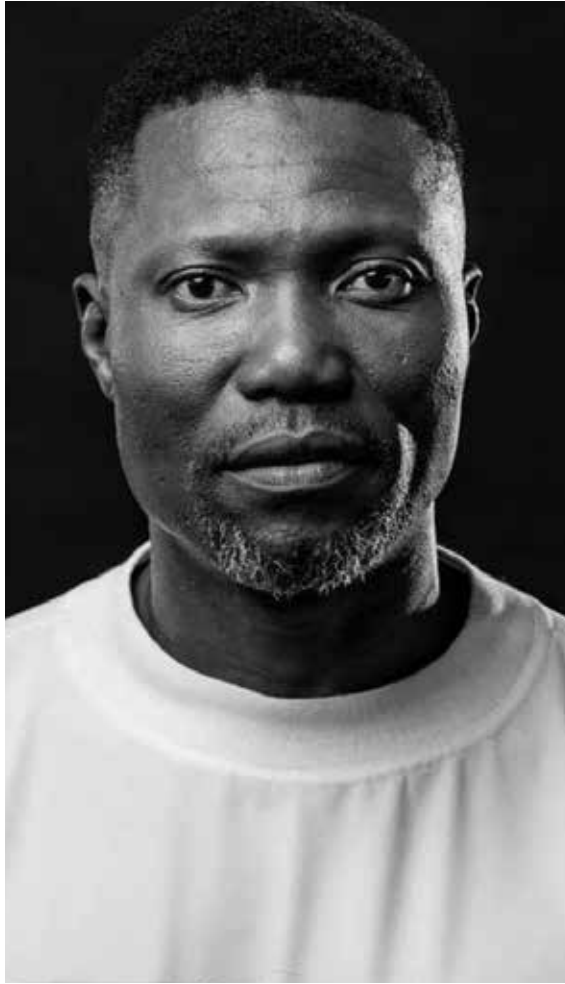




# Genesis

— The Beginning and End Of Time —



# Gregory Maqoma's Genesis:

The Beginning And End Of Time

The molten magma – throbbing and undifferentiated, peat and crimson – of ancient Time, a time when mankind could only survive through trust and kinship, with the bonds of community forged from solidarity vital to our rise as a species. A time when life hung by a thread, puny in the face of nature's mighty forces, but also one, strangely, of near-parity, of greater harmony between the human and his environment.

The horrific, sallow, centuries of what Steve Biko termed the "paper castles" of colonial oppression, of the ascent of racialized segregation and hierarchies, of an industrialcapitalist juggernaut that crushed entire kingdoms and peoples.

A murky, seemingly unmovable, time for hundreds of millions of people on many latitudes, especially on the African continent. But a time, too, marked by the birth of resistance, by Aimé Césaire's "tidal wave of colour" that would challenge the onslaught of empire, and its numberless arms: pseudo-science, colonial versions of history, institutionalized religion.

The new expanse – verdant, russet – of the post-colonial era: a time of the (re)birth of the nation-state, sometimes fractured and febrile, sometimes glorious and suffused with possibility. A time when freedom fighters and leaders would prove to be mortals; a time when a subject became a citizen, laden with both the weight and light of rights and duties; a time when we step up, shoulder to shoulder, to build the futures our mothers and father fought – sometimes with their lives – to see take shape; a time when threats, both external and internal, might endanger the manifesto of human destiny they believed in...



# Program Synopsis



*Picture : Arthur Dlamini*

Gregory Maqoma's GENESIS: The Beginning and End of Time is a powerful reflection on the cycles of history, the complexity of human existence, and the struggle for liberation. Inspired by the revolutionary ideas of Aimé Césaire, Frantz Fanon, Steve Biko, and the poetic defiance of the migrants, Maqoma weaves movement, music, and text into a visceral narrative that confronts colonial legacies and contemporary injustices. Set to live music and song, the work pulses with rhythms rooted in South African tradition while addressing global wounds—slavery, war, displacement, and silence.

GENESIS asks how history repeats itself, how the shadows of the past shape our future, and how memory can also empower resistance. Through this multidisciplinary performance, Maqoma transforms the stage into a site of mourning, awakening, and hope. The body becomes an archive, a protest, a prayer—dancing between ruin and renewal. This is not just performance—it's a reclamation of voice, space, and time.



