

THE BAXTER, IN COLLABORATION WITH MAGNET THEATRE, PRESENTS

MANDLA MBOHWÉ'S

iKrele leChiza ...the sermon



PROGRAMME 2023

THE **BAXTER**
FLIPSIDE THEATRE

 **magnet**
theatre

ReTAGS
Reimagining Tragedy from Africa
and the Global South

 **CTDPS**
Centre for Theatre, Dance
& Performance Studies

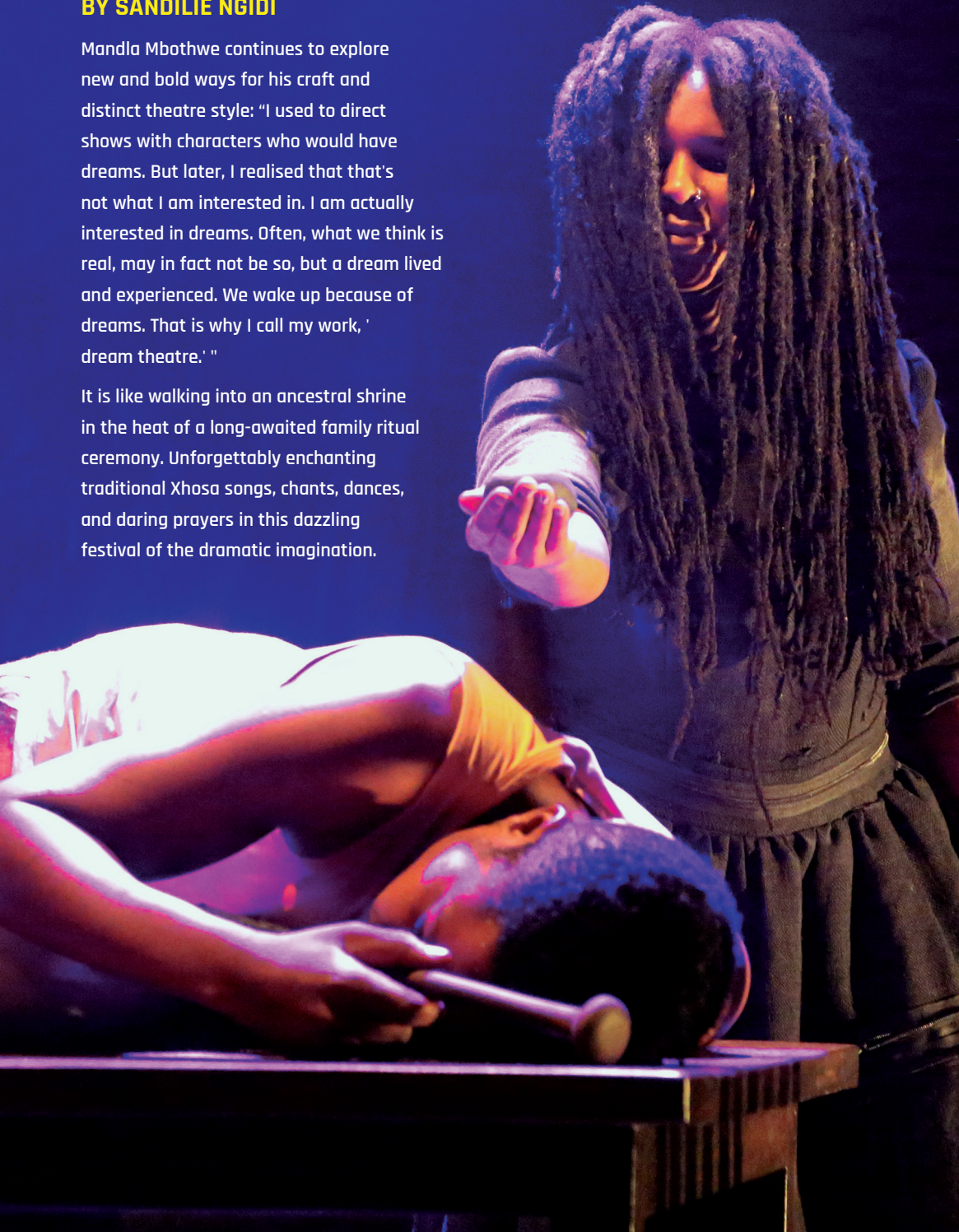
 CITY OF CAPE TOWN
ISIXEKO GASEKAPA
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PROGRAMME NOTE BY SANDILIE NGIDI

Mandla Mbothwe continues to explore new and bold ways for his craft and distinct theatre style: "I used to direct shows with characters who would have dreams. But later, I realised that that's not what I am interested in. I am actually interested in dreams. Often, what we think is real, may in fact not be so, but a dream lived and experienced. We wake up because of dreams. That is why I call my work, 'dream theatre.' "

It is like walking into an ancestral shrine in the heat of a long-awaited family ritual ceremony. Unforgettably enchanting traditional Xhosa songs, chants, dances, and daring prayers in this dazzling festival of the dramatic imagination.



