

# FOR THE CTDPS

Production Manager: Ronel Jordaan

Head of Workshop: Lungile Cindi

Workshop assistants: Mark Miller & Justin Jacobs

Senior Technician: Shamiel Abrahams

Technical Assistant: Shane van Rheede

Senior Stage Manager: Namhla Blou

Head of Wardrobe: Leigh Bishop

Wardrobe Assistant: Dilshaad Jack

Wardrobe Seamstress: Lindiwe Makaba

Theatre Administration: Noluthando Sibisi

Front of House: Chido Pie, Seth Cloete

Financial Administration: Rob Keith



@CTDPS\_UCT



CTDPS\_UCT



www.ctdps.uct.ac.za

26-29 NOVEMBER 2024



4 - NICOLENE BURGER



3 - FREDDY NYEZI



2 - LORIN SOOKOOL



1 - ADRIANA JAMISSE



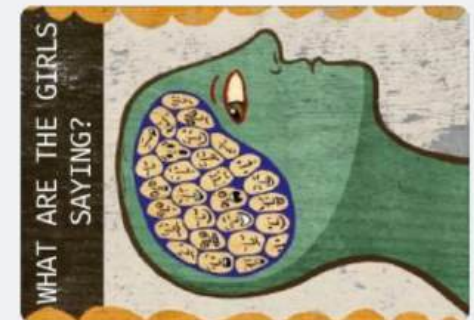
8 - DANI KYENGO O'NEILL



7 - LONWABO NOTANA



6 - YONELA MAKOKA



5 - LIPHELO MATTHEWS

## Welcome:

The pieces in this program constitute the final dissertation projects for the MA in Theatre & Performance degree in the CTDPs. The work is the outcome of research undertaken by each student over a period of two years. The research component requires the completion of a creative research project in line with the candidate's individual research enquiry. This project must assume a form appropriate to the field of study and is supported by a written explication document outlining the theoretical underpinnings of the work.

In this degree, students follow a methodology of artistic research in which their research is primarily embodied in the performance itself, and the written component is secondary, serving to contextualise the work within a wider body of practice and theory. The particular nature of the research determines the kind of theatre/performance making that has been engaged with in realising these works, and thus, the program includes a range of different forms and styles.

We hope you are excited, intrigued, and stimulated by this year's offerings.

Mark Fleishman  
Course convenor  
Centre for Theatre, Dance and Performance Studies.

## Exam Programme:

26-29 NOVEMBER 2024

- |   |   |
|---|---|
| 1. Loku Nzi Wa Hi Nyanyane, Nzi Wa Ta Haha<br>by Adriana Jamisse<br>Venue: Bindery Lab<br>Dates: 26th and 27th November 2024<br>Time: 18:00 | 5. What Are The Girls Saying?<br>by Liphelo Matthews<br>Venues: Little Theatre<br>Dates: 27th and 28th November 2024<br>Time: 19:15       |
| 2. Cash Cow (solo) and 3 Mense Phakathi (trio)<br>by Lorin Sookool<br>Venues: Arena<br>Dates: 26th and 27th November 2024<br>Time: 19:45    | 6. iTi: Ritual Studies by Yonela Makoba<br>Venues: Defunct Context Pavilion<br>Dates: 27th and 28th November 2024<br>Time: 20:00          |
| 3. Makude Kube Chosi ngeNtsomi<br>by Freddy Nyezi<br>Venue: P2<br>Dates: 26th and 27th November 2024<br>Time: 20:30                         | 7. How Are The Girls Doing?<br>by Lonwabo Notana<br>Venues: Rosedale Rooms 207, 208, 209<br>Dates: 28 and 29 November 2024<br>Time: 18:00 |
| 4. The Bizarre Bazaar by Nicolene Burger<br>Venue: Hiddingh Hall<br>Dates: 27th and 28th November 2024<br>Time: 18:30                       | 8. CADENZA by Dani Kyengo O'Neill<br>Venues: P4 Studio + surrounds<br>Dates: 28 & 29 November<br>Time: 19:00                              |

