

Friday and Saturday, March 14–15, 2025, 8pm
Sunday, March 16, 2025, 3pm
Zellerbach Hall

William Kentridge *The Great Yes, The Great No*

CREATIVE TEAM

Concept | Director William Kentridge
Associate Directors Nhlanhla Mahlangu and Phala O. Phala
Choral Composer Nhlanhla Mahlangu
Costume Design Greta Goiris
Set Design Sabine Theunissen
Music Director Tlale Makhene
Dramaturg Mwenya Kabwe
Lighting Design Urs Schönebaum and Elena Gui
Projection Editing | Compositing Žana Marović, Janus Fouché,
and Joshua Trappler
Cinematography Duško Marović SASC
Video Control Kim Gunning
Sound Design Gavan Eckhart

PERFORMED & CREATED BY

Performers

Xolisile Bongwana, Hamilton Dhlamini, William Harding,
Neil McCarthy, Tony Miyambo, Nancy Nkusi

Chorus

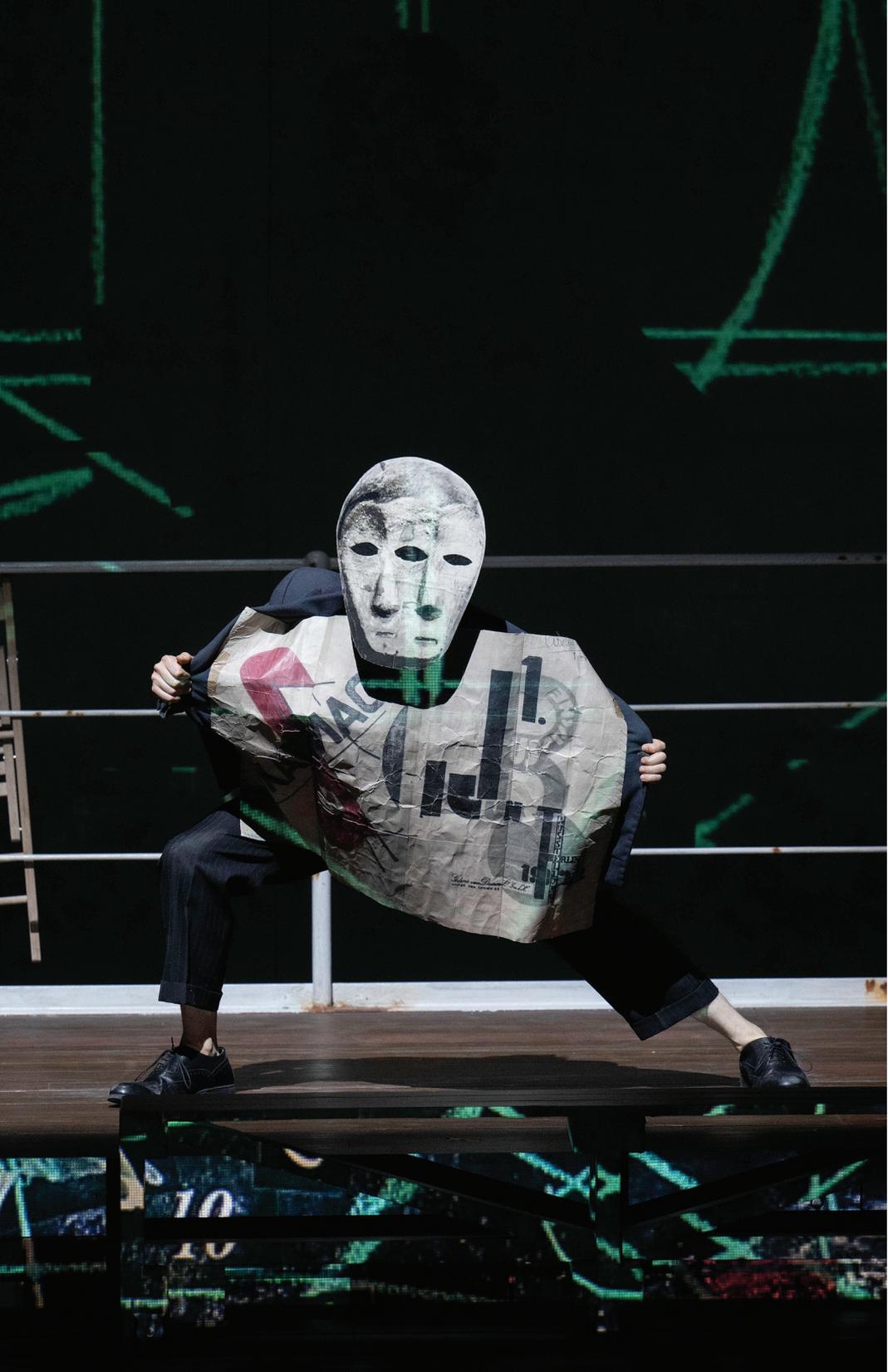
Anathi Conjwa, Asanda Hanabe, Zandile Hlatshwayo, Khokho Madlala,
Nokuthula Magubane, Mapule Moloi, Nomathamsanqa Ngoma

Dancers

Thulani Chauke, Teresa Phuti Mojela

Musicians

Marika Hughes, *cello*; Nathan Koci, *accordion and banjo*;
Tlale Makhene, *percussion*; Thandi Ntuli, *piano*



Choral music co-composed by Anathi Conjwa, Asanda Hanabe,
Zandile Hlatshwayo, Khokho Madlala, Nokuthula Magubane,
Mapule Moloi, and Nomathamsanqa Ngoma.

With additional solo vocal arrangements by Xolisile Bongwana.

Instrumental music for *The Great Yes*, *The Great No*
arranged by Nathan Koci, Tlale Makhene, Thandi Ntuli, and Marika Hughes.

The libretto of *The Great Yes*, *The Great No* includes short excerpts
from the writings of Bertolt Brecht, André Breton, Aimé Césaire,
Suzanne Césaire, Léon-Gontran Damas, Frantz Fanon, and others.

Produced by THE OFFICE performing arts + film

A project of the Centre for the Less Good Idea

Lead commissioner

LUMA Foundation, Arles FRANCE

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*Foundational commissioning support for the development
and creation of The Great Yes, The Great No*

is provided by Brown Arts Institute at Brown University, Providence, Rhode Island.

*The Great Yes, The Great No acknowledges the kind assistance of the
Goodman Gallery, Lia Rumma Gallery, and Hauser & Wirth in this project,
and generous support from The Roy Cockrum Foundation.*

Co-Producers

Les Théâtres de la Ville de Luxembourg, LU | Ruhrfestspiele Recklinghausen, GE
Spoleto Festival Dei Due Mondi, IT

This performance will last approximately 90 minutes and be performed without an intermission.

Support for this performance is provided by The Great Yes, The Great No Council for Kentridge.

Leadership support is provided by the Jonathan Logan Family Foundation and Nadine Tang.

Major support is provided by Bob Ellis (March 15), and Janice and Nicholas E. Brathwaite (March 15).