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iKrele leChiza ...the sermon

CREATIVE TEAM

Conceived and directed by: Mandla Mbothwe
Written and created by: The company
Dramaturge and rehearsal director: Thando Dani
Musical director: Zimbini Makwetu
Choreographer: Mzokuthula Gasa
Movement direction: Jennie Reznek
Set design: Original design by Linda Mandela-Sejosingoe and further developed in 2023 by Themba Stewart
Scenic Artist: Yolandi van Jaarsveldt
Costume design: Original design by Linda Mandela-Sejosingoe and further developed in 2023 by Asiphe Lili
Lighting design: Themba Stewart
Preset song: Elvis Sibeko
Translated by: Qondiswa James and Mandla Mbothwe
Researcher in Residence: Kitso Seti

CAST:

Luphawo: Bonga Shabalala
Mesuli (Luphawo's sister): Indalo Stofile
Luphawo and Mesuli's mother: Zimbini Makwetu
Their father: Lulamile Bongo Nikani
Nkenqe (trickster storyteller): Emmanuel Ntsamba
Nongoma (guardian of the ancestral realm): Nomakrestu Xakatugaga
Sandisemvumo (Nongoma's partner/
also a guardian of the ancestral realm): Nceba Gongxeka
The Village/ the suitors / the spirits
the warriors / the congregation: Azola Mkhabile, Buhle Stefane, Kuhle Myathaza,
Lindokuhle Melaphi, Mihlali Bele, Molupi Lepeli,
Nosiphiwo Ndabeni, Siphenathi Siqwayi, Siph
Kalako, Thabo Mkenene, Wendy Mrali,
The Magnet Theatre Youth Company

PRODUCTION TEAM

Production manager: Themba Stewart, Marisa Steenkamp
Stage manager, AV and surtitles operator: Mlu Titi
Assistant stage manager and wardrobe: Asiphe Lili
Lighting operator: Benever Arendse
Sound operator: Kadyndaniel
Mic tech: Gavin Lee

SPECIAL THANKS: to Distell

Running time: 90 minutes, no interval

PLEASE ENSURE THAT ALL CELLPHONES ARE SWITCHED OFF

TRIGGER WARNING: PLEASE NOTE THAT THERE IS A SPIRITUAL STIMULUS WARNING

DIRECTOR'S NOTE

iKrele leChiza is part of a six-year research project called Re-Imagining Tragedy in Africa and the Global South (ReTAGS). The ReTAGS project is co-investigated by Mark Fleishman and Mandla Mbothwe.

iKrele leChiza is connected to Mbothwe's previous productions by a through-line of engaging tragedy as catastrophic loss, namely, a mass loss of human life or 'ukufa'. The production is inspired by Mbothwe's desire to both retrace and reconnect his work in terms of themes and aesthetics as well as investigate themes of revenge and restoration. The title in this sense is a deliberate combination of seemingly opposing words in isiXhosa; iKrele is a weapon (spear) and associated with images of fighting, defense and protection. ichiza (herb) is used for healing and restoration. One wouldn't use a spear to collect medicinal herbs. Mbothwe deliberately chosen words that seemingly do not often pair well in order to emphasise the juxtaposition of 'revenge and restoration'. As such, iKrele leChiza is Mbothwe's "reclamation and celebration of African aesthetics whilst undermining borders [across Africa]."