Please Note that the schedule is subject to change as per any academic requirements

# CADENZA



SCAN ME



A PERFORMANCE BY DANI KYENGO O'NEILL



# CADENZA

BY DANI KYENGO O'NEILL

**Cast:**  
Dani Kyengo O'Neill

## CADENZA:

CADENZA is a performance installation choreographed and directed by Dani Kyengo O'Neill. A cadenza (meaning cadence) is an improvised free rhythmic style or ornamental passage in music played by a soloist to allow virtuosic display. During the cadenza the accompaniment will rest, sustaining only a single final note or a chord often marked by a fermata ♯, held beyond its natural duration.

Using the violin and Laban's Movement Analysis (LMA) as a bedrock for investigating feminised noise, fragmentation, the "bounded" body and themes of dissent and descent through screen dance, spatial and sonic performance, CADENZA is a performance installation that workshops the tensions between time, temporality, gesture, weight, acousmètre, dissonance, exteriority and interiority concerning the logic of visualisation as imagined through a black feminine corporeal. Unbounded from the written score, a cadenza occurs to mark the finale or the ending of a piece.

CADENZA approaches our corporeal relationships to thresholds - both physical and metaphysical - as mirrors to grieve, unbound the body and undo time.

### About the candidate:

Dani Kyengo O'Neill (b. Johannesburg) is a Kenyan-South African filmmaker, composer, and sound artist working through archiving, storytelling and performance world-building.

In 2024 they were selected as a fellow by the SABC and National Film & Video Foundation to develop a narrative film script and won the pitch to write her latest magical realism screenplay titled *Keelah*.

Their performance films have shown at Encontro de Cinema in Rio de Janeiro, Brazil, 'Xam, Xamlé' in The Educational Web at the Kunstverein in Hamburg (2023) as part of RAW Academie.

Their collaborative installation with Mpho Matsipa, "Liquid Geographies, Liquid Borders (Petrotopia), was exhibited at the Venice Biennale and they delivered a talk on 'The Sonic As Landscape' as part of the The Gray Centre for Arts & Inquiry's FARBAR program at the University of Chicago. Their compositions have been curated by Deborah Joyce Holman for "PICO: Un parlante de Africa en América" at Auto Italia Live Galleries UK. In 2022 she was part of 10 composers selected for the Film Archive and Music Lab, by the British Council and BFI. She was invited as a fellow for RAW Académie's 9th edition directed by Linda Good Bryant at the Institute of Contemporary Art in Philadelphia and received a scholarship to participate in Materia Abierta Artist Residency at UNAM (National Autonomous University of Mexico, CDMX). She's worked closely as a sonic collaborator and composer for visual artist Bronwyn Katz for her '/// ! #?' exhibitions, as well as composed for the award-winning documentary 'Removed' at Durban International Film Festival and Africa Rising International Film Festival 2021/2022. They've worked under the mentorship of composer and cellist Okkyung Lee and Argentinian conductor Laura Andel. In 2024, they released their first debut collaborative album titled *A Seat In Heaven* on UK indie-experimental label *Future Bounce*. In addition to this, Dani has made guest appearances on Rinse FM, NTS radio, Radio Raheem, Worldwide FM and performed live at La Biennale in Venice.

