting as a clear ground plan followed to the end. The process is the same whether drawing in charcoal, constructing a sculpture, making a film or a performance piece—a process of thinking of material, whether charcoal or drawing or film or theater.

**The Sibyl is an ancient Greek priestess. What interests you about her story and how did she become the inspiration for this work?**

You would go to the Sibyl with a question, written on a leaf, and place it at the mouth of her cave. She would write the answers to your question (How long will I live? Will I die of COVID? And so on...) on another leaf, and place it at the entrance of her cave. You would go to collect your answer. But as you ap-



Royal Theater of La Monnaie (Brussels), where she worked 17 years in the design studio. In 2003, she met William Kentridge. Their collaboration began with *The Magic Flute* (creation TRM 2005). Since then, she has designed sets for his opera productions, among which are *The Nose* (Met NYC 2010), *Refuse the Hour* (2012), *The Refusal of Time* (Documenta XIII – Kassel 2012), *Winterreise* (Vienna Festival, June 2014), *Lulu* (Met NYC, DNO, ENO 2015), and *Wozzeck* (Salzburg Festival 2017, Met NYC, Sydney Opera). Theunissen has also collaborate with Kentridge on art installations and exhibitions including *Notes Towards a Model Opera* (Beijing, Seoul, 2015), *No It Is* (Martin-Gropius-Bau, Berlin 2015), *Thick*

*Times* (White Chapel-Louisiana-Salzburg-Manchester 2016), *Smoke, Ashes, Fable* (Bruges 2017), *O Sentimental Machine* (Frankfurt, Liebig Haus in 2018), and *Quelle che non ricordo* (Sydney 2018). Based in Brussels, Theunissen also works with other directors and choreographers, including her sister Hélène Theunissen, for whom she designed sets for *La Dispute*, *Marrakech* (Brussels 2012), and *A Midsummer Night's Dream* (Brussels 2017). She recently designed sets for *Bug* and *Othello* staged by Aurore Fattier. She also collaborated with the choreographer Michèle Noiret for *Hors-champ* (2015) and *Radioscopie* (2016), and with the director Lilo Baur for *Ariane* and *Barbe-Bleue* (Opera de Dijon 2012). Theunissen de-

proached the cave there would always be a wind, swirling the leaves around so you never knew if the leaf you picked was yours, or someone else's. This swirling wind is what holds me in the story.

**Can you tell us how you went about rehearsing the piece? Was it an exciting, rewarding, and/or challenging process?**

The best part of making a piece is the first weeks, when you don't know what you are doing, what you are making—and everything is possible. As the rehearsal and writing process continues it becomes more disciplined and limited. If only one could finish the work with the same speed one begins it.

**Can you tell us more about the flip-book that is projected onto a screen during this performance?**

The questions and answers to the questions of life are written on leaves. In English, this was a very easy transition to a page—a leaf of a book is a page (this in many other languages, too).

Dante writes of the leaves of the Sibyl, the pages of the Sibyl's book dispersed through the universe then gathered together in a single book. The image of the book with pages gathered is the central image of the piece, a book containing both words and images. The words are a mixture of found lines from poems translated from different languages, proverbs, and lines made for the piece.

**What was your directorial approach in the rehearsal room? Were there any techniques or practices (or any pieces of advice) you used to help the performers achieve what you wanted to achieve?**

Much of the work of the production has to do with shadows. This gives an actor a unique chance to be both inside the performance but also watch the performance, by watching their shadows at the same time.

Otherwise, a familiar process: improvise, watch, recognize, learn the grammar of what you have watched, rehearse and make precise.

signed the exhibitions *The Body in Indian Art* (Europalia Festival, Brussels, 2013) and *1,000m<sup>2</sup> of desire* (CCCB, Barcelona, 2016). She is frequently invited to give lectures at art and architecture schools including Stockholm University, Pavillon Bosio (Monaco), La Cambre (Brussels), the Fine Art School (Tournai), and EYE film-museum (Amsterdam).