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and Diana Nelson and John Atwater.*

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Marseille, 1941: a liner sails for Martinique. Fleeing Vichy France, on board are surrealist André Breton, anthropologist Claude Lévi-Strauss, Cuban painter Wifredo Lam, Communist novelist Victor Serge, and exiled German author Anna Seghers. *The Great Yes, The Great No* adds its layer of fiction to history, augmenting this very real passenger list with several other famous figures: Martinican writers Suzanne and Aimé Césaire; and Jeanne and Paulette Nardal, in whose salon in Paris the theorized concept of “négritude” was born, in dialogue between Aimé Césaire, Léopold Sédar Senghor (a Senegalese writer), and Léon-Gontran Damas (a French Guianese poet). Also on board are philosopher Frantz Fanon, Joséphine Bonaparte (another Martiniquais), Josephine Baker, Trotsky, and even Stalin.

All are united by the symbolic power of the crossing, experienced in turn as uprooting, exile, or reinvention—from Africa to the Caribbean, from the Caribbean to Europe, from war-torn Europe to a new elsewhere. It’s no coincidence that William Kentridge conceived of the Captain as an incarnation of Charon—the ferryman of the Underworld on the River Styx: this wartime transatlantic voyage takes characters and spectators into another world, governed by a deconstruction of signs and words. In addition to the writings and words of these famous thinkers and artists, which find their way into the text of the play in fragments, the Captain constructs his lines from snippets taken from Bertolt Brecht, Anna Akhmatova, Wisława Szymborska, Marina Tsvetaeva, and others.

Created with associate director Phala Ookeditse Phala, choral conductor and dancer Nhlanhla Mahlangu, and dramaturg Mwenya Kabwe, *The Great Yes, The Great No* is part play, part oratorio, part chamber opera. Kentridge’s breathtaking visual inventiveness, particularly linked to the spirit of Surrealism, is in dialogue with Nhlanhla

Mahlangu’s musical composition, in a dramaturgy combining a “Greek choir,” actors and dancers, projections, masks, and shadow play. The fertile ground of the Black Paris of the 1940s, the poetics of Martinique, Surrealism, and the Négritude movement form the background to the libretto. *The Great Yes, The Great No* is led by these anti-rational ways of approaching language and image. Finding strange beauty in the unexpected, the uncanny, the disregarded, and the unconventional, Surrealism has been described as Négritude’s creative weapon, and *The Great Yes, The Great No* captures the poetic and the revolutionary as it gestures towards a more free future possibility.

A Note from William Kentridge

In March 1941, when the cargo ship *Capitaine Paul-Lemerle* sailed from Marseille to Martinique, its passengers, escaping Vichy France, included the surrealist André Breton, the anthropologist Claude Lévi-Strauss, the Cuban artist Wifredo Lam, the communist novelist Victor Serge, and the author Anna Seghers.

This boat and its journey are the starting point for *The Great Yes, The Great No*. The captain on the boat is, of course, Charon, the ferryman of the dead, crossing the water. Charon calls other characters up onto the boat. From Martinique, there are Aimé Césaire, who had actually made the journey from Marseille to Martinique two years earlier with his wife Suzanne, and Jane and Paulette Nardal, who—together with the Césaires and Léopold Sédar Senghor—had founded the anticolonialist Négritude movement in Paris in the 1920s and 1930s. Frantz Fanon, also from Martinique, jumps back in time and appears on the boat, as well. The other Martinican on board is Joséphine Bonaparte, twinned with another famous Parisian “Josephine,” Josephine Baker. Trotsky, who had been killed in Mexico six months before the sailing of the boat, is there, too. Even Stalin makes a brief appearance.

The journey is the 1941 crossing of the Atlantic, but earlier crossings from Africa to the Caribbean are also there, as well as contemporary forced sea crossings. The fertile grounds of Paris and Martinique, Surrealism, and Négritude, are the background to the libretto. Aimé Césaire's seminal poem "Cahier d'un retour au pays natal" ("Notebook of a Return to the Native Land," 1939) is its bedrock. New anti-rational ways of approaching language and image are in play. Charon's dyspeptic thoughts come from many sources, from Breton's Surrealism, the Afro-Cubism of Wifredo Lam, and the poetry of Léon-Gontran Damas, to writings from Senghor, Suzanne Césaire, and Paulette Nardal, and the 1930s poems of Bertolt Brecht.

—William Kentridge

A Chorus of Seven Women

The world is leaking—The dead report for duty—The women are picking up the pieces.

This poetic phrase by William Kentridge inspired the thinking behind the Chorus of Seven Women that is at the heart of *The Great Yes, The Great No*. Among a cast of historical figures who are called up from the dead, the chorus represent the migrants who survive sea crossings and insist that we remember those who do not. Their seven voices allow for a balancing of harmonies in the choral composition, but also stand as a symbol of cyclical completion and connect us to myth and legend. It is a Chorus of Seven Women that comes after the journey, after the war, after the storm, after the party, after the decay, to pick up the pieces and to rebuild. An offering of possibility after the wreckage.

The role of the choral composer is to facilitate finding a kind of depth and honesty of sound that human voices are capable of. In the case of *The Great Yes, The Great No*, the choral composition, led by Nhlanhla Mahlangu, is enabled through the elements of dance, movement, and somatic memory

to discover sound in a way that allows the chorus to work with physicality and cultural and historical depth. The libretto is made up of extracts of texts from a wide range of sources, which are then translated into the multiple languages spoken by the singers: isiZulu, isiXhosa, Setswana, SiSwati, and Xitsonga. During workshops, discussions among the chorus members about meanings were followed by locating a personal context from which to understand what is being communicated across time and geography, and from there, from a place that is felt in the body. This led to a search for musical coherence in the form of melody, rhythm, song, and chant. The work of the chorus is specifically located, yet creates a deeply felt sense that translates across distance.

Translation is a central feature of the work of the chorus, as the singers work with and through the original languages that compose the libretto (including French, English, and Creole). The texts serve as gifts, prompts, and provocations for the work of translating, for carrying over experiences, ideas, understandings. This invokes the travel from one place to another, the journey by boat from Marseille to Martinique on which the Chorus of Seven Women is moved and inspired towards sonic (mis)translation. The chorus captures the great asymmetries of the world and the marvelous potential of new understandings, and in this way, it completes the strange, magical, and unexpected surrealist experience of *The Great Yes, The Great No*, asserting the power of the unconscious, of chance, and of dreams.

—Nhlanhla Mahlangu

Associate Director, Choral Composer

—Mwenya Kabwe

Dramaturg

This essay was originally commissioned and published by LUMA Foundation for the premiere of The Great Yes, The Great No in Arles, France, July 2024.





William Kentridge
(*artist/concept
and director*)

William Kentridge (b. 1955, Johannesburg) works across mediums of drawing, writing, film, performance, music, theater, and collaborative practices to create works of art that are grounded in politics, science, literature, and history, always maintaining a space for contradiction and uncertainty. His work has been seen in museums and galleries around the world since the 1990s, including at the Museum of Modern Art in New York, Albertina Museum in Vienna, Musée du Louvre in Paris, Louisiana Museum in Copenhagen, Reina Sofia museum in Madrid, Kunstmuseum in Basel, and the Royal Academy of Arts in London. His work can be found in the collections of art museums and institutions across the globe. Kentridge has directed Mozart's *Die Zauberflöte*, Shostakovich's *The Nose*, and Alban Berg's *Lulu* and *Wozzeck* for opera houses including the Metropolitan Opera in New York, La Scala in Milan, English National Opera in London, Opéra National de Lyon, Dutch National Opera, the Sydney Opera House, and the Salzburg Festival. His original works for stage combine performance, projections, shadow play, voice, and music, and include *The Refusal of Time*, *The Head & the Load*, and *Waiting for the Sibyl*. In 2016, Kentridge founded the Centre for the Less Good Idea in Johannesburg: a space for responsive thinking and making through experimental, collaborative, and cross-disciplinary arts practices. The center hosts an ongoing program of workshops, public performances, and mentorship activities. Kentridge is the recipient of honorary doctorates from universities including Yale, Columbia, and the University of London. Prizes include the Kyoto

Prize (2010), the Princesa de Asturias Award (2017), the Praemium Imperiale Prize (2019), and an Olivier Award for Outstanding Achievement in Opera in 2023.