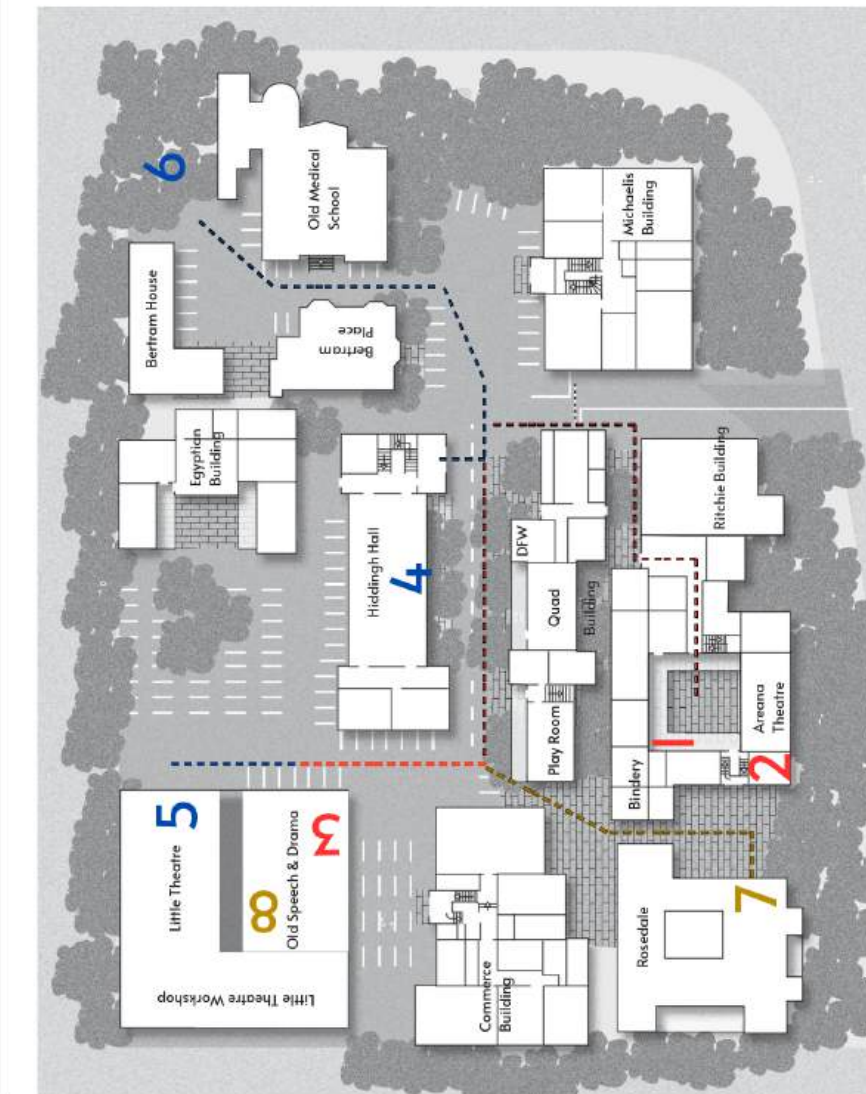
### Credits:

- DIRECTED & CHOREOGRAPHED BY **DANI KYENGO O'NEILL**
- EDITED BY **TUMELO RANKOE & KULUYOLO HANISE**
- CINEMATOGRAPHY BY **MONDE GUMEDE & EARL ABRAHAMS**
- POST PRODUCTION **MANUEL MONTEIRO**
- COMPOSITION **DANI KYENGO O'NEILL**
- SOUND DESIGN **DANI KYENGO O'NEILL & RHEECE VAN DER LINDE**
- SOUND EDITOR & ENGINEER **RHEECE VAN DER LINDE**
- POST-PRODUCTION (COLOURIST, EDITOR) **STRANGELOVE STUDIOS**



UNIVERSITY OF CAPE TOWN  
YUNIBESITHI YASEKAPA - UNIVERSITEIT VAN KAAPSTAD

## Hiddingh Campus



1. Loku Nzi: Wa: Ili Nyonyane, Nzi: Wa: Ta: Iliha  
by Adriana Jamisse  
Venue: Binery Lab  
Dates: 26th and 27th November 2024  
Time: 18:00
2. Cash Cow (solo) and 3 Mense Phakathi (trio) by Lorin Sookool  
Venue: Arena  
Dates: 26th and 27th November 2024  
Time: 19:45
3. Madlule Kube Chosi ngeNtsomi by Freddy Nyezi  
Venue: P2  
Dates: 26th and 27th November 2024  
Time: 20:30
4. The Bizarre Bazaar by Nicole Burger  
Venue: Hiddingh Hall  
Dates: 27th and 28th November 2024  
Time: 18:30
5. What Are The Girls Saying? by Liphelo Matthews  
Venue: Little Theatre  
Dates: 27th and 28th November 2024  
Time: 19:15
6. IT: Ritual Studies by Yarela Makoba  
Venue: Defunct Conkret Pavilion  
Dates: 27th and 28th November 2024  
Time: 20:00
7. How Are The Girls Doing? by Lonwabo Natana  
Venues: Rosedale Rooms 207, 208, 209  
Dates: 28 and 29 November 2024  
Time: 18:00
8. CADENZA by Dani Kyengo O'Neill  
Venues: P4 Studio + surrounds  
Dates: 28 & 29 November  
Time: 19:00