In an active endeavour to reclaim memory, ancestral spaces, rites and rituals, the production is a mutation of time and worlds that seeks to undermine western notions and understanding of time, architecture and life and death. The production calls for an employment of rituals as a bridge for black communities to use in reimagining or dreaming themselves beyond continuous oppression.

iKrele leChiza has had three iterations thus far, namely an initial recorded version, an audio soundtrack journey and the present live production. The live production takes on a magical realism style that explores a dreamlike state of spiritual ecstasy that is a highly musical and choral as in a sermon. It follows the narrative of two siblings, a brother and sister named Luphawo and Mesuli, respectively, who find themselves navigating a child-headed home - mirroring what, for various sociopolitical, economic and geopolitical reasons, is often a reality of South-African children in a number of working-class communities. Their parents are

stuck in respective liminal spaces between life and death; their mother (Zimbini Makwetu) in an ancestral orientation room because she refused death until her body could no longer go on and their father (Lulamile Bongo Nikani) in a spiritual exile. *Luphawo (the sign/symbol)* is played by Magnet alumus, Bonga Shabalala. He seeks ways of finding their father as well as stopping the attacks on their home while his sister, Mesuli (wiper of tears/comforter) played by Indalo Stefane has to prematurely take on a maternal role in their home. Mbothwe asserts that 'home' in the play represents humanity, a spirit of communitus - "for me house and home is the African spirit of Ubuntu. It's a spirit of socialism ... that is carried within the heart of Ubuntu."

Mbothwe uses *iKrele leChiza* to argue that humanity or the spirit of Ubuntu "bubambeke ngeyesigcawu" (hanging on by a spider's web) and has become a wound in African society. Through the production, he asks "how can you heal or tend to a wound while the wound is still being attacked?" The onslaught against the wound is being waged by systematic 'suitsors.'

Mbothwe drew from *Homer's Odyssey* terms to differentiate between the 'good and evil' characters in the play. In particular, the narrative journey of Telemachus inspired Mbothwe. In *iKrele leChiza* the systems attacking the spirit of Ubuntu; racist capitalism, colonialism, and "apartheid that is still imprisoning us today and the violence of poverty destroying black communities" are also understood as 'suitsors'. Some of the questions posed by *iKrele leChiza* is "do we have a place where we can put amatye ethu (our stones)?" and "can [we] really protect or defend home without umhlaba (land)?"

iKrele leChiza is dedicated to all those struggle heroes who Mbothwe says had to "forsake the warmth of their own homes" and made the ultimate sacrifice with their lives in the wilderness and in foreign lands. Special thanks to the Baxter Theatre, Magnet Theatre, ReTags and UCT for affording us the platform and the space to breathe life again into this production. Siswele aliwaka ngali waka, sabhodla amathongo!! Sithi ngxexesigcawu kuphosileyo nesilaphazamisileyo.
- Mandla Mbothwe



MANDLA MBOTHWE DIRECTOR

Mandla Mbothwe is a founder and artistic director of Mud and Fire Parables, a senior lecturer and researcher at UCT, co-artistic director at Magnet Theatre and co-artistic director at Mbothwe and Doni Collectives. He completed his Master's degree in Theatre and Performance with distinction at the University of Cape Town.

He was Creative Manager of Artscape and has served at various institutions including the Steve Biko Foundation as artistic director. He has presented work of high quality in South Africa and at festivals all over the world such as *Infecting the City International*, *Out of the Box*, National Arts Festival and Afro-vibes Netherlands. He is an acclaimed South African theatre maker and multi award winner. A playwright, researcher, director, art teacher and theatre practitioner, he has been making work for the past 21 years.

His work includes *Isivuno sa maphupha* (Harvesting of dreams), *Ingcwaba le ndada lise cankwedlela* (The grave of the man is next to the road), *Umyenzo we zandi* (Eden

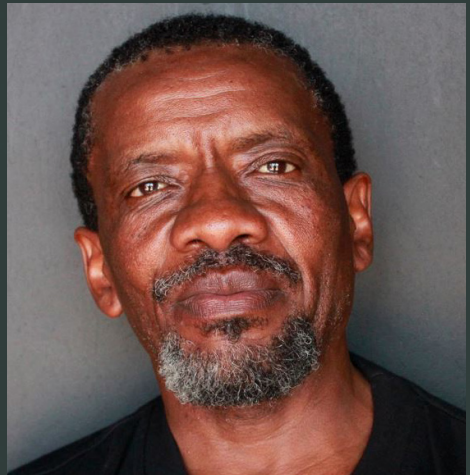
of sounds), *Inxeba lo mphilisi* (The wound of a healer), *Voices of Women* with Abelusi of Steve Biko Centre, *Ukushona ko Mendi* productions, *Biko's Quest*, *Ukuphuthelwa* (Insomnia) co-directed *House of Africa* with Lulamile Nikani, *Nzulu ye'mfihlakalo* (Sacred of sacreds), *Talking Souls* commissioned by British Council and Artscape Theatre, *Awethu-Kraal of Dreams*, *Giant in Him* with Lulamile Nikani, *Thina so babini Us together* and also co-directed *Ukhozi olumaphiko*, *Ezethu* and *27 Windows/4 doors & 2 taps*, *Iyazika*, *In His Quest*, *NguvuYaMbengu*, *G7:Okwe Bokhwe*, co-directed *Ityala lamawele*, *Sabmnye noMendi*, *Sidesibebanye no SS Mendi*, *1976 spirits*, *Biko Rising* and *Oratorio of the forgotten youth*. In 2020, he conceptualized and co-curated the Malibongwe Women in Theatre Festival. Recently, as the co-investigator of the ReTAGS, he has conceptualized and created multiple creative presentations of *Ikrele leChiza... (the spear of the herb)*, which had a live performance season with Magnet Theatre's graduating student and a professional cast. In 2022 he co-curated Season 9 at The Centre for the Less Good Idea.