Nhlanhla Mahlangu
(*associate director/
choral composer*)

Exceptional vocalist, choreographer, composer, theater maker, dancer, and educator Nhlanhla Mahlangu is a graduate of 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 and witnessed first hand the conflicts between the African National Congress, the Inkatha Freedom Party, and the "Third Force" of the 1990s. He can only be described as a generous interdisciplinary collaborator who excels at conjuring original, complex, and contemporary work rooted in traditional forms. Mahlangu is celebrated for his embodiment of Isicathamiya, an *capella*-type musical form combining vocals and movement. He uses this practice as a way to process the history of South Africa, particularly the plight of migrant workers. Mahlangu's prolific practice is one of interrogation, articulation, development, and research. He has gained exceptional experience through his pivotal collaborations with luminaries like William Kentridge (*The Head & the Load*, *Sibyl*, *Ursonate*, the Centre for the Less Good Idea), Robyn Orlin, Richard Cock, Gregory Vuyani Maqoma, and Sylvia Glasser, as well as through his music making approaches (choral and otherwise) with his Hlabelela Ensemble and Song and Dance Works. Among his many honors, Mahlangu has received the Naledi Theatre Award for Best Choreographer; the Promax

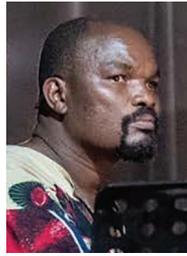
ABOUT THE ARTISTS

Africa Award (2021) for Best Title Sequence in *The Estate*; New York Dance and Performance (“Bessie”) Awards for Best Composition and Sound Design; recognition from the Danish Arts Foundation’s Committee for Performing Arts Project Funding in 2019 for choreography, casting, and co-directing; and the Special Prize of the Reumert Awards 2020 in Denmark. His latest achievements includes being one of the directors as well as the body orchestrator of *Shaka Ilembé*, an award-winning and prominent 12-part television series that premiered in South Africa in 2023.



Phala Ookeditse Phala
(associate director)

An award-winning theater-maker and director whose work has won awards in South Africa, the US, the Czech Republic, and Australia, Phala Ookeditse Phala is the co-director of Noma Yini, a South African arts collective in the business of “storying” — the multiple ways of coming into, portraying, forming, building, making, and performing stories. From 2019 to 2023, he was the animateur at William Kentridge’s Centre for the Less Good Idea in Maboneng, Johannesburg. He holds a masters degree in dramatic arts from Wits University. Phala’s works champion emotional and psychologically stimulating storytelling as a uniquely African aesthetic. His focus and interest are on methodologies of making and creating work in ways that collapse and disrupt conventional norms.



Tlale Makhene
(music director/
percussion)

Soweto-born Tlale Makhene is a sought-after percussionist, composer, and collaborator who draws from the genres of traditional, world, and jazz music. Makhene has performed locally and internationally, collaborating and working with artists ranging from Miriam Makeba to Corinne Bailey Rae and Johnny Clegg to Pharoah Sanders. His collaboration with William Kentridge began seven years ago with *Refuse the Hour* and continues through his work with Kentridge’s Centre for the Less Good Idea. Makhene has released two original albums: *Ascension of the Enlightened* (2004), which won the South African Music Awards (SAMA) for Best Contemporary Jazz Album, and *Swazi Gold* (2017). In 2020, he received the BVSM Award for Best Percussionist. He also wrote music for Dada Masilo’s *Sacrifice*. Other albums under his name are *SG2.0* (2020 SAMA nominee for Best Adult Contemporary Jazz) and *Busuku Nemini*.



Mwenya Kabwe
(dramaturg)

Mwenya Kabwe is a Zambian-born maker of theater and performance, facilitator of creative processes, performer, writer, arts educator, and scholar. She holds a PhD from the Centre for Theatre, Dance & Performance Studies at the University of Cape Town (UCT), where she is currently Senior Lecturer and Head of the Theatre Section. Her creative practice and research is focused on contemporary African theater and per-

formance, migration, immersive and site-specific performance work, live art, collaborative and interdisciplinary art making, and re-imagining African futures. She has lectured at the UCT Drama Department, Wits School of Arts Division of Theatre & Performance, and the Market Theatre Laboratory. Kabwe is a co-curator of the Un-rehearsed Futures conversation series and a curatorial partner with the OpenScape network. Along with *The Great Yes*, *The Great No*, current projects include working with William Kentridge incubating several collaborative and interdisciplinary experiments through the Centre for the Less Good Idea in Johannesburg.



Greta Goiris
(costume designer)