### **Urs Schönebaum** *Lighting Designer*

Urs Schönebaum studied photography in Munich and worked from 1995 until 1998 with Max Keller as a part of the lighting department of the Münchner Kammerspiele. After being assistant director for productions at Grand Théâtre de Genève, Lincoln Center in New York, and the Münchner Kammerspiele, he began in 2000 to work as a lighting designer for opera, theater, dance, art installations and performances. He has worked on over 130 productions at major theaters including Covent Garden London; Opéra Bastille, Opéra Garnier, La Comédie Française, and Théâtre du Châtelet in Paris; La Monnaie in Brussels; Opera de Lyon; the Metropolitan Opera New York; the Staatsooper unter den Linden, Schaubühne, and Deutsches Theater in Berlin; Bayerische Staatsoper and Residenztheater in Munich; Dramaten Stockholm; Det Norske Teatret Oslo; Teatro dell'Opera Roma; Festival d'Avignon; Teatro Real Madrid; Festival d'Aix en Provence; the Bolshoi Theater in Moscow; Salzburger Festspiele; NCPA and Poly Theater in Beijing; Sydney Opera House; Dutch National Opera, Salzburger Festspiele, Bayreuth Festival, and Wiener Festwochen. He works with stage directors including Thomas Ostermeier, La Fura dels Baus, William Kentridge, Pierre Audi, Michael Haneke, Sidi Larbi Cherkaoui, and Sasha Waltz and was a long-time collaborator of Robert Wilson. Schönebaum's work also includes lighting designs for art projects with Vanessa Beecroft, Anselm Kiefer, Dan

Graham, Taryn Simon, and Marina Abramović. He has designed works for installations in Karkow, Munich, Salzburg, and New York. In 2012, he directed and designed the two operas *Jetzt* and *What Next?* and in 2014, *Happy Happy*, composed by Mathis Nitschke at the Opéra national de Montpellier. In 2017, he created the set and lighting design for the production *Bomarzo* at the Teatro Real in Madrid.

### **Elena Gui** *Lighting Design Associate*

Elena Gui studied literature and theater and started her career as assistant director and assistant of production for theater and experimental cinema. Since 2013, she has specialized in lighting. Among the theater and opera companies she has worked for are La Fura Dels Baus, Sidi Larbi Cherkaoui, Damien Jalet, and Guy Cassiers. In the field of experimental cinema, she has worked with American artist Peter Miller and the filmmakers collective Platform.

### **Gavan Eckhart** *Sound Engineer*

Gavan Eckhart is a sound engineer and producer and owns Soul Fire Studios in Johannesburg, South Africa. For many years, he has been working with the finest of the South African music industry. He has recorded and mixed the sound for artists such as Miriam Makeba, Ladysmith Black Mambazo, Soweto Gospel Choir, and Freshly Ground, and has produced sound for William Kentridge's collaborative works with Philip Miller (including Miller's extensive film score repertoire). Eckhart also tours with top South African and international bands, providing live mixes for a diverse listenership. His vast experience in theater, television, film, and music production has recently culminated in the creative utilization of sound technology in visual arts and music production. He is currently installing sound systems for museums and

venues, produces and mixes a variety of musical and visual artists, both in the studio and on the road. Eckhart has been nominated for a SAMA for Miriam Makeba's *Reflections* as well as a Golden Reel Award for the soundtrack to *Book of Negroes*. For more information, visit [www.soulfreesa.com](http://www.soulfreesa.com).

### Duško Marović *Cinematographer*

Having settled in South Africa from Serbia in the early 1990s, Belgrade-born cinematographer Duško Marović, has diversified his skills in local and international productions. His work on commercials, corporate films, documentaries, art installations, and featurettes for acclaimed HBO, BBC Sport, National Geographic, and the Discovery Channel, to name a few, has taken him across the globe. Born in 1969 and educated in the field of telecommunication studies, Marović is known for a variety of critically impressive works including the award-winning feature documentary *The War Photographers*; featurettes for television series *The Passion*, *Generation Kill*, *The House of Saddam*, and *The No.1 Ladies Detective Agency*. Since 2011, he has filmed for William Kentridge's theater productions and art installations, including *The Refusal of Time*, *More Sweetly Play the Dance*, *Notes Towards the Model Opera*, *O Sentimental Machine*, *Lulu*, *Wozzeck*, and *The Head & the Load*.