His awards include Handspring Puppetry Award for Best Visual Theatre (2010), Fleur du Cap Award with Mark Fleishman and Jennie Reznek for Innovation in Theatre (2010), Fleur du Cap Award for Innovation in Theatre (2013) and Eastern Cape Arts & Culture Award for Outstanding Contribution in Drama (2013). In 2019, he won the Fleur du Cap award for Best Director for Magnet Theatre's *G7: Okwe Bokhwe*. Most recently he was the recipient of the UCT 2023 Creative Works Award and the Western Cape Cultural Affairs Award for Drama in 2022.



INDALO STOFILE

Indalo Stofile is a performance artist from Khayelitsha. She majored in Acting and graduated from University of Cape Town's Drama School in 2012. She has performed in numerous productions over the years including *Wine in the Wilderness* and *Florence* by Nwabisa Plaatjie, *Ngqawuse* by Thando Doni, *Madjadji*, and *Ukutshona ko Mendi* by Mandla Mbothwe.



LULAMILE BONGO NIKANI

Lulamile Bongo Nikani is an actor, director, producer and playwright, born in Worcester. He is currently studying for his Master's degree at University of Cape Town, after completing a Fine Arts Degree University of Fort Hare. He has performed in many productions such as *Buzani ku Bawo* directed by Lwanda Sindaphi and *Awethu Hleli* and *Ukutshona ko Mendi*, *Ityala lama Wele* directed by Mandla Mbothwe and has appeared in different TV series. He has worked at the Steve Biko Centre with Mandla Mbothwe as coordinator, director and facilitator for *Abelusi*, *Izithole* and *Imbewu* performing arts programmes. He has also worked as a facilitator and performing arts director for St Patrick's Special School; and arts facilitator for King William's Town Child and Care Centre; and worked for Nelson Mandela Foundation for a theatre education programme. He has established youth Arts and Culture organisations - Siyakhula Creative Arts Society, and the Ginsberg Dramatic Society. He was also commissioned by Cape Town Opera to design and build a set for their outreach performances *Nyalashishi* directed by Mhlanguli George. He recently performed as supporting lead for *Buzani ku Bawo* at Artscape directed by Lwanda Sindaphi and Awethu Hleli.



ZIMBINI MAKWETU

Zimbini Makwetu is an award-winning soundscape, original music designer/director, songwriter, singer, actress, and international performer. She has worked with different music producers, theatre companies, theatre-makers, and directors around the world in a freelance capacity. Zimbini won an award for Best Sound Design, Original Music, Soundscape/ Live Performance from Fleur Du Cap Theatre Awards.



BONGA TSHABALALA

Bonga Tshabalala is a University of Cape Town graduate and a Magnet Theatre Full Time Training and Job Creation Programme alumni. He has worked under the direction of Mandla Mboothwe in the ensemble play *G7: Okwe-Bokhwe*, and *The Visit* by Mark Fleishman. Bonga decided to further his studies in 2019 at the University of Cape Town's Centre for Theatre, Dance & Performance Studies, majoring in Acting. He has done two collaborations with the UCT Film and Media students starring in a student film, *Leftovers* in 2019, and in 2020, he played in UCT's first ever online film, one of London International Web & Short Film Festival winners, *Topsoff!*. In 2021/22 he shot his first international web series for Disney+Hotstar, *Lootere*, under the direction of Jai Mehta. He went on to appear in *Excelsior* as a young comrade on M-Net.