# LOKU NZI WA HI NYANYANE, NZI WA TA HAHA

BY ADRIANA JAMISSE



**Cast:**

Adriana Jamisse,  
Julia de Rosenwerth  
Iman Adams

LOKU NZI WA HI NYANYANE, NZI WA TA HAHA

*'if I was a bird, I would fly'*

*This is a song in Xitswa that my grandmother taught my family and I.  
She sang it to reassure us, to express joy, and as a way of making a wish.  
Within this song there is a longing, a comforting and a lesson.  
This song has taught me how to dream.*

This process was an experiential navigation of how memories resound and resonate in our bodies as we built a sonic relationship to each other. Through moving, voicing and remembering we share the often complex and fleeting, yet deeply rooted echoes of how memories are living in us. We remember our grandmothers while simultaneously remembering ourselves, and dreaming about the spaces in-between. I invite you to sit or lie on the floor and to listen, as three performers of different modality backgrounds explore in real-time four moments of improvisation based on the practice of Vocal-Movement Meditation (VMM). In our creative process, VMM deepened our embodied exploration of matriarchival memories through integrating moving and voicing, while allowing aural, textural and material poetry to emerge. VMM is a practice of presence, of deep-listening and of wandering through embodied places of sound and memory.

**About the candidate:**

Adriana Jamisse is a Mozambican performance artist, researcher and facilitator. She is currently doing her MA research at the University of Cape Town CTDPS and is interested in the interplays of moving-voicing-remembering as mediums for cultivating individual and intercorporeal resonance in performance-making processes.

**Credits:**

Video Art: Sara Carneiro  
Paper Spheres: Adriana Jamisse  
Technical support: Chido Pie  
CTDPS Technical team:  
Workshop - Lungile Cindi, Mark Miller, Justin Jacobs  
Sound, Lighting, Projection - Shamiel Abrahams and Namhla Blou  
Costume - Leigh Bishop

**Special Thanks:**

Our grandmothers, who remind us of a complex knowing through feeling, dreaming and experiencing. We carry you with us: Alizarina Finiosse Come (avó pequena); Krystina Ruzyczka de Rosenwerth (granny Krysia); and Zuleigha Adams (mama leighie).

# HOW ARE THE GIRLS DOING?



HIDDING CAMPUS:  
ROSEDALE BUILDING

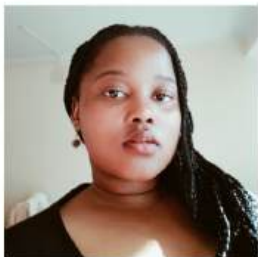
LONWABO NOTANA  
SMAMNKELE  
MENTYISI

28-29 NOVEMBER

6PM

## How Are The Girls Doing?

BY LONWABO NOTANA



**Cast:**

Lonwabo Notana  
Simamnkele Mentyisi

**Crew:**

Aasim Ellis

### How Are The Girls Doing?

How Are The Girls Doing? is an installation journey of the research archive. The installation will be mapping the relationship between the church, culture, law and rape. The performance will be exploring the conflict between the distance of "victim" and "survivor" the labour required to be a survivor. The performance will also explore critically fabulating Nongqawuse and making her part of all the girls I have met.