### Stella Olivier *Photographer*

Stella Olivier is a South African born photographer with a focus on photojournalism in the area of fine arts and theater. Olivier started documenting William Kentridge in 2009. Her work focuses on moments behind the scenes, studio production, and stage performances. Productions with Kentridge include *The Refusal of Time*, *More Sweetly Play the Dance*, *Notes Towards the Model Opera*, *O Sentimental Machine*, *Lulu*, *Wozzeck*, *The Head & the Load*, and *SIBYL*.

### Xolisile Bongwana *Singer/Dancer*

Eastern Cape-born Xolisile Bongwana is an accomplished dancer who is also well-versed in singing, composing, directing, acting, and choreographing. Bongwana has had an impressive career as an artist over the past decade-and-a-half and his involvement in the performing arts industry has seen him work with award-winning choreographers such as Robyn Orlin, Luyanda Sidiya, and Gregory Maqoma. His impressive performance experience includes the Gibson Kente Music Tribute, Hugh Masekela Celebration, Centre For The Less Good Idea (Seasons 1, 2, and 5), *Enyangeni*, and *Cion*. Bongwana's composition was used for Luyanda Sidiya's *Siva*, a Standard Bank Young Artist winner for Dance in 2015. The work was performed at the National Arts Festival in Grahamstown and China. Bongwana has also composed for Makwande, which premiered in NAF Grahamstown and then was seen at the Pretoria State Theatre. An artist of note, Bongwana was selected in 2016 as part of the *Mail and Guardian* 200 Young South Africans. He recently created his own work titled *Mnquma* which has been performed at the Centre For The Less Good Idea, Pop Art Theatre, Dance Umbrella Africa, My Body My Space, and Market Theatre. He has toured Kenya, Ghana, Zimbabwe, France, the UK, Spain, Canada, Australia, and the United States.

### Thulani Chauke *Dancer*

Thulani Chauke started his performing arts career at the Jabavu Anti Crime Youth Aids Awareness. Between 2001 and 2005, he performed for various projects for Arco Dance Theatre, Halala Afrika Theatre Society, and Taelo Dance Theatre. In 2009, he joined Moving Into Dance as a trainer and then as a company member. In 2011, he joined Vuyani Dance Theatre as a company member. He then joined Forgotten Angle

Theatre Collaborative as a community arts engagement officer, dancer, and choreographer. Currently a freelance artist, Chauke created his first solo work, *Black Dog*, while in a residency program at the Centre National de la Danse in Paris and at the Klap Maison Danse in France 2013; this solo work has performed at several dance festivals since its creation. Chauke has performed in various number of dance works and has worked with internationally acclaimed choreographers Gregory Maqoma, PJ Sabbagha, Fana Tshabalala, Shanel Winlock, Ivan Estegneev, and Evgeny Kulagin (Russia), Iain Macdonald, Qudus Onikeku (Nigeria), Themba Mbuli, Thabo Rapoo, Gustine Makgeledisa, and Andrea Severa (Argentina). Since 2017, Chauke has been a freelance artist and has been working with William Kentridge on various projects curated by the Center For The Less Good Idea: Season One (2017), *History Of The Main Complaint* (2017, originally by Kentridge, reinterpreted by Chauke), *The Head & the Load* (2017–19), Season Four (2018), and *SIBYL* (2019).