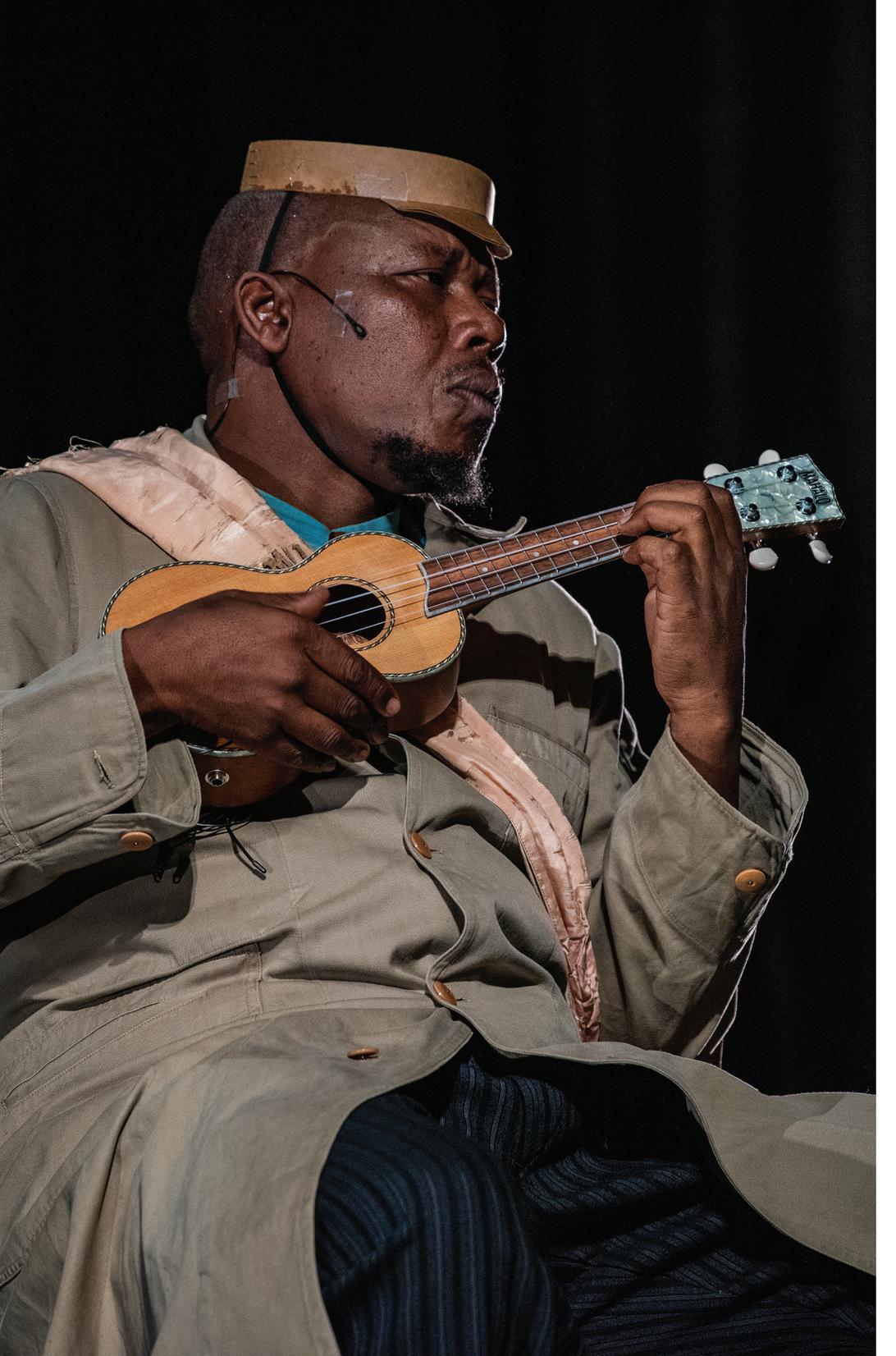
Greta Goiris studied costume design in Antwerp and set design in Barcelona in the early 1990s. She has collaborated with directors including Josse De Pauw, Karin Beier, Pierre Audi, Ivo van Hove, and Sidi Larbi Cherkaoui. Since 2001, she has worked as a costume designer with Johan Simons on numerous music-theater productions and operas, including *Sentimenti*, *Das Leben ein Traum*, *Die Vergessene Strasse* (all for the Ruhrtriennale); *Die Perser* (Munich Kammerspiele), *Die Jüdin von Toledo*, *King Lear*, *Ödipus*, *Herrscher* (Schauspielhaus Bochum); *Richard II*, *Geschichten aus dem Wiener Wald*, *Dämonen*, *Dantons Tod* (Vienna Burgtheater); *Fidelio* (Opéra de la Bastille, 2008); *Herzog Blaubarts Burg* (Salzburg Festival, 2008), *Alceste* (Ruhrtriennale, 2016); *Don Carlos* (Opera Ballet Vlaanderen, 2019), *Alcestis* (Athens Epidaurus Festival, 2022); and *Die Zauberflöte* (Royal Theatre of La Monnaie, 2005). Her long collaboration with William

Kentridge includes the operas *The Nose* (Metropolitan Opera, 2010), *Lulu* (Dutch National Opera/Metropolitan Opera/English National Opera, 2015), *Wozzeck* (Salzburg Festival/Metropolitan Opera/Sydney Opera House, 2017), and music-theater productions *Refuse the Hour* (Holland Festival/Festival d'Avignon), *The Refusal of Time* (Documenta Kassel), *Winterreise* (Vienna Festival), *More Sweetly Play the Dance* (Eye Filmmuseum – Amsterdam), *O Sentimental Machine* (Istanbul Biennial), *The Head & the Load* (Tate Modern/ Ruhrtriennale/Park Avenue Armory, 2018), and *Waiting for the Sibyl* (Teatro dell'Opera di Roma, 2019). Goiris also designed costumes and puppets for the film *Oh To Believe in Another World* (Luzerner Sinfonieorchester, 2023).



Sabine Theunissen
(set designer)

Sabine Theunissen studied architecture at La Cambre in Brussels before embarking on a career marked by rich collaborations. For 17 years, she served as an internal decor assistant at the Royal Theatre of La Monnaie in Brussels, following a year at the technical office of La Scala in Milan. Her creative journey took a significant turn in 2003, when she met William Kentridge, sparking a prolific partnership. Their collaboration commenced with Mozart's *Die Zauberflöte* at the Royal Theatre of La Monnaie in 2005, leading to a series of acclaimed opera productions and art installations. Notable works include *The Nose* (Metropolitan Opera, 2010), *Refuse the Hour* (Johannesburg, 2012), *Winterreise* (Vienna Festival, 2014), *Wozzeck* (Salzburg Festival, 2017), *The Head & the Load* (Tate Modern, London, 2018), and the film *Oh To Believe in Another World*



(Lucerne Symphony Orchestra). Her collaboration with Kentridge extends beyond opera productions to encompass more than 15 international exhibition designs. Among these, notable projects include Kentridge's extensive retrospective at the Royal Academy of London and in Taipei (2022–24) and the current exhibition *Je n'attends plus* presented by the LUMA foundation in Arles. In addition to her work with Kentridge, Theunissen has lent her artistic vision to a range of projects. Collaborations with directors and choreographers include sets for H  l  ne Theunissen's *La Dispute* (2000), Aurore Fattier's *Bug* and *Othello*, Mich  le Noiret's *Hors-champ* (2015), and Lillo Baur's *Ariane et Barbe Bleu* (Dijon Op  ra, 2012). Notably, Theunissen designed sets for Rufus Wainwright's *Prima Donna* (Royal Swedish Opera, Stockholm, 2020) and last Christmas' windows for Herm  s Paris S  vres. In 2021, Theunissen directed the short film *White Box Jacket*, supported by the Film LAB of the French community in Belgium. Based in Brussels, Theunissen frequently lectures and mentors at institutions such as Stockholm University, La Cambre, and the Centre for the Less Good Idea in Johannesburg. In 2016, she established Squatelier, a studio that fosters creativity and offers internship opportunities for students of art, architecture, and interior design. Her dedication to mentoring and the art of scenography shines through in her ongoing commitment to guiding the next generation of creatives. Last summer, Theunissen directed Mozart's *Entfuhrung aus dem Serail* as part of the 10th anniversary celebration of FIMM in Marv  o.



Urs Sch  nebaum
(lighting designer)

After completing his apprenticeship in photography in Munich, Urs Sch  nebaum worked with Max Keller as part of the lighting department of Munich Kammerspiele. In 1998, he became assistant stage director for productions at the Grand Th   tre de Gen  ve, Lincoln Center, and the Munich Kammerspiele. In 2000, he took up work as a lighting designer for opera, theater, dance, art installations, and performances. Sch  nebaum has worked on more than 200 productions at major theaters with stage directors including Pierre Audi, Claus Guth, Laurent Pelly, Sidi Larbi Cherkaoui, Damien Jalet, Sasha Waltz, Thomas Ostermeier, La Fura dels Baus, and Michael Haneke, and he was a long-time collaborator of Robert Wilson. Along with his work with William Kentridge, he has designed lighting for art projects with Vanessa Beecroft, Anselm Kiefer, Dan Graham, Taryn Simon, Soundwalk Collective, and Marina Abramovi  . Since 2012, Sch  nebaum has also worked as a set designer and stage director. He designed and directed the operas *JETZT (Now)*, *What Next?*, and *Happy Happy* for the Op  ra National de Montpellier. He directed and designed the second act of the *Walk  re* Project at the Stuttgart Opera. His set and lighting designs include *Bomarzo* at Teatro Real, *aus LICHT* at the Holland Festival, *L'Apocalypse Arabe* at the Festival d'Aix en Provence, *Linzer Klangwolke 22*, *Bastarda* at the Royal Theatre of La Monnaie, and *La Regenta* at Matadero Madrid.



