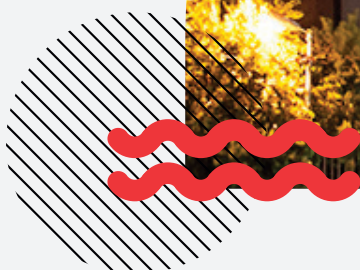


THE
MARKET
THEATRE
FOUNDATION



THE MARKET BUZZ



JULY
2026

THE
MARKET
PHOTO
WORKSHOP

THE
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THEATRE

THE
MARKET
THEATRE
LABORATORY

THE
WINDYBROW
ARTS CENTRE



sport, arts & culture
Department:
Sport, Arts and Culture
REPUBLIC OF SOUTH AFRICA

The Market Theatre Foundation is an agency of the
Department of Sports, Arts and Culture

**Children of the
Buffalo Thorn Tree:**

Nwabisa Hole on
stage.

Editor-in-Chief: Lusanda Zokufa. **Copywriter and Editor:** Ace Moloi. **Layout and Design:** Libo Ngangelizwe

For The Market Theatre Foundation:

CEO: Tshiamo Mokgadi. **CFO:** Devi Padayachee. **COO:** Lekgetho Makola. **Artistic Director:** Greg Homann.



CEO TSHIAMO MOKGADI TO STAFF: I CELEBRATE YOU. I THANK YOU.

As staff across The Market Theatre Foundation geared up for a spectacular weekend of celebrations, CEO Tshiamo Mokgadi took time to send out a heartfelt message of appreciation to staff members. In the message, Mokgadi acknowledged that the weekend was a culmination of many months of planning, brainstorming, troubleshooting and executing.

"As we now stand on the doorstep of the celebrations," said a grateful Mokgadi, "I want you to know that your efforts have not gone unnoticed."

According to the CEO, one of the things that stood out during preparations was the spirit of teamwork and collaboration demonstrated throughout the institution.

"People have stepped up for one another, collaborated across departments, solved problems together and continued to show up for the work, for our audiences and for this institution."

Mokgadi further highlighted inter-departmental collaboration and shared commitment to protecting and advancing the institution's legacy as a deep source of hope for management.

"It reminds me why this institution has endured for 50 years and why it will continue to do so."

Saturday, 20 June – in part – was about celebrating staff, a gesture warmly welcomed by everyone in the organisation. On the night, colleagues came out in numbers and sizzling outfits for a special wind-down to lay to rest what was a very demanding phase.

Following the successful hosting of the talk-of-town birthday weekend across which almost 2 000 people walked into The Market Theatre, Artistic Director Greg Homann also expressed gratitude to colleagues for having working long

hours and going the extra mile to fast-track processes, ensure compliance, maintain the venues and keep the communications flowing internally and externally.

Like the CEO, the AD highlighted "the spirit of collaboration that was evident across departments", saying it was "truly inspiring and demonstrated the very best of who we are as an institution".

"Thank you once again for your dedication, teamwork and commitment to The Market Theatre Foundation," concluded the AD.



Ms Tshiamo Mokgadi: Chief Executive Officer

From 19 – 21 June, our foyer transformed into a buzzing space as the industry, enthusiasts, invited guests and high-ranking government officials flocked to The Market Theatre for the 50th birthday weekend. From unforgettable scenes of our patron John Kani walking former president Thabo Mbeki down the stairs to the Mannie Manim for our centrepiece Rise '76, to council chairperson Florence Masebe cutting the mouthwatering cake, we delivered a 50th birthday celebration like no other...because there's no other.

This we did not on our own, but through highly valued partnerships with likeminded institutions, individuals and internal teams across The Market Theatre Foundation. Great thanks, therefore, go out to everyone who joined hands with us to pause, reflect on and celebrate this remarkable milestone.

The Market Theatre's 50th birthday weekend captured the hearts of South Africans, with social media streets filled with posts reflecting on the institution's exceptional legacy of artistic excellence.

Alby Michaels

Friday Night was truly spectacular! Happy birthday The Market Theatre – what a legacy.

Zola Hashatsi

This will always be my 1st home and love. It has produced and given us life.

Fana Dube

Thank you for this magical theatrical feast. May you continue the great work you do in nurturing and preserving South African theatre.

Arts Alive

It was a night filled with reflection, celebration, and inspiration — a true tribute to 50 years of artistic excellence.

Arts Alive

This will always be my 1st home and love. It has produced and given us life.