NOMAKRESTU XAKATHUGAGA

Nomakrestu Xakathugaga is an indigenous contemporary African musician and performer. She uses various Africa instruments such as uhadi along with the beautiful sounds of umngqokolo (throat singing). Her music has been the central feature of many theatre productions, including the award winning *Ityala Lamawele* directed by Thando Doni and Mandla Mbothwe. She has performed with Lingua Franca Poetry Movement, both locally and internationally and performed *Untitled* directed by Chuma Sopotela in Friche la Belle De Mai Festival, France. She was part of Dance Can Dance directed by Elvis Sibeko as a singer and *Kingdom of Ubuntu "The Musical"* at Artscape Theatre Centre. She has performed in her own live music shows since 2014.



NCEBA GONGXEKA

Nceba Gongxeka, born and bred kwaLanga, is a musician by profession, having started at a very young age. He has performed locally and internationally in Taipei, Singapore, Norway, Belgium, France, Slovenia, USA, and Canada. He has performed in various theatre productions such as *The Kraal*, *Talking Soles*, *Ityala Lamawele* (directed by Mandla Mbothwe); *Ibhekile evuzayo*, *Miriam Makheba: The Legacy*, *Baatgetwa*, and *Fishers of Hope* by Lara Foot.



EMMANUEL NTSAMBA

Emmanuel Ntsamba is a professionally trained physical theatre performer and a singer. He is a graduate from Magnet Theatre Fulltime Training and Job Creation Programme. He has performed in various productions locally and internationally, including the award-winning *KUDU* directed by Lwanda Sindaphi. Emmanuel has traveled to Germany, Beijing, Shanghai, and Chengdu with Early Year's work *AHA!* and with Nwabisa Plaaitjies' *23 Years, A Month and 7 Days*.



BUHLE STEFANE

Magnet Theatre graduate, Buhle has performed in: *Ingqumbo, Emerging Footprints, IKrele leChiza...the sermon, Surge, Good Soul of Szechuan, Dedipus at Colonus #aftersophocles, Ithuna* and directed/choreographed: *Isikhuni, House of Truth, Khayelitsha* and *Back to Ashes*. He is a member of the Magnet Theatre Youth Company.



THABO MAKENENE

Magnet Theatre graduate, Thabo has performed in: *Welcome to Khayelitsha, Dead Can Dance, Blood Brothers, Dream Girls, Good Soul of Szechuan, Izandla Zexesha, Bounced, and Oedipus at Colonus #aftersophocles*. He is a member of the Magnet Theatre Youth Company.



SIPHO KALAKO

Magnet Theatre graduate, Sipho has performed in: *Isityhilelo, Bounced, Oedipus at Colonus #aftersophocles, Emerging Footprints, The Good Soul of Szechuan* and *Surge*. He is a member of the Magnet Theatre Youth Company.



NOSIPHIWO NDABENI

Magnet Theatre graduate, Nosiphiwo has performed in: *Buzani Ku Bawo Ingqumbo*, *Iago's Last Dance*, *Ripped*, *The Good Soul of Szechuan*, *Oedipus at Colonus #aftersophocles*, *Inyala La Mawele* and films *Izinja Ze Game* and *Black Haven*. She is a member of the Magnet Theatre Youth Company.



WENDY CYNTHIA MRALI

Magnet Theatre graduate, Wendy has performed in: *Emerging Footprints*, *Ekwindla*, *Ingqumbo*, *Surge*, *Good Soul of Szechuan*, *Ukuwa Kwenkaba*, and *Oedipus at Colonus #aftersophocles*. She is a member of the Magnet Theatre Youth Company.



KUHLE MYATHAZA

Magnet Theatre graduate, Kuhle Myathaza has performed in: *Cengithongo*, *Emerging Footprints*, *Maqwengephila*, *Ingqumbo*, *Izandla Zexesha*, *Oedipus at Colonus #aftersophocles*, *Surge* and *The Good Soul of Szechuan*. She is a member of the Magnet Theatre Youth Company.



LINDOKUHLE MELAPHI

Magnet Theatre graduate, Lindokuhle has performed in: *Ripped*, *The Good Soul of Szechuan*, *Surge*, *Oedipus at Colonus #aftersophocles*, and *Emerging Footprints*. She is a member of the Magnet Theatre Youth Company.