Elena Gui
(lighting designer)
 Elena Gui studied literature and theater and started her career as an assistant director and assistant of production for theater and experimental cinema. Since 2013, she has specialized in lighting design. Among the theater, dance, and opera artists and companies she has worked for are Emilio Calcagno, La Fura dels Baus, Sidi Larbi Cherkaoui, Damien Jalet, and Stefania Tanzini. In the field of experimental cinema, she has worked with American artist Peter Miller and the Flatform filmmakers collective.



Žana Marović
(video editor and compositor)
 Žana Marović (born in Sarajevo, 1973) is a film editor based in Johannesburg and a member of the South African Guild

of Editors. She studied science before switching to video editing. In South Africa, Marović began her career as an assistant editor and colorist working with the wild-life filmmakers and National Geographic Explorers-in-Residence Dereck and Beverly Joubert on their documentary projects. Since 2011, she became part of the creative team working with William Kentridge as an assistant editor, then editor, compositor, and projection designer on his theater productions and video installations, including *The Refusal of Time*; *O Sentimental Machine*; *Notes Towards a Model Opera*; *Second-Hand Reading*; operas *Lulu* and *Wozzeck*; the internationally acclaimed multimedia work *The Head & the Load*; chamber opera *Waiting for the Sibyl* commissioned by the Teatro Dell'Opera di Roma; *Oh To Believe in*

Another World, a film commissioned by the Lucerne Symphony Orchestra to accompany Shostakovich's 10th Symphony; *Self-Portrait as a Coffee-Pot*, the nine-part episodic series focused on Kentridge's studio practice; and, most recently, *The Great Yes*, *The Great No*.



Janus Fouché
(video editor and compositor)
 Janus Fouché is a South African digital artist working in multimedia projects ranging from immersive interactive

sound installations and virtual reality and animation to self-organizing biological systems. He focuses on cybernetics and the digital space and AI as a parallel, abstract, but increasingly present reality, with its own philosophy and aesthetics to be constructed, explored, and interrogated. Fragments of both digital and physical worlds are pulled into one another to create new, unexpected relationships. Algorithms that describe artificial life in line drawings, collages of film, and animation meet motion-captured puppets and mechanical anthropomorphisms. He is most active as a collaborator, working with contemporary artists, composers, performers, and filmmakers such as William Kentridge, Philip Miller, Catherine Meyburgh, Žana Marović, Sabine Theunissen, Joslyn Barnes, Walter Murch, Marcus Neustetter, Jane Taylor, Mikhael Subotzky, Jason Mitcham, Jonas Lundquist, Gavan Eckhart, Nhlanhla Mahlangu, João Orecchia, Julia Burnham, Library Special Projects [LSP], Blessing Ngobeni, and Deborah Bell.

While completing his postgraduate degree (with honors) in multimedia, Fouché began an internship at William Kentridge's studio in 2011 and, in an ongoing subsequent working relationship, has taken on editorial roles in several international Ken-

tridge projects and performances, most notably *Oh To Believe in Another World*, *City Deep*, *Kaboom!*, *The Head & the Load*, *More Sweetly Play the Dance*, and *Right Into Her Arms*). He is a frequent collaborator at the Centre for the Less Good Idea in Johannesburg.



Joshua Trappler
(*video editor*
and *composer*)

Joshua Trappler (b. 1990, South Africa) is a film editor and director based in Johannesburg and a member of the South African Guild of Editors. He started his career working on *SuzelleDIY*, a breakthrough comedy web-series that aired on Comedy Central. The show won the award for Best Editing in a Television Comedy Series at the 2018 SAFTAs (South African Film and Television Awards). Trappler was an editor on *Tali's Wedding Diary*, the mockumentary television series that was the first original Showmax production in South Africa, winning five SAFTAs in 2019, including Best Editing in a Comedy Television Series. He then wrote, directed, and edited the original feature documentary *Rhythm & Smoke*, which is a deep dive into a unique aspect of South African music and motor vehicle culture that aired on Showmax and received nominations at the 2021 Bokeh International Film Festival for Best Directing and Best Documentary. Since 2020, Trappler has worked with William Kentridge as an editor and video operator on installations and performances at the Wits Art Museum, the Royal Academy of Arts, the Kochi-Muziris Biennale (India), the Centre for the Less Good Idea, and for the series of Slade Lectures at the University of Oxford. He formed an integral part of the creative team on *Oh To Believe in Another World*, a film commissioned by the Lucerne Sym-

phony Orchestra to accompany Shostakovich's 10th Symphony; *Self-Portrait as a Coffee-Pot*, the nine-part episodic series focused on Kentridge's studio practice; and, most recently, *The Great Yes*, *The Great No*.



Duško Marović
(*cinematographer*)

Born in Belgrade in 1969, Duško Marović, SASC, is a cinematographer based in Johannesburg. Since 2011, he has been working as a director of photography with William Kentridge on Kentridge's theater productions, operas, and art installations, including *The Refusal of Time*, *More Sweetly Play the Dance*, *Notes Towards a Model Opera*, and *O Sentimental Machine*; the opera's *Lulu* and *Wozzeck*; the acclaimed multimedia work *The Head & the Load*, which premiered at Tate Modern, London, in 2018; the chamber opera *Waiting for the Sibyl*, commissioned by the Teatro Dell'Opera di Roma; *Oh To Believe in Another World*, a film commissioned by the Lucerne Symphony Orchestra to accompany Shostakovich 10th Symphony; *Self-Portrait as a Coffee Pot*, the nine-part episodic series focused on Kentridge's studio practice; and, most recently, *The Great Yes*, *The Great No*.



Kim Gunning
(*video controller*)

Kim Gunning was born in Johannesburg, South Africa. She began her theater career in 1984 as a stage manager, eventually specializing in opera stage management. During this time, she worked extensively in South Africa, the United States, Europe, Asia, and Australia. In 1998, she began working with

the Handspring Puppet Company as a stage manager on their productions of *Il Ritorno d'Ulisse* and *Ubu and the Truth Commission*; William Kentridge was the stage director for both of those productions. In 2000, Gunning moved to Chicago, where she worked as the production stage manager for Chicago Opera Theater. When Kentridge was commissioned to direct a new version of Mozart's *Die Zauberflöte* for the Royal Theatre of La Monnaie in Brussels in 2004, he asked Gunning to join his creative team as video controller. Since then, she has been part of his production team, with credits also including *Refuse the Hour*, *The Nose*, *Winterreise*, *Lulu*, *Wozzeck*, *The Head & the Load*, *Sibyl*, *Oh To Believe in Another World*, and, most recently, *The Great Yes*, *The Great No*.