Hailey Kingston Chisholm

Last night was unreal...I felt the weight and the beauty of every moment. 50 years, countless stories, one unforgettable night.

Simphiwe Boya

50 Years of Storytelling. I was 2 yrs old when The Market Theatre opened!

Mia Rakhee

The evening was incredibly nostalgic, and one that will remain with me as a lasting memory.

Kimberleigh Stark

Such a beautiful celebration of the arts and how artists fought to bring change in South Africa. It was such an honour to be included in this historic celebration!





Birthday Weekend Celebration

Moments cherished, memories treasured. A look into our 50th Anniversary Celebrations







The Market Theatre Kippies Fringe is set to launch in July with a compelling live musical offering headlined by jazz musician, Sanele Mfene aka Ankel Sanza, and Afro-soul singer, S'nazo.

According to The Art Cave, curators of the Kippies Fringe, July's programming honours the spirit of legendary jazz icon, Kippie Moeketsi, by showcasing emerging voices in South African soul and jazz. The performances spotlight both musical heritage and emerging voices shaping the future of South African soul music.

"The month celebrates inheritance through sound, storytelling and the passing of wisdom between generations. It offers a sonic exploration of live music as healing, memory and connection, rooted in the spiritual textures of jazz, soul and intimate unplugged storytelling."

Ankel Sanza kickstarts the unplugged weekend with Imanyano Yabahlobo Jazz/Soul Concert on Friday, 10 July, with S'nazo joining him on Saturday, 11 July for the self-titled S'nazo Unplugged.

"The name Imanyano Yabahlobo embodies the spirit of togetherness and friendship at the heart of this event. Guests will enjoy a professionally curated set designed to celebrate the beauty and richness of jazz music," shares Ankel Sanza.

He adds that the show promises two exceptional performances where he will be showcasing music from his latest EP, The Age of Knowing. "The work celebrates the

richness of South African music through soulful melodies, powerful storytelling and captivating live music."

This winter promises another soul-warming musical treat for Jo'burg music lovers, as Afro-soul rising star S'nazo presents two unplugged performances happening on 11 – 12 July 2026 at 7:30pm and 3:30pm, respectively.

Having graced stages of different sizes, S'nazo now arrives at the Kippies Fringe to unwind, connect and make a new statement, forming a bond with her audience that lives on like a beautifully sustained note.

The concert showcases the 1x SAMA-nominated artist's original compositions, alongside timeless classics that have inspired her career, all stripped down by a small band and delivered in her commanding voice. "The set list," S'nazo reveals, "journeys through healing, love, hope and reflection. And the performances speak to the whole person, mind, body and soul. So, bring all parts of you that need some loving, and allow the music to be your warm escape."

Tickets for the Music Unplugged Weekend and other productions are available on Webtickets for R100. Bulk tickets can be purchased at The Market Theatre box office: 4 tickets at R350 and 8 tickets at R670.

Woza Albert! makes a highly anticipated return to The Market Theatre for a strictly limited run of two weeks as part of the Theatre's 50th anniversary celebrations. The work was first created and staged at The Market Theatre in 1981 by Mbongeni Ngema, Percy Mtwa and Barney Simon. Through biting satire and chilling truthfulness, the creators explored what would happen if Morena – the Lord – were to return to a racist, oppressive apartheid South Africa.

The current version is performed by Hamilton Dhlamini – who also directs it – and Thulani Mtsweni. The two actors move between characters to capture the daily realities of Black lives under apartheid. They highlight the resilience, imagination and defiance of Black South Africans, while confronting audiences with the moral contradictions of the time.

Set to run in the Barney Simon Theatre from 15 July – 26 July 2026, this hugely influential piece of protest theatre is an honest and raw portrayal of the apartheid regime's brutality as it satirically revisits the ground we walk on today. Actor-director Hamilton Dhlamini regards the staging of Woza Albert! as an opportunity for the nation to sit back and reflect on its progress more than 30 years after democracy, especially in a high-stakes local government election year.

"Thematically, this play is about power and its (mis)use. We need responsible and accountable leadership who will honour the sacrifices of the past and deliver a better life for all. When it was created, it pierced sharply into the heart of apartheid. Its return is now an examination of the conduct of our current leadership.

The piece is an important mobilising tool towards elections, reminding both leaders and the electorate of what the struggle has always been about: the people."