### About the candidate:

I am a second year masters student, with an Honours degree in performance making. I explore stories with different forms like video work, audio work, writing, installations and portraits. In the past I Have worked with Magnet theatre through the culture gang programme. Smart living festival at Baxter Theatre. Played Gertrude in Hamlet at Arts Cape in Shakespeare festival. Worked with and ran a reading club for Nal'bali. BBC Forum for Shakespeare festival translated in African Languages. What is a man and what makes him a man for honours graduating piece recently took part in ICA's LANA festival with the first rendition of How Are the Girls Doing?

### Credits & Special Thanks:

- to all the supervisors for this two year journey but a special big thank you to my amazing supervisors Prof Mark Fleishman, Warona Seane and Lesoko Seabe
- For my sanity: Freddy Nyezi, Liphelo Matthews, Yonela Makoba, Adriana Jamisse, Nicolene Burger & Lorin Sookool, Aasim Elis, Oratile Ndimande
- For building the world that I play in: Lungile Cindi, Mark Miller & Justin Jacobs
- For Dressing the Girls: Leigh Bishop, Dielshaad Jack & Lindiwe Makaba
- For pulling all the cables together to bring this world to life: Shamiel Abrahams, Shane van Rheeede, Moeneeb Dalwai, Buntu Tyali
- Holding me accountable to the work and for making things happen: Ronel Jordaan, Noluthando Sibisi, Tiffany Jacobs, Namhla Blou, Shabnam Pansari & Rob Keith.
- CPS office for always helping to carry all the moving parts of the installations
- Cleaning Staff for always insisting on helping with cleaning out the working areas



***LOKU NZI WA HI NYANYANE,***

***NZI WA TA HAHA***

by **ADRIANA JAMISSE**

26th and 27th November  
Bindery Lab - 6pm

# Cash Cow (solo) And 3 Mense Phakathi (trio)

BY LORIN SOOKKOL

**Performers and co-creators:**

Zandile Salukazana  
Christopher Thomas  
Keagan X Damons

**Stage Manager and Performer:**

Eddie Newman



**Cash Cow:**

Using personal politics as a starting point, Sookool traces a solo choreographic reflection on the intersectionality of female success standards and the extractive quality of capitalism, through an interpellation of modern-colonial expectations of the African dancing body.

**Choreography and performance** by Lorin Sookool

**Music:** Tyla

**With Special Thanks:** Blue Priest Afroteck Streetwear (yes its spelled afroteck)

**3 Mense Phakathi:**

Designed through an emergent process spanning eight months, Sookool aims to make visible the humanness of three professionally trained dancers. The work is thus a conversation about power relations, perceivable within South African civil society and the production of dance itself.

**Choreography and direction** by Lorin Sookool

**Performance and co-creation:** all listed above

**Music:** Purity Mkhize

**Costume:** Pattern Nation

**Special Thanks:** Standard Bank Arts and the National Arts Festival

**About the candidate:**

Lorin Sookool (she/her/they/them) is a South African contemporary artist with a foundation in dance. She has worked with multiple choreographers and residency bodies, with international performances in Mozambique, Italy, Germany, the Netherlands and the UK. Her artistic practice follows a process-based approach that is intuitive in nature and emergent in design, searching for the relationship between personal and collective themes; thereby becoming a reflective, reflexive, subject-centred practice. Sookool often explores complex South African socio-political themes, with a focus on situations of racial, gendered, systemic and institutionalized violence. She is currently in the second and final year of her Master of Arts degree at the University of Cape Town. She is the Standard Bank Young Artist Award for Dance recipient (2023), the Pina Bausch Fellowship for Choreography recipient (2021), a mother, devoted seeker and amateur astrologist who often gazes towards the planets in contemplation of their archetypal meaning, in relation to the state of things in this complex and multi-dimensional planet.