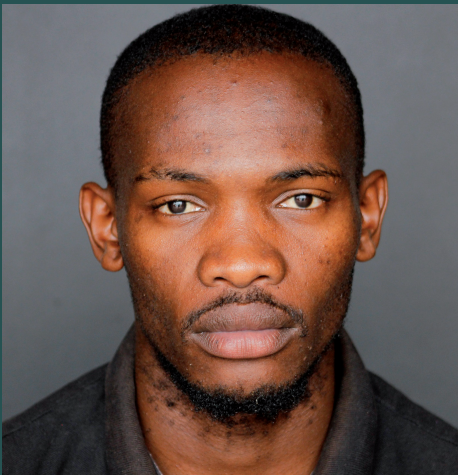
MOLUPI LEPELI

Magnet Theatre graduate, Molupi has performed in: *The Good Soul of Szechuan, Surge, IKrele leChiza...the sermon, Ingqumbo, Ekwindla, Emerging Footprints, Umzila Ka Moya* and *Ukuwa Kwenkaba*. He is a member of the Magnet Theatre Youth Company.



MIHLALI BELE

Magnet Theatre graduate, Mhlahli Bele has performed in: *Oedipus at Colonus #aftersophocles, The Good Soul of Szechuan, Izandla Zexesha, Ingqumbo* and *Emerging Footprints*. She is a member of the Magnet Theatre Youth Company.



SIPHENATHI SIQWAYI

Magnet Theatre graduate, Siphenathi has performed in: *The Good Soul of Szechuan, Surge, Oedipus at Colonus #aftersophocles, The Journey, This Day 6 Years, Bounced, Zixananazile* and directed *House of Truth, Ganga Nyoko Inzima Nyoko* and *Freedom or What*. He is a member of the Magnet Theatre Youth Company.



AZOLA MKABILE

Magnet Theatre graduate, Azola has performed in: *The Good Soul of Szechuan, Surge, Oedipus at Colonus #aftersophocles, Emerging Footprints* and *Bounced*. He is a member of the Magnet Theatre Youth Company.



THANDO DONI

DRAMATURGE AND REHEARSAL DIRECTOR

Thando Doni is a multi-talented theatre maker who learned his craft at the Media and Arts Access Centre (AMAC), and at Magnet Theatre. He has performed extensively with Magnet Theatre including in *Inxeba lomphillisi* and *Ingcwaba lendoda lise cankwe ndlela* and *Voices Made Night* and directed *Inqumbo* in 2021. Doni has also worked with the Actors Voice Theatre Company, Masibambisane Youth Theatre Organisation, Emlanjeni Theatre Productions, and the Manyanani Entertainers. Nominated as Best Director at the Baxter's Zabalaza Theatre Festival in 2011, Doni won Best Director in 2011 for *Mhla Salamana* and was Theatre's Arts Admin Emerging Young Director's Bursary winner in 2012. Doni won Best Director in 2011 Baxter's Zabalaza Theatre Festival for *Mhla Salamana* and was Theatre's Arts Admin director's bursary winner in 2012. Doni was awarded The Cape Town Fringe FRESH Creative award in 2016. Doni also directed *Nggawuse* for the National Arts Festival and was a recipient of the Standard Bank Young Artist for Theatre award in 2021.



MZOKUTHULA GASA

CHOREOGRAPHER

Mzokuthula Gasa is an artistic Director, teacher & choreographer. Gasa trained with Siwela Sonke Dance Theatre where he later became a company member in 1998. Since his early days as an aspirant dancer he has performed, choreographed and taught extensively inside and outside of South Africa. Gasa was nominated for the FNB Vita dance award for the most promising male dancer several times and won in 1998. He has also taught choreography and dance for Theatre for Africa, primary and high school learners for the Western Cape Department and open classes at Dance for All amongst others. Gasa was also a contributor to a South African textbook: *Grade 7 Arts & Culture* (Maskew, Miller, Longman Kagiso imprint 2004). Gasa founded Sibonelo Dance Project, which performs regularly around South Africa, and he also spent time at Jazzart Dance Theatre where he was a company teacher, rehearsal director and resident choreographer. Gasa currently teaches dance classes at Magnet Theatre and also at UCT Centre For Theatre, Dance and Performance Studies.