"It is an immense honour," Hamilton goes on, "to bring Mbongeni Ngema, Percy Mtwa and Barney Simon's seminal piece to its original home. With this totally unmissable run, we're not just reviving an old apartheid story; we're confronting contemporary issues facing the nation in the new dispensation."

At the height of apartheid in the '80s, which included the declaration of the State of Emergency alongside calls to make the country through mass action, Woza Albert! commanded attention globally as a strong voice against the regime. Through impactful performances, the work contributed to the international condemnation of the system, proving how powerful art can be in giving language to people's struggles.

Almost 50 years later, the play has enjoyed a prolific local and international life, with successful tours and rave reviews at the Edinburgh Festival, Berlin, Los Angeles, San Francisco, Seattle, Philadelphia and more. It has also won numerous international awards and is now among South Africa's stage classics read in schools nationally, and is studied worldwide.

About its return during the crucial 50th birthyear of The Market Theatre, Artistic Director Greg Homann comments: "Woza Albert! is woven into the DNA of The Market Theatre. Created here in the early years of our existence, it stands as one of the seminal works that helped define both our stages and the South African story we have been home to for the past 50 years. Bringing it back now acknowledges where we come from as a nation, as well as how our story continues to evolve."

Pictured: Thulani Mtsweni



Floyd Dlamini has been with The Market Theatre Foundation for over 25 years.

Throughout his 25 years of excellent service, Floyd Dlamini has been climbing the ladder – sometimes literally – to becoming one of the institution's living libraries in its 50th birthyear.

Arriving at the then Windybrow Theatre (now The Windybrow Arts Centre) in November 2001 as a cleaner and later part of the technical crew, Floyd's story is a testament of the power of recognising potential among employees.

Integrating into The Market Theatre Foundation in 2012, Floyd carries institutional memories, crafted in the thick of technical work where – as he puts it – “if we miss a cue, the show stops.”

If his background as a cleaner taught him the importance of service, his subsequent role in technical reminded him that visibility is not about the person but the work.

The job, he hopes people would know, is not just about moving things, but requires clarity of mind, precision and an attitude of perfection. “Technical crew carries safety and timing. We are the reason the audience only sees the magic,” he describes his work with pride in an industry that often forgets about crew.

With so much that could go wrong, what makes this top-tier operator fulfilled at the end of a shift? “No technical faults, the team is in sync, the set is safe and we finish on time with everyone still laughing and talking backstage.”

Ordinarily, one simply sees human labour when one thinks of crew. However, the job demands agility both physically and intellectually. As technological changes sweep over across industries, and organisations find smarter ways to execute labour intensive roles, Floyd's resilience hasn't been by chance but a determined spirit of learning.

This is not just a rebellion against artificial intelligence modelling, but a powerful statement about the irreplaceability of the human touch: care, compassion, presence.

"The rule," he reads a page from his decades-long playbook, "is always the same: keep the cast safe and make sure the curtain goes up."

What else is in this playbook? Lessons learnt in the thick of high-stakes operations with tight production turnarounds and a difficult financial times that reward reinvention over complacency.

"MTF gave me 25 years of hands-on learning. I grew from stagehand to senior technical crew, handling lights, sound and rigging."

This to him is not just mathematics; it's an honour he deeply cherishes. Among his long list of highlights is telling stories, working on touring productions, mentoring up-and-coming crew members and watching The Market Theatre Foundation grow against a rushing wave of economic uncertainties.

"I have been here for half The Market's life—25 years of truth-telling theatre. And I'm proud my hands have helped build this stage."





The Cry of Winnie Mandela runs for four performances only at The Market Theatre.

Credit: Cue, a project of Grocott's Mail and Rhodes University School of Journalism and Media Studies

National Arts Festival-goers were left in lingering awe of the searing brilliance of *The Cry of Winnie Mandela*, a moving, exhilarating and poking play based on Njabulo S. Ndebele's novel of the same name. Throughout its in-demand limited performances at the Rhodes Theatre, the work earned rave reviews for its ability to say the right things, even if they sound wrong in the ears of the system.

Before a single line was delivered, *The Cry of Winnie Mandela* had already captured its audience. A long queue stretched outside Rhodes Theatre as festinos eagerly waited to take their seats. Inside, every seat was filled. Images of Winnie Mandela appeared on a screen while her voice echoed throughout the theatre, creating a quiet anticipation before the performance had even begun.

Four wooden chairs, a bookshelf, teapots and mugs hinted that this would be more than a retelling of history; it would be an intimate conversation about waiting, love and loss.