### **Teresa Phuti Mojela** ***Dancer/Sibyl***

Teresa Phuti Mojela was born and raised in Ivory Park and Limpopo Province. She is a performer, choreographer, teacher, and mentor; an aspiring director and producer; and the founder and director of Phuti Pedi Productions. Mojela started her acting and dancing career in 1999, and studied drama at Paul Rapetsoa Institute of Dramatic Arts. She was a student at Inzalo Dance Theatre, a trainee at Tribhangi Dance Theatre, a senior dancer at Vuyani Dance Theatre, and a teacher/dancer at Moving into Dance, Facilitates Let's Move adult dance class in partnership with Market Lab. Mojela established Children Saturday Dance Class and Dance Infinity Project in Limpopo Province, funded by NAC; co-produced *Bapa* with Ntsika Ngxanga; choreographed *Bapa*, *Art-*

*ists With No Title* and *Pedi*, produced by the Centre for the Less Good Idea, and was part of Season 2/*Waiting for the Sybil* (as Sybil) by William Kentridge; *That Night of Trance* by Ntshieng Mokgoro, *Ankobia* for NAF2017 by Vice Monageng/Omphile Molusi, *Tribute to Maya Angelou* produced by Market Theatre, *Lingering* collaborative work with Sonia Radebe, co-creator of *Sold* by Themba Mbuli for NAF2016 and *Hani: The Legacy* the Standard Bank GOLD Ovation award winners NAF2017. Mojela facilitated dance at JHB Sun City Female Correctional Service Centre and Communities, and taught movement to AFDA and Wits University physical theater students. She is currently a movement teacher at the Market Theatre Laboratory. Mojela has worked with different choreographers, directors, and writers, including James Ngcobo, William Kentridge, Shanell Winlock, Gregory Maqoma, Jerry Mofokeng, Napo Masheane, Phala Ookeditse Phala, Ntshieng Mokgoro, Robyn Orlin, Jayspree Moopen, Margaret Mokoka, Thabo Rapoo, Luyanda Sidiya, Mark Hawkins, Moeketsi Koena, Alfred Hinkel, Silvia “Magogo” Glasser, and Florent Mahoukou from Congo Brazzaville, and Javier Velazquez Cabrero from Mexico, to mention only a few. She has toured Germany, India, France, Finland, Paris, Sweden, New York, and Italy, and appeared at Amsterdam's Holland Festival as part of the Immerse@HF Program in dance residency.

### **Thandazile “Sonia” Rabede** ***Dancer***

Sonia Radebe is an award-winning contemporary African dancer with a diploma in theory and practice of dance teaching. With over 15 years of experience in the industry, her extraordinary work and passion for collaborations and residency programs has been seen in the US, Africa, and Europe. Her work deals with universal socio-economic issues as well as advocating for Afri-



can narrative sharing of oral history in witty yet emotionally charged ways. The performance platforms as well as institutions that have benefited from her skill include Dance Umbrella Africa, NAF, International, De-tours Festival, Tanzhaus-Dusseldorf, Germany, ICW-Netherlands, Afrovibes, Shifting Realities–Ecole de Sable (Senegal), Wits University (Dept of Theatre and Performance), SANCTA, Oakfield College, University of Pretoria, JHB Correctional Services, MID, Jomba Festival, Hillbrow Theatre, William Kentridge's Centre for the Less Good Idea, and the Medea Project (San Francisco, US). She is also a co-director at Song and Dance Works.

**Ayanda Nhlangothi**  
*Singer/Soprano*

Ayanda Nhlangothi's career blossomed at the tender age of 10 as the voice of young Simba in the Zulu *Lion King* movie and little sister in the movie *Sarafina*. At 15, she recorded with Bheki Mseleku and was the youngest jazz vocalist in his international jazz concert. In 2002, she was regarded as the "Voice of the Nation" in Africa's first Idols competition; winning lead to work off-Broadway in New York, performances with Andreas Vollenweider in Switzerland, and an appearance in the 2013 AFCON Opening Ceremony, singing and playing the makhweyana. This extremely diverse artist and musician, aka Ayanda Pyramid, is the daughter of Reginald "Bhunu" Nhlangothi and Marilyn Thenjiwe Nokwe. Her strong sense of social consciousness was influenced by her family's rich musical history, which was inherited from her grandparents, the late Patty and Alfred Nokwe. Guided by her aunt Tu Nokwe, Nhlangothi is a proud ambassador of arts, music, and culture. When she is not performing, Nhlangothi teaches youth and children at the Amajika Arts & Life Centre and hosts a radio show called *Restoration in Progress*, which empowers victims of bullying, anxiety, and depression

through music, stories, and laughter on WOMan Radio, founded by Yvonne Chaka Chaka.