JENNIE REZNEK

MOVEMENT DIRECTOR

Jennie is a graduate of UCT drama school (MA in Theatre and Performance) and studied with Jacques Lecoq in Paris from 1984 to 1986. Actress, director, artistic director and teacher, she is a founder member and one of three artistic directors of Magnet Theatre. She runs the company's youth development and performance programmes, along with co-artistic directors, Mark Fleishman and Mandla Mbothwe. Jennie is a multi-award-winning actress and has created over 30 new pieces of physical theatre under the banner of Magnet Theatre, that foreground the language of the body and which responds to the South African archive and context. Most notably the multi-award winning, *The Show's Not Over Til The Fat Lady Sings* and *Every Year, Every Day, I am Walking*, which has garnered praise and awards both nationally and internationally and been performed in 19 countries on 25 international tours. *I turned away and she was gone* (published by Madjaji books) and *Snapped*, are her two latest works that she has written and performed and which have been nominated for 10 awards. In the past nine years she has been responsible for developing performance specifically for audiences under the age of seven years and has created 17 new works that have toured nationally and internationally. The Early Years work was acknowledged in 2022 by the Fleur du Cap Theatre Awards and received the Award for Innovation. Her work and that of the Magnet Theatre company is also detailed in their book *Magnet Theatre: Three Decades of Making Space* (published by Intellect). Most recently she was seen in *Oedipus at Colonus #aftersophocles*, directed by Mark Fleishman.



THEMBA STEWART

LIGHTING DESIGNER

Themba Stewart is a theatre maker, lighting and installation artist, designer, builder, teacher, curator, technical, tour and production manager. Themba currently works as a Production Manager for Magnet Theatre and previously has run shows for multiple companies, site specific venues and festivals in the country and internationally (including Magnet Theatre, Siwela Sonke, Infecting the City, Live Arts Festival, Edinburgh Festival, Assitej international festivals, BAM - NYC). As an artist, Themba is interested in installation as narrative, using technical aspects to tell a story - including site specific work for ITC (2008 -2015), Spier light art installations (2019) & performance art work with Tracey Rose at Zeiz MOCAA (2022). As a director, Themba wrote and directed *Red Aloes*, originally performed at Magnet Theatre (2017) and reimagined as a site-specific work for the Zietz MOCAA (2019). Themba was nominated (in collaboration with Mark Fleishman) for *Best Lighting Design* in the 2022 Fleur du Cap awards for Magnet Theatre's *Snapped*.



MAGNET THEATRE is one of South Africa's best known independent physical theatre companies that has been operating in and outside of South Africa for the past 36 years. Magnet Theatre has created iconic ground-breaking works like *Rain in a Dead Man's Footprints*, *Cargo* (collaborations with Jazzart Dance Theatre) *Onnest'bo*, *Voices Made Night* and *Every Year Every Day I am Walking* which has had 24 international tours. They are renowned for tackling South African stories with a fresh and unusual treatment, for giving voice to forgotten stories, healing through the retelling and reclaiming of histories and for pioneering the development and showcasing of isiXhosa work (*Ingcwaba Lendoda Lisa Cankwe Ndlela* and *G7: Okhwe-Bokwe*) on main stage platforms around the country. Their most recent production *Snapped* also at the Baxter Theatre was nominated for 5 awards. Aside from their professional profile, they run multi-layered educational programmes that respond to the national crisis of youth unemployment. Magnet Theatre runs the only suite of bridging programmes in theatre arts for unemployed youth in the Western Cape. In the last 5 years, 92% of our graduates have either found employment in the creative and broader economy or been in fulltime tertiary study. The current Youth Company are graduates of the 6th cohort of the Fulltime Training and Job Creation Programme.

Please consider donating to our Way Ahead Campaign to keep the path open for youth excellence:
<http://magnettheatre.co.za/donate-to-magnets-way-ahead-campaign/>

TRUSTEES

Neo Muyanga, Joonji Mdyogolo, Jennie Reznec, Mark Fleishman, Mandla Mbothwe

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Jennie Reznec, Mark Fleishman, Mandla Mbothwe

OPERATIONS MANAGER & GRANT ADMINISTRATOR

Jenny Hewlett

PRODUCTION MANAGER

Themba Stewart

TECH ASSISTANT

Mluleki Titi

CULTURE GANGS FACILITATOR

Asamkela Ketelo

INTERN

Yonela Sithela



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MAGNET THEATRE'S YOUTH DEVELOPMENT PROGRAMMES SUPPORTED BY:



ReTAGS

Reimagining Tragedy from Africa
and the Global South

Reimagining Tragedy from Africa and the Global South (ReTAGS), considers the concept of tragedy from the beginning of theatre in its European manifestation, and reimagines it from an African perspective. The focus inspects tragic themes and aims to create new theatrical works that integrate ideas about tragedy and the tragic from an African perspective specifically, while extending into the global South. The ReTAGS project incorporates archival research on performances and adaptations of Greek tragedies on the continent since the end of the colonial period, explores the idea of 'the tragic' outside of theatrical spaces as part of everyday life in the postcolony, and experiments with the making of 'new' tragedies as a means of understanding the impact of tragedy as a theatrical form and as a conceptual mode in Africa today.