The production explores the lives of four women whose husbands never truly return, drawing clear parallels to Winnie Madikizela-Mandela's own years of waiting for Nelson Mandela. Rather than simply telling their stories, the production invites the audience to experience every moment alongside them.

The performance felt less like a play and more like a shared conversation. Humour flowed naturally through the dialogue, filling the theatre with laughter before giving way to moments of silence that carried even greater emotional weight. The cast delivered an outstanding performance, moving effortlessly between different characters while never losing the emotional truth of each scene. The women laughed, danced and sang together, creating moments of warmth before confronting betrayal, loneliness and sacrifice. The multilingual dialogue, music and choreography performed a rhythm that kept audiences fully engaged.

When Winnie finally stepped onto the stage, the atmosphere shifted. The women gathered around her with wonder, touching and embracing her as though meeting someone they had waited a lifetime to know. Thembisa Mdoda-Nxumalo delivered a powerful performance, showing both her character Winnie's strength and vulnerability. By the final moments, real tears streamed down her face, leaving the theatre in complete silence before the audience rose for a standing ovation.

The Cry of Winnie Mandela will run for four performances only at The Market Theatre from 8 – 12 July in the John Kani. Tickets are out, get yours.

**Phephanepeni in Association with The Art Cave and
The Market Theatre presents:**

Zweli and The Lemon Seed

A fun interactive play about recycling, nature & climate change

Kippies Fringe @ The Market Theatre

Phephanepeni in association with The Art Cave and The Market Theatre presents *Zweli and the Lemon Seed*, a new interactive comedy piece written and directed by Philile Ntimbane. Showcasing at the Kippies Fringe from 30 July to 2 August 2026, *Zweli and the Lemon Seed* tells the story of Zweli, a mischievous township boy with low grades and a reputation for being naughty. His parents send him to his grandmother's house for the holidays to give everyone a break. At his gran's, there is no Wi-Fi, no fast food and none of the things Zweli is used to back home. What he finds instead is a farmer who teaches him about nature, farming, recycling, anti-littering and the consequences of illegal dumping.

The lessons turn out to be exactly what he needed to improve his school marks. The play breaks the fourth wall and invites the audience to actively participate, offering their own recycling solutions during the performance. Using minimal props and contemporary movement, the work creates a joyful experience that leaves children with lessons they carry long after the curtain comes down.

In a world where environmental issues are impossible to ignore, this play meets young audiences where they are and gives them something to act on.

"There is a real gap in children's theatre in South Africa," says Ntimbane. "Many children love live performance, and educational theatre helps them hold on to important lessons long after the show ends. I am passionate about going green and protecting our planet. These are global issues, and this play is my way of bringing them to life for young people."

Philile Ntimbane is a playwright, scriptwriter and theatre producer with 16 years of experience in the South African arts industry. She holds an Honours degree in Dramatic Arts from the University of KwaZulu-Natal and a Diploma from Durban University of Technology. She has a background in youth development and community arts, having worked with leading theatre institutions including Joburg City Theatres and The Playhouse Company in Durban. In 2023, she founded Phephanepeni (Pty) Ltd, a creative arts company focused on arts, culture and community development.

With a passion for arts education and experience working with schools and young audiences, Ntimbane has a deep understanding of how to connect with children and youth through storytelling and performance. Her works include *Democracy*, a satirical play about South African democracy, following which she was invited as a playwright and collaborator to the 17th Drama for Life Conference and Festival at the University of the Witwatersrand in October 2025, as part of the Paper Series on Satire and Social Reflection in South African Theatre.

Zweli and the Lemon Seed was written by Philile Ntimbane and was part of the BASA Grant 2.0 pilot programme, which took place in Ngwelezane Township, north of KwaZulu-Natal.

Throughout its run, children will laugh, engage and leave with lessons they will never forget. Bring the whole family to *Zweli and the Lemon Seed* at Kippies from 30 July to 2 August 2026. Tickets are R100 on Webtickets. Bulk tickets can be purchased at The Market Theatre box office: 4 tickets at R350 and 8 tickets at R670.



Qondiswa James: Director of First Love

Panurge Theatre Co. in association with The Art Cave and The Market Theatre presents a staging of Samuel Beckett's *First Love* as part of the 2026 Kippies Fringe Programme.

Running from 6 – 9 August 2026 at Kippies, the performance brings Samuel Beckett's dark comedy to the heart of Jo'burg.