YONELA MAKOBA PRESENTS:

# ITI: RITUAL STUDIES

RITUAL PROCESSION

28 NOV

PROCESSION  
BEGINS AT 20:00

LOCATION:

DEFUNCT CONTEXT PAVILION, HIDDING CAMPUS, UCT

---

**RITUAL HOLDERS:**

ZIZI MASIZA, NICOLE CHETTY, YOLANDA NTANYANA AND PALESA RABA

**CREW:** MOENEEB DALWAI

---

**FOR FURTHER INFORMATION:**

[WWW.REALLYGREATSITE.COM](http://WWW.REALLYGREATSITE.COM)

## iTi: Ritual Studies

BY YONELA MAKOBA

**Cast:**

Yonela Makoba  
Palesa Raba  
Nicole Chetty  
Zizi Masiza  
Yolanda Ntanyana

**Crew:**

Moeneeb Dalwai



### ITi: Ritual Studies

*iti ritual studies* is a multi-sensory exploration of the ritual called *iti*, meaning "tea." A ceremony to honor and give thanks to matriarchs and womb-bearing beings, *iti* is a practice I know only in fragments. Over the last two years, I have experimented with variations of this ritual. This final iteration invites the audience to journey into a sacred installation space, engaging with themes of memory, loss, the erotic and the reconstruction of ancestral knowledge. Through this immersive experience, *iti ritual studies* creates a space for reflection, reverence, and reconnection with the essence of *iti* and the beings it seeks to honor.

### About the candidate:

I am a South African transdisciplinary artist whose work explores indigenous knowledge, spirituality, memory, and the black queer femme body in relation to nature. Using photography, performance, sculpture, and mixed media, I create spaces for remembrance and healing. I hold a BSc in Environmental and Geographic Science and am pursuing a Master's in Theatre and Performance.

### Credits:

Production manager: Ronel Jordaan  
Lighting and sound: Shamiel Abrahams, Shane van Rheede  
Props: Lungile Cindi and the team  
Wardrobe: Fiela Gabriel

### Special Thanks:

George Mahashe and the Defunct Context Pavilion team.  
Jay Pather and the Institute of Creative Arts ICA team.