THE DEVELOPMENT OF THESE GOALS IS APPROACHED THROUGH THREE WORK STREAMS:

- Research and study of the archive of postcolonial tragedies and its adaptations produced by an earlier generation in the immediate aftermath of direct colonial rule with a specific focus on theatricality.
- Performance analysis of instances of 'excessive' revolt outside of the theatre, mostly enacted by a younger generation in the neo-colonial aftermath.
- Artistic research investigations of tragedy/the tragic. This work package will also, importantly, involve an attempt to consolidate and take forward the thinking on the role of art practice as a research methodology in the discipline which until now has been scattered and focused within specific geographical domains, mostly located in the global North.

ReTAGS CORE TEAM

Prof. Mark Fleishman

PRIMARY INVESTIGATOR

Mandla Mbothwe

CO-INVESTIGATOR

Jayne Batzofin

DIGITAL ARCHIVIST AND RESEARCH ASSISTANT

Dr Carla Lever

JUNIOR RESEARCH FELLOW

Dr Malavika Rao

POSTDOCTORAL FELLOW

Raezeen Wentworth

ADMINISTRATOR AND RESEARCH ASSISTANT



Retags Tragedy



Retags100



@retags_tragedy

BAXTER THEATRE CENTRE

PATRONS

Prof Njabulo Ndebele, Adv Dumisa Ntsebeza, Dame Janet Suzman, Mr Michael Bosazza, Mr Dixie Strong

BOARD

Rebecca Harvie (Chair), Sabelo Mcinziba, Lisa Joshua Sonn, Nomfundo Walaza, Marc Lottering, Christelle Olivier, Prof Shose Kessi, Mr Tony Dollery, Lara Foot, Prof Mamokgethi Phakeng

BAXTER PERSONEL

DIRECTOR & CEO: Lara Foot, **FINANCE AND OPERATIONS MANAGER:** Jeremy Blackburn, **MARKETING MANAGER:** Fahiem Stellenboom, **PROJECT MANAGER:** Libie Nel, **SALES & DIGITAL MARKETING MANAGER:** Leon van Zyl, **MAINTENANCE MANAGER:** Mtobisi Ndlovu, **FRONT OF HOUSE MANAGER:** Jerome Fish, **ASSISTANT FINANCE MANAGER:** Michelle Nicholson, **PA TO THE DIRECTOR:** Laura de Vos, **PRODUCTION MANAGER:** Marisa Steenkamp, **HEAD OF LIGHTING:** Benever Arendse, **SENIOR STAGE MANAGER:** Puleng Mabuya, **SOUND:** Adrian Kruger, **TECHNICAL STAFF:** Christopher Spogter, Brian September, Wayne Jacobs, Solomon Mashiane, Franky Steyn, Xola Mntanywa, Babalo Hambi, Julian Baatjies, Kenan Fortuin, **FUNDRAISING ADMINISTRATOR & ASSOCIATE PRODUCER:** Beth Jeffery, **ZABALAZA ARTISTIC DIRECTOR:** Mdu Kweyama, **PUBLIC RELATIONS AND PUBLICITY OFFICER:** Jade Adams, **PLANNING:** Beth Jeffery, Libie Nel, **ADMINISTRATIVE ASSISTANT:** Zukisani Nongogo, **ACCOUNTS ASSISTANTS:** Wayde Stubbs, Lelethu Qhawe, Rita Ncetezo, **ASSISTANT DUTY MANAGERS:** Lee-Ann van Ster, Fiona Heilbron, Obed Plaatjes & Ushers, **ZABALAZA TEAM:** Bulelani Mabutyana, Imameleng Masitha, Nontsikilelo Maboza, **RECEPTIONISTS:** Lizette Paulsen, Rochelle Killian, Joy-Lynn Arendse, **WARDROBE ASSISTANT:** Nosibusiso Jacobs, **SALES OFFICER:** Carmen Kearns, **SALES & DIGITAL MARKETING OFFICER:** Zinobulali Goduka, **MAINTENANCE ASSISTANTS:** Zaahier Coetzee, Sean Nhlane, **DRIVER:** Lydon Smallberg, **BAR MANAGER:** Hubert Rumble, **ASSISTANT BAR MANAGER:** Alex Petersen & Bar Staff, **SECURITY:** Abiel Lesikara & Security Staff, **CLEANERS:** Ashwin Buffel, Thandiswa Antoinette Zicina & Cleaning Staff.

THE BAXTER

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