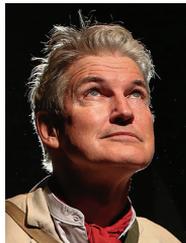
Tony Miyambo
(actor)

Tony Miyambo received his BA in dramatic arts from the University of the Witwatersrand. He has worked as an independent theater maker for more than a decade and has been part of numerous productions, some of which have toured internationally and won awards. His body of work includes acclaimed solo performances *The Cenotaph of Dan Wa Moriri*, *Commission Continua*, *On the Shoreline*, and *Kafka's Ape*. Miyambo received the 2012 Brett Goldin Award and studied with the Royal Shakespeare Company in Stratford Upon Avon. He was also an artist in residence at the Centre for Humanities Research based at the University of the Western Cape.



Hamilton Dhlamini
(actor)

Hamilton Dhlamini, born in 1969, is a storyteller who produces, writes, and directs for his own company, Ndondlo Productions, which specializes in theater, film, and television series including *Woza Albert!*, *Eletfu Maswati*, *Indaba Ndaba*, *Zakata*, *Blood Psalms*, *Shaka Ilembe*, *Isithembiso*, and *DiepCity*. He is a 2018 SAFTA winner for Best Actor in a Soap Opera/Television. Dhlamini has starred in films *Faith like Potatoes*, *Otelo Burning*, and *Five Fingers for Marseilles*. He is also a voice artist for Castle Milk Stout.



Neil McCarthy
(actor)

Neil McCarthy is a multi-award-winning actor, writer, director, and producer who works extensively in the South African film, theater, and broadcasting industries. In addition to his work as an actor, director, and producer, he is one of the most experienced and celebrated scriptwriters in the country, having worked on landmark drama series including *Isidingo*, *Rhythm City*, and *Isono—The Sin*. As a theater director, McCarthy has received multiple awards and was resident director at Johannesburg's prestigious Market Theatre in the early 1990s. His acting for film and television includes the Academy Award-winning *Hotel Rwanda*, *The Deal* with Meg Ryan and William H. Macy, and *The Hotzone* for National Geographic. In 2019, McCarthy began collaborating with William Kentridge and the Centre for the Less Good Idea on a performance based on

the Joseph Conrad short story “An Outpost of Progress.” McCarthy currently lives in Dublin, Ireland and teaches scriptwriting at the National Film School.



William Harding
(actor)

William Harding graduated in 2011 with a writing and performance studies degree in from Wits University. As an actor, he has appeared in *Castaways*, *Houseboy*, *Metamorphosis*, *Garry's Retreat*, *Tartuffe*, *The Miser*, *The Table*, *CARGO: Precious*, and *Coriolanus*, among others. His work as a playwright includes *Tobacco and the Harmful Effects Thereof*, *The Cenotaph of Dan Wa Moriri* (in collaboration with Tony Miyambo and Gerard Bester), *Kings*, and *Travels Around My Room*.



Nancy Nkusi
(actor)

Nancy Nkusi is a Belgian actress, singer, and dancer of Rwandan origin. After two years studying psychology, she decided in 2007 to join the Royal Conservatory of Liège in the theater section. Since 2011, she has participated in multiple theater and television projects, including with Dorcy Rugamba for *Gamblers*, *Hate Radio* by Milo Rau, *Jungle Book* by Robert Wilson, *La Théorie du Y* broadcast on RTBF, *the last night of the world* by Laurent Gaudé and Fabrice Murgia, and now *The Great Yes*, *The Great No* by William Kentridge.



Xolisile Bongwana
(singer/dancer)

Eastern Cape-born Xolisile Bongwana is an accomplished dancer who is also well-versed in singing, composing, directing, acting, and choreography. He has worked with the Uphondo Lwe Afrika company in Port Elizabeth (2005–10) and then the Vuyani Dance Theatre (2011–17). Bongwana has enjoyed impressive success 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 and directors including William Kentridge, Makhoala Ndebele, Phala Ookeditse Phala, Nhlanhla Mahlangu, Robyn Orlin, Luyanda Sidiya, Gregory Maqoma, Angus Gibson, and James Ngcobo. His performance experience includes the *100 Years ANC Celebration*, work with Gibson Kente, *Umnikelo*, *Dominion*, *Skeleton Dry*, *Beautiful Us*, *Four Seasons*, the *Music Tribute Hugh Masekela Celebration*, projects with the Centre for the Less Good Idea (Seasons 1, 2, 5, 9 and 10), and *Cion*. Bongwana's composition was used for Luyanda Sidiya's *SIVA*, the 2015 Standard Bank Young Artist winner for Dance. He has also composed for *Makwande*, *In Her Shoes*, and *Amawethu*, also by Luyanda Sidiya. An artist of note, he was nominated in 2016 as part of the *Mail* and *Guardian* list of 200 Young South Africans and won the Eastern Cape Arts and Culture Award for Dance and Choreography and the 2020 Bronze Standard Bank Ovation Award. Bongwana has been part of William Kentridge's *Waiting for the Sibyl* and was also involved in *Broken Chord* by Gregory Maqoma and Thuthuka Sibisi. His solo *Mnquma*, which he choreographed with David April, has been performed at the Centre for the Less Good Idea, Pop Art Theatre, Dance Umbrella Af-

rica 2019, the Market Theatre Intubation Program, and the 2020 VNAF VFRINGE Program. His solo music work *Uzuri* has been performed at the Joburg Theatre. Recently, Bongwana has made his television debut on *Shaka Ilembe* as one of the lead music vocals and as Ndwandwe's Traditional Healer. Bongwana has toured Kenya, Ghana, Zimbabwe, Angola, France, the United States, the UK, Spain, Canada, Australia, Italy, Holland, Romania, Finland, Luxembourg, and Brazil.



Thulani Chauke
(*dancer*)

Thulani Chauke began his performing arts career at the Jabavu Anti Crime Youth Aids Awareness program. Between 2001 and 2005, he performed for various projects with ARCO Dance Theatre, Halala Africa Theatre Society, and Taelo Dance Theatre. In 2009, Chauke joined Moving into Dance as a trainer and, later, a company member. In 2011, he became a member of Vuyani Dance Theatre. From 2012 through 2017, Chauke joined Forgotten Angle Theatre Collaborative as Community Arts Engagement Officer as well as a dancer and choreographer. He is currently a freelance artist. Chauke created his first solo work, *Black Dog*, while in a residency program at the Centre national de la danse Paris and at the Klap Maison Danse in 2013; this solo work has been performed at several dance festivals since its creation. Chauke has also performed in a number of dance works and worked with internationally acclaimed choreographers including 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 working with William Kentridge on various projects curated by the Centre for the Less Good Idea (2017, 2018); *History Of the Main Complaint* (2017), originally by William Kentridge and reinterpreted by Thulani); *The Head & the Load* (2017–19, 2022–23) and *Sibyl* (2019, 2021–23), both created by William Kentridge.



Teresa Phuti Mojela
(*dancer*)

A South African artist born and raised in Ivory Park and Limpopo Province, Phuti Mojela is an internationally acclaimed performing artist, dancer, choreographer, teacher, mentor, movement director, and independent producer. She plays the lead character Sibyl in William Kentridge's *Waiting for the Sibyl*, which won the 2023 Laurence Olivier Award for Outstanding Achievement in Opera. She is a founding member and director of Phuti Pedi Productions, Saturday dance classes for children, and a curator/artistic director of Basadi Dance Festival and Mothlana Kalana Incubator 2023 for young female/nonbinary choreographers and dancers. She began acting and dancing in 1999 at Umqhele Secondary School in Ivory Park, taught by her teacher Kwena Mphela and working with the Tembisa-based Township Mirror Theatre Group under the leadership of the late Oupa "China" Malatjie. Phuti Mojela studied dance, theater, and drama at Paul Rapetsoa's Institute of Dramatic Arts (2005–06), Inzalo Dance Theatre (2008), and Tribhangi Dance Theatre (2009). She has performed in Thabo Rapoo's *Sehume Tlokweg* for Dance Umbrella (2009) and was featured in Luyanda Sidiya's *Indlela* for Dance Umbrella with Luthando Arts Academy (2010). From

How will this end?