**Zandile Hlatshwayo**  
*Singer/Alto*

Zandile (aka Zandi) Hlatshwayo was introduced to the music industry in 2003 when she met Themba Mkhize who gave her informal training. She then started working for him as a backup vocalist. He introduced her to people like Shaluzo Max Mtambo and Lucas Senyatso, among many others. In 2005, she became the lead of a group called Amantombazane, which was produced by Sizwe Zako. In 2007, Hlatshwayo joined Wadz Music Company, where she released her first solo house album, *Life is a Journey*. In 2009, she became a member of Soweto Spiritual Singers, which is led by Vicky Vilakazi from Joyous Celebration, and they performed at the 2010 Soccer World Cup with R Kelly. Hlatshwayo has also performed with Lira, Bebe Winans, Sechaba Padi, Thabo Mdluli, Jo Nina, Uche, Patrick Duncan, and Moses Molelekwa's jazz band, among others.

**Siphiwe Nkabinde**  
*Singer/Bass*

Siphiwe "Sip" Nkabinde, a Zulu traditional vocalist, has been recording and performing artist since the year 2000. He was born and bred in Bergville (Emoyeni), the KwaZulu Natal province of South Africa, before moving to a larger city of Johannesburg. Nkabinde's music work has been featured on the local television programs *iHostela*, *Uzalo*, *The Queen*, *The Sing-Off*, and other Mzansi Magic channels. In 2013, he released an album titled *Songs from KwaZulu* under the pseudonym Nxele (which is one of his nicknames back home). Nkabinde has recorded some traditional harmonies for the international artist Omar Puente Fiffe from

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CAL PERFORMANCES

# GALA 2023

HONORING WILLIAM KENTRIDGE

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Cuba as well as an Indian music producer Simaab Sen for a Bollywood film called *Matru Ki Bijlee Ka Mandola*, where he was a singer and dancer. Anyone can listen to some of his work here: <http://m.soundcloud.com/siphiwe-sip>.

### **Sbusiso Shozi**

#### ***Singer/Tenor***

Sbusiso Shozi is the owner and director of Show Zee Productions. He is a Durban born artist who has a vast experience in the performing art most notably in theater. His love

for music began at an early age, when he was fortunate enough to be discovered by Mbongeni Ngema, who nurtured his talent and helped him become a professional performer. Shozi has performed shows such as *Sarafina*, *Drumstruck*, *Long Way to Go*, *Music in the Air*, *Have We Been Heard*, *Umshado*, *Cion*, and many more. He also played a lead role in the international documentary *Operation Certain Death*. Shozi is a singer, actor, modern and traditional dancer, script-writer, song composer, and vocal coach.

## **WILLIAM KENTRIDGE BIOGRAPHY**

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*continued from page CP-2*

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tridge is the recipient of honorary doctorates from several universities, including Yale, London University, and Columbia University, and in 2012 he presented the Charles Eliot Norton Lectures at Harvard University. In 2010, he received the Kyoto Prize, and in 2015 he was appointed an Honorary Academician of the Royal Academy in London. Kentridge received

the Princesa de Asturias Award for the Arts in 2017, and the Antonio Feltrinelli International Prize in 2018. In 2019, he received the Praemium Imperiale award in painting in Tokyo. In 2022, he was presented the Honor of the Order of the Star of Italy and the Queen Sonja Lifetime Achievement Award for printmaking.