<b>Director and Choreographer</b>	Gregory Maqoma
<b>Librettist</b>	Karthika Nair
<b>Movement Analyst</b>	Shanell Winlock Pailman
<b>Musical Director</b>	Nhlanhla Mahlangu
<b>Lighting Designer</b>	Oliver Hauser
<b>Set Designer</b>	Willy Cessa
<b>Costume designer</b>	Blackcoffee
<b>Props and Stage Manager</b>	Katleho Lekhula

**Producer**

Gregory Maqoma Industries (GMI)  
Kgopolo Kgomo

**Co-Producer**

Baxter Theatre (Centre at The University of Cape Town)  
The Factory: Manchester  
Theatre De La Ville  
Joburg Theatre

**With support from**

Vuyani Dance Theatre  
National Arts Council: South Africa  
Kunstfest - Weimar 2025

**Music Performance**

Anelisa Phewa  
Anelisa "Annalyzer" Stuurman  
Bongiwe "Mthwakazi" Lusizi  
Xolisile Bongwana  
Yogin Sullaphen

**Dance Performance**

Gilbert Goliath  
Monicca Magoro  
Nathan Botha  
Noko Moeketsi  
Roseline Wilkens  
Thabang Mdlalose  
Tshepo Molusi

**Presenting Partners**

KunstFest – Weimar 30<sup>th</sup> August to  
31<sup>st</sup> August 2025

**Premier:** Baxter Theatre – Cape  
Town 09th to 21st February 2026

**Tour and Project Manager**

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+27 71 870 9034

[www.gregmaqoma.com](http://www.gregmaqoma.com) Scan For More Info





**‘The Gods Dispute’** by Anelisa “Analyzer” Stuurman, Xolisile Bongwana & Mthwakazi Chosi.

**‘Time Strides’** and **‘We Are the Good Migrants’** are adapted and excerpted from **‘writing Time II: Wandering the Western Range with Linda Karshan’** by Karthika Nair, **Let the Smithereens**, Thayil Editions/HarperCollins India (forthcoming in 2026). The original poem is an ekphrastic response to Linda Karshan’s performative intervention **‘Walking the Western Range’** at the British Museum, London on July 24, 2023.

**‘The Only Good Migrants’**: text by Karthika Nair & Nhlanhla Mahlangu.

**‘Use All Means to Dominate’** is from the visual poem **‘A Coloniser’s Mantra for Total Domination’** by Karthika Nair, Let the Smithereens.

**‘The Lord Is my shepherd’**, Psalm 23, 1-6, King James Version.

**‘River Sutra’** by Karthika Nair.

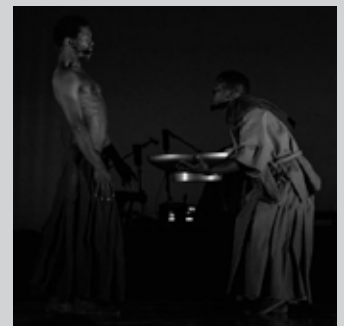
**‘30 Thoughts to Remake the World’** is a visual collage poem created by Nair from quotations by Aimé Césaire, Frantz Fanon, Steve Biko and Nina Simon. The quotations are from:

- **Discourse on Colonialism**, Aimé Césaire & Joan Pinkham (translation), Monthly Review Press (2000).
- **The Wretched of the Earth**, Frantz Fanon, Grove Press (1965).
- **I Write What I Live**, Steve Biko, Boverdean Press (1978).
- **‘Interview with Nina Simone’**, Black Journal (1968).
- **Black Skin, White Mask**, Frantz Fanon & Charles Lam Markmann (translation), Grove Press (1994).
- **Nina: A Historical Perspective** (film), director: Joel Gold (1970).
- **What Happened, Ms. Simone?** (film), director: Liz Graubus (2015).

**‘Come and Receive the Old Knowledge’** by Nhlanhla Mahlangu.

**‘You Who Wove the Sun’** by Nhlanhla Mahlangu.

**‘We Move, We Build: Base, Buttress...’** is excerpted and adapted from **‘We, the People’** by Karthika Nair, Let the Smithereens.



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