BY GAZING AT THIS

MASSIVE MISTAKE.



2010–14, she was a senior dancer with Vuyani Dance Company under Gregory Maqoma as well as a dance teacher for Outreach Children’s program and Vuyani Saturday Academy. Phuti Mojela continued as a teacher and dancer in 2015 at Moving into Dance Mophatong. She was invited by the Holland Festival to partake and present her work in the Immerse@HF Program and along with William Kentridge, she has worked with artists including Omphile Molusi, Craig Higginson, Themba Mbuli, Bronwyn Lace, Phala O. Phala, James Ngcobo, Leila Henriques, Mwenya Kabwe, Shanell Winlock, Robyn Orlin, Sello Pesa, Vice Monageng, Athena Mazarakis, Napo Masheane, Ntsheng Mokgoro, Jerry Mofokeng, Jayspree Moopen, Margaret Mokoka, Mark Hawkins, Moeketsi Koena, Alfred Hinkel, Sylvia “Magogo” Glasser, Florent Mahoukou, Javier Velazquez Cabrero, and Eric Trufas. Phuti Mojela has toured extensively in Australia, Europe, and the United States. She is a freelancer and aspiring sound and lighting technician mentored by Ntuthuko Mbuyazi, Siya Nkosi, Sibusiso Ndamndum, and Oliver Hauser. Currently Phuti Mojela is a director and assistant choreographer for Ekurhuleni Young Stars Outreach Program (Children’s Rights).



Thandi Ntuli
(piano)

South African multi-award-winning jazz pianist and vocalist Thandi Ntuli has a rich musical heritage. Since the release of her debut album *The Offering* (2014), she has made an imprint on the global jazz community as one of the leading voices of modern South African jazz. A recent highlight of her career has been working with William Kentridge in the collaborative workshop process of developing *The Great Yes, The Great No*. Over

the course of her 16-year career, Ntuli has worked with various artists around the globe, demonstrating her fluidity with various genres—a notable characteristic of her overall compositional style. This work includes projects with South African artists Steve Dyer, Thandiswa Mazwai, and Neo Muyanga, to name a few, as well as her recent engagement as a featured soloist with Wynton Marsalis and the Jazz at Lincoln Centre Orchestra. Ntuli’s most recent album release, a collaborative effort with the Los Angeles-based producer and percussionist Carlos Niño, was released in November 2023 by the Chicago-based International Anthem label. Ntuli has received many awards and nominations over the years, including the coveted Standard Bank Young Artist Award for Jazz in 2018. At the tender age of four, she started taking classical piano lessons under the tutelage of Ada Levkowitz. However, her keen interest for jazz was kindled later in life, leading her to enroll and earn her BA in jazz performance at the University of Cape Town.



Marika Hughes
(cello)

Marika Hughes is a cellist, singer, songwriter and native New Yorker who hails from a musical family; her grandfather was the great cellist Emanuel Feuermann. Hughes holds dual degrees in political science and cello performance from Barnard College and the Juilliard School, respectively. She has also been a storyteller on NPR’s *Moth Radio Hour*. Hughes has played with Whitney Houston, Lou Reed, Anthony Braxton, David Byrne, Adele, D’Angelo, Idina Menzel, Taylor Mac, Nels Cline, the Uptown String Quartet, and Henry Threadgill, among many others. She has self-released three albums: *The Simplest Thing* (2011),

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Afterlife Music Radio (2011), and *New York Nostalgia* (2016). She is the founder and co-director of Looking Glass Arts, an artist-led creative residency retreat and recording space in upstate New York that offers artist residencies on the nonprofit's 15-acre property in their 100-year-old barn studio. Looking Glass Arts prioritizes artists of the Global Majority, democratizing the access to space, time, and surrounding natural beauty critical to artistic growth.



Nathan Koci
(*banjo/accordion;*
additional
arranging and
orchestration)

Nathan Koci is a versatile music director, conductor, and performer whose work spans theater, folk music, jazz, contemporary classical music, and dance. His music direction credits include the Tony Award-winning production of *Illinois* by Justin Peck and Sufjan Stevens (Music Supervisor for the original Broadway company, Chicago Shakespeare Theater, and Bard Summerscape); *Hadestown* (US tour, Associate Music Director on Broadway and at Citadel Theatre); and the Tony and Olivier Award-winning production of *Oklahoma!* by Daniel Fish (Bard Summerscape, St. Ann's Warehouse, Broadway, West End). Other notable credits include *Most Happy in Concert* (Bard Summerscape, Williamstown Theatre Festival); Maria Irene Fornés' *Promenade* (Barnard/NYU); and Ted Hearné's *The Source* (LA Opera, San Francisco Opera, BAM Next Wave). As a performer, Koci has appeared in William Kentridge's *The Great Yes*, *The Great No* and *The Head & the Load* (Park Avenue Armory, Ruhrtriennale, Tate Modern, Art Basel Miami, Joburg Theatre), as well as in *The Principles of Uncertainty* by Maira Kalman and John Heginsbotham (BAM Next Wave) and Alicia Hall Moran's

Cold Blooded (National Sawdust). He is the featured accordionist on Sam Sadigursky's *Solomon Diaries Vol. I-III* and also performs and records with The Hands Free, Shovels and Rope, the Michael Leonhart Orchestra, Guy Klucevsek, and the South Carolina-based trio The Opposite of a Train. nathankoci.com.



Asanda Hanabe
(*alto*)

Asanda Hanabe is an actress, singer, dancer, and voice-over artist from the Eastern Cape. Her on-screen appearances include *Um-goma Emoyeni* directed by Mmabatho Mantsho, *Isidima* by Mlingane Dube, *Masego* by Leburugraphy Pictures, and the television series *The Final Cut*, *Generations: The Legacy* and *The Queen*. Her theater collaborations include works directed by Mandla Mbothwe, Mzokuthula Gasa, Phala Oonkeditse Phala, Faniswa Yisa, and projects curated at the Centre for the Less Good Idea by William Kentridge. She has appeared in the drama series *Identity*, *Gqeberha*, and *The Empire* and currently can be seen on *Nikiwe*.