# Makude Kube Chosi ngeNtsomi

BY FREDDY NYEZI



**Cast:**

Freddy Nyezi

**Crew:**

Oratile Ndimande

**Makude Kube Chosi ngeNtsomi**

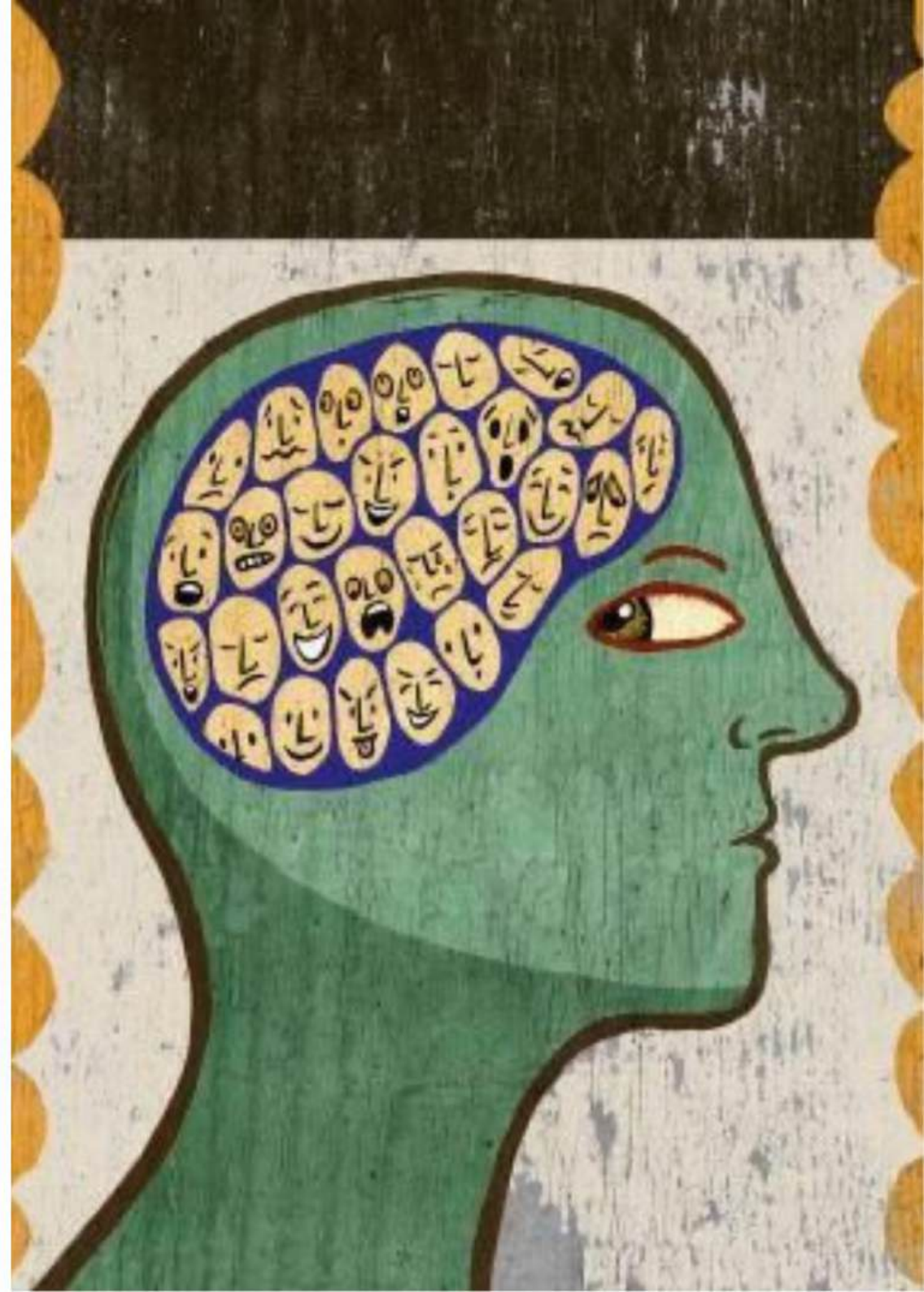
*Makude Kube Chosi ngeNtsomi* is the culmination of Freddy Nyezi's Master's research into the power of *intsomi* (Xhosa folktales) to restore African queer histories that are only present in the archive through their attendant elisions. The title combines *Makube chosi kube hele* ("May all spoken at the shrine manifest") with *Chosi Ntsomi*, the audience's response to a storyteller. Freddy blends *intsomi*, *izicengcelezo* (nursery rhymes), and children's games to invoke and present past queer lives that have been silenced metaphorically and literally. This performance explores how stories infiltrate lives, shaping psyches and worldviews, while interrogating the responsibility of storytellers in weaving and propagating narratives that reimagine erased legacies and challenge colonial archives.

**About the candidate:**

Freddy is an interdisciplinary artist with a background in theatre, performance, and education. He has a BA in Theatre & Performance and a Postgraduate Certificate in Education, focusing on English and Dramatic Arts. He uses unconventional spaces for performances and involve the audience as "spect-actors." His Master's research at the University of Cape Town explores folktales to uncover queer African histories, aiming to challenge notions of queerness as un-African. Through his art, he blends movement, storytelling, and audience interaction, seeking to foster a more inclusive cultural landscape.

**Credits & Special thanks:**

- For fathering me these two years and helping me actualise this final: Dr Mbongeni Mtshali & Mandla Mbothwe
- For your omniscience and wisdom: Mark Fleishman
- For my sanity: Lonwabo Notana, Liphelo Matthews, Yonela Makoba, Adriana Jamisse, Nicolene Burger & Lorin Sookool.
- For building the world that I play in: Lungile Cindi, Mark Miller & Justin Jacobs
- For making me look like the people I pretend to be: Leigh Bishop, Dielshaad Jack & Lindiwe Makaba
- For bringing light to the world: Shamiel Abrahams, Shane van Rheede
- Holding me accountable to the work and for making things happen: Ronel Jordaan, Noluthando Sibisi, Namhla Blou, Shabnam Pansari & Rob Keith.