Nokuthula Magubane (*soprano*)

Nokuthula Magubane is a Wits honors graduate who majored in classical vocal performance as a soprano and has a passion for classical music and the arts. Throughout her studies, she worked with vocal tutor Eugenie Chopin, under whom she presented her final year recital in November 2019. Magubane is and has been part of William Kentridge's *The Head & the Load*. With that production, she has performed in New York (Park Ave-

nue Armory), London (Tate's Turbine Hall), Germany (Ruhrtriennale), Amsterdam (Holland Festival), and recently at the Joburg Theatre for the 2024 South African installment of the production. Magubane was also part of the Musorelief project, headed by Phillip Miller, which aimed to support performing artists during the COVID pandemic. The project has also released an album, *Reuben T. Caluza the B-Side*, which is a collection of works by the South African choral composer Ruben Tholakele Caluza. In 2022, Magubane joined Vuyani Dance Theatre's production of *Broken Chord* and she remains part of that project. With *Broken Chord*, she has performed at Stanford University, in London, and at New York's Brooklyn Academy of Music. Magubane made her opera debut as Zerlina in the Joburg Theatre's 2022 production of *Don Giovanni* and she is looking forward to taking on more operatic roles in the future. In 2023, she performed one of the leading roles in Phillip Miller's *Nkoli: The Vogue Opera*, an opera documenting the life and time of Wits gay rights activist Simon Nkoli. In that production, which was showcased at the John Kani Theatre in Johannesburg's Market Theatre, she played the role of Bev Ditsie, best friend to Simon Nkoli and a lesbian rights activist. Magubane continues to grow from strength to strength and looks forward to a bright and fruitful career.



Khokho Madlala
(soprano, alto,
and tenor)

Khokho Madlala is the hidden face behind the lone powerful voice on the television series *Diep-City*, a South African recording artist, songwriter, and soundtrack composer who hails from Port Shepstone KZN. She fell in love with music when it gave her a voice, literally, because her husky voice and asthma initially blocked her speech. She comes from the humble beginnings of a family choir consisting of 13 siblings, upgraded to local choirs at a tender age of seven, and never looked back. She soon graduated to corporate engagements with ensembles, which led straight to her solo career as a vocalist. Madlala's sound is embedded in ancestral African Jazz, and is capable of expanding as necessary. The sound was born from her mother and father's love for Amahubo, Ingoma, Ubungoma, and Zion. African music and other experts have contributed greatly to her sound; for example, Madlala has performed alongside giants like Ladysmith Black Mambazo, Mbuso Khoza, Mafikizolo, and The Soil, to name just a few, experiences where she was often the youngest African musician present. Madlala's achievements include performances at King Shaka International Airport, the Ballroom Dance International Competition at ICC, soundtracks for SABC 1's telenovela *Uzalo* (2014–16), and collaborations with Blackbrain and Mnet on soundtracks for *Vula Vula*, *Boxing Day*, and *DiepCity* (2019–21). Madlala was a winner at the Kumisa Industry Night (2019), first runner-up in the MTN Megastar singing competition (2019), and a contender on *The Voice – Knockouts* (2018). She has performed as a part of *Freedom the Musical* (2018, ensemble), *Kiu* (2018, lead singer), *That Night of Trance* (2018, lead singer and

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actress), *Sarafina!* (2017, ensemble with lines), and *Shona the Musical* (Edinburg Fringe Festival 2022; lead singer, actress, and vocal coach). Most recently, she has participated and performed in *Letters of Hope* as a lead actor and lead singer and in Season 10 at the Centre for the Less Good Idea.



Nomathamsanqa Ngoma
(alto and tenor)

Nomathamsanqa Ngoma started her acting career in 1994 at Mdantsane Community Group in the Eastern Cape.

Later, in 1997, she joined the Market Theatre Laboratory as a student, graduating in 1998 as a professional actor. Ngoma then started performing in productions including *Ways of Dying* by Lara Foot, *Newtown* at Market Theatre, and at the Makhanda Festival. She toured internationally and was also nominated for the Naledi Award as Best Supporting Actress for *Crepuscule* (directed by Khayelitsha Dominic Gumede). She has appeared in local soap operas, international movies, and commercials.



Mapule Moloi
(alto and tenor)

Mapule Moloi hails from Vosloorus, Gauteng, South Africa, and started singing at a very young age. She holds a diploma in vocal performance and she studied voice with K. Pali,

where she mastered various vocal techniques that allow her to switch genres with ease. Moloi's voice has a velvet-like tone with rich and complex qualities. She also has a post-graduate certificate in education from the Tshwane University of Technol-

ogy in South Africa, where she sang in the chorus for several productions—including ones of *Falstaff* and *Cosi fan tutte*—at the Breytenbach Theatre in Tshwane. Along with *The Great Yes*, *The Great No*, Moloi has worked with William Kentridge and Philip Miller on *The Head & the Load*. She is also passionate about community upliftment initiatives. During her university studies, Moloi always maintained an interest in the planning and coordination of programs and productions, and since 2017, she has been a voice tutor for a host of young artists in her community. As a young woman and professional educator, being involved in community development is the essence of Ubuntu philosophy.



Zandile Hlatshwayo
(alto and soprano)

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 backing vocalist. He introduced her to people like Shaluzo Max Mtambo and Lucas Senyatso, among many others. In 2005, Hlatshwayo became a lead singer in the song “Amantombazane” (“beautiful girls” in Zulu), which was produced by Sizwe Zako. In 2007, she joined Wadz Music Company, where she released her first solo house album, *Life is a Journey*. In 2009, Hlatshwayo became a member of Soweto Spiritual Singers, which is led by Vicky Vilakazi from Joyous Celebration; together, they performed at the 2010 Soccer World Cup with R. Kelly. Hlatshwayo has also performed with artists including Lira, Bebe Winans, Sechaba Padi, Thabo Mdluli, Jo Nina, Uche, and Patrick Duncan, as well as with Moses Molelekwa's jazz band.



Anathi Conywa
(soprano)

Anathi Conywa is a singer-songwriter, actor, international award-winning theater maker, mental health advocate, and model. Her theater career kicked off in 2017, with her performance as a lead in the *Hear Me Move* musical, a project that coincided with her first year at AFDA University. In 2019, Conywa went on to become the co-founder of the international award-winning theater company Instusa, and she has since performed and collaborated on numerous productions, working in establishments including the Centre for the Less Good Idea, The Market

Theatre, and the Joburg Theatre. The multi-faceted artist takes pride in exploring and inserting herself in different artistic mediums. Holding titles within the world of pageantry, she sees herself as a sojourner in the vast expanses of creative expression. Throughout 2020 and 2021, Conywa was featured in multiple advertising commercials and her face has been seen on countless billboards nationwide and in countries south of the Sahara Desert. In 2021, Conywa entered the reality music competition *Idols* on MNet and was ultimately chosen as a Top 10 finalist. Mental Health is at the forefront of most of her artistic projects. Conywa frequently works to break the stigmas surrounding mental health issues, educating and providing affordable, quality mental health care for people living in rural areas.

ABOUT THE ARTISTS

Additional Production Credits

- Boyd Design, *technical direction*
- Brendon Boyd, *production manager*
- Carly Levin, *technical director*
- Meghan Williams, *stage manager*
- Jessica Jones, *libretto composition*
- Thulani Chauke and Teresa Phuti Mojela, *choreography*
- Hamilton Dhlamini, *ukulele compositions*
- Mathilde Baillarger, *wardrobe supervisor*
- Lissy Barnes-Flint, *props master*
- Stella Olivier, *still photography*
- Chris Waldo de Wet and Jacques van Staden, *studio prop fabrication*
- Emmanuelle Erhart and David Engler, *costume fabricators*
- Lasha Lashvili, *costume fabrication supervisor*
- Michele Greco, *sound engineer*
- Parker Battle, *lighting operator*
- Jessica Jones and Carla Walsh, *studio assistants*

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Languages

English, French, siSwati, isiZulu, isiXhosa, Setswana, Xitsonga, Sepedi

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An interdisciplinary incubator space for the arts based in Maboneng, Johannesburg.

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