# What Are The Girls Saying?

BY LIPHELO MATTHEWS

**Cast:**

Liphelo Matthews  
Nomfundo Selepe  
Zamah Nkonyeni

**Crew:**

Hannah Fredericks



**What Are The Girls Saying?**

The play follows three Black women navigating life-changing transitions. Through unexpected connections, they confront personal struggles and heal old wounds. As their paths converge, they learn to embrace change and find empowerment in their shared journeys of self-discovery.

**About the candidate:**

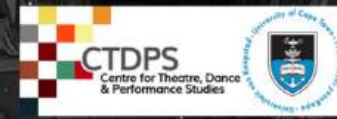
Liphelo Matthews: Liphelo Matthews, a Cape Town-based performance artist, is completing her MA in Theatre and Performance. She earned an honours degree in Acting from the University of Cape Town and attended the South African Lessac Kinesensics intensive. Recent works include Love of the Nightingale Isikhalo sika Nandi, Patesserie Femme and she was nominated for Best Ensemble at the 2024 Fleur Du Cap Awards.

**Credits:**

-Senior stage manager: Namhla Blou  
-Lighting: Shamiel Abrahams  
-Sound: Shane Van Rheede  
-props: Lungile Cindi

**Special Thanks:**

Dr Mwenya Kabwe & Dr Mbongeni Mtshali  
Jay Pather and ICA team



MASTERS FINAL PERFORMANCE

# Makude Kube Chosi ngeNtsomi

26 & 27 November 2024 - 20:30

P2 Studio @ UCT Hiddingh Campus

Devised and Performed by  
Freddy Nyezi



# The Bizarre Bazaar

BY NICOLENE BURGER



## Cast:

Nicolelene Burger  
Willem Botha | Simba  
Tarynn O  
Jacqueline Roche  
Tevanny Pires  
Anaïs Pretorius  
Hanna Maria  
Anine Hollander

## The Bizarre Bazaar

*The Bizarre Bazaar invites you into an immersive, interactive performance-installation that unpacks the construction of Afrikaner Femininity and its entanglements with identity, race, sexuality, and class. Pointing to the traditions of Afrikaner enclaves shaped during Apartheid, this work critiques how cultural and gendered roles are performatively reinforced. As a "spect-actor," you're called to actively engage alongside Burger and her ensemble, confronting the persistence of problematic cultural behaviours and exploring pathways for subversion. Step into this dynamic space where layered actions and symbolic objects open up a provocative dialogue on the intersections of heritage, identity, and the potential for change.*

## About the candidate:

Nicolelene Burger is a multi-media artist based in Fish Hoek. She holds a BA (Visual Arts) from Stellenbosch University (2017) and works mainly in oil painting, installation, and performance. Her practice explores identity, collective memory, and healing through sensory and participatory art experiences. Burger has exhibited and performed internationally, including at the Rhizome Artist Residency in South Korea (2018) and Infecting the City Live Art Festival (2019), and at the Walking Art and Relational Geographies conference in Spain (2022). Burger's practice extends beyond traditional art forms, incorporating meditative experiences to help individuals overcome creative blocks. As a self-described Creativity Doula, she provides nurturing support and guidance to fellow artists on their creative journeys. Through her work, Burger aims to create spaces for vulnerability, connection, and transformative dialogue.

## Credits:

Thanks to the CTDPS technical team for the support in light and sound design, as well as installation set-up.

## Special Thanks:

I am deeply grateful to my life partner, Thabo, and my House of Bliss polycule, Olivia, Ridho, Sasha, and Lyria, for holding me in tender love through these two years and the last few months of intensity. Thank you to my parents for allowing me to become more of myself even if that scares you and to my uncle for helping me out when all felt lost. Jenni-lee, I appreciate your gentle and encouraging supervising approach and the massive amount of performance inspiration you have linked to through this degree - I'll be bubbling over with art that MOVES for a long time! I am in celebration of my creative community of friends who will be activating this piece tonight and many more nights to come as we continue to find and highlight the bizarre in the normative as a form of resistance.