Written in 1946, some years before Beckett would shake the foundations of world theatre with *Waiting for Godot*, and described by novelist John Banville as "the most nearly perfect short story ever written", *First Love* tells the deceptively simple tale of a man who – following the death of his father – is kicked out of his family house and, while living the life of a vagrant, meets a woman one night on a park bench, they fall in love and move in together.

But *First Love* is a story that thrives on how it is told, suffused with Samuel Beckett's incomparable prose that finds humour in the darkest places and delves into the deepest recesses of the psyches of people on the fringes of society, to tell a story that is at once both hilarious and devastating.

The work further examines themes of loneliness, of loss and grief, of love, of fatherhood, of retreat.

This staging of *First Love*, under the direction of Qondiswa James and with a performance by William Harding described as "a vocal and physical tour de force", premiered at the POPArt Theatre in December 2025 to critical acclaim. The production focuses on a paired back, minimalist approach to the work, focusing on the symbiosis of performance and text, and using "Harding's formidable physical theatre skills" (Bruce Dennill) to create a compact and commanding piece of theatre.

Qondiswa James is an award-winning theatre-maker, performance artist, film and theatre performer, installation artist, writer, arts facilitator and activist. Her directorial works include *A Howl in Makhanda* (Joburg Theatre), *Amaxelegu* (The Market Theatre), *Emhlab'Obomvu* (National Arts Festival) and *Silindile*, which was part of the UCT New Voices in 2017.

James was awarded the Theatre Arts Admin Collective's Emerging Theatre Directors Bursary in 2018 for *A Faint Patch of Light*, a powerful re-interpretation of the legendary playwright Athol Fugard's *Statements After An Arrest Under The Immorality Act*. That play was nominated in 2019 for 2 Fleur du Cap Awards for Best New Director and Best Actress.

William Harding interprets the role of Beckett's nameless narrator. Over the last decade William has established himself as one of South African theatre's most versatile character actors. His work include performing in William Kentridge's productions of *The Great Yes*, *the Great No* and *Houseboy* (both of which toured globally).

Other works include *Metamorphosis*, performed at UJ Theatre and directed by Alby Michaels, as well as *Tartuffe*, *The Miser*, *The Table*, *CARGO: Precious*, *Travels Around My Room* all of which were directed by Sylvaine Strike, among other productions over the years. His work as a playwright include *Tobacco and the Harmful Effects Thereof*, *The Cenotaph of Dan Wa Moriri* (in collaboration with Tomy Miyambo and Gerard Bester), *Kings of the World* as well as *And then the sea....*

Submerge yourself in Beckett's dark and brilliant imagination in *First Love* at the Kippies Fringe from the 6 – 9 August 2026. Tickets are out on Webtickets selling for R100. Bulk tickets can be purchased at The Market Theatre box office: 4 tickets at R350 and 8 tickets at R670.



Venue: Kippies Fringe

August 6th: 19:00

August 7th: 19:00

August 8th: 15:00 & 19:00

August 9th: 19:00

Tickets: R100

Panurge Theatre Co. in association with The Art Cave and the Market Theatre presents:

Samuel Beckett's **FIRST LOVE**

Performed by William Harding

Directed by Qondiswa James





Audiences interact with Augmented Reality at MPW's exhibition at the National Arts Festival.

The Market Photo Workshop opened its annual National Arts Festival exhibition on Saturday, 27 June 2026 at the Albany History Museum, titled INTLABI YEKHAYA.

The exhibition was one of the first editions of the Women in Photography Incubator Programme in the Eastern Cape, supported by the provincial Department of Sport, Recreation, Arts and Culture (DSRAC). INTLABI YEKHAYA was attended by high-ranking provincial government officials, colleagues from The Market Theatre Foundation, photographers and the festival community.

Curated by Bekie Ntini and Loyiso Oldjohn, it featured selected works by Aphiwe Ngowapi, Tabiso Mbangi, Thabisa Nxawe, Buntu Mpupha, Chrislin Gillies, Margaret Lubinda, Uthandile Matshoba, Yanga Nginda, Solulele Menemene and Qaqambile Mjakuja.

Their images capture the vibrancy of rural life, where ceremonies and celebrations are central to cultural identity. They also highlight discipline and perseverance in sport—particularly boxing—often pursued with limited resources. In this male-dominated space, the presence of female boxers is powerful; they continue to train, compete, and assert their place despite ongoing challenges.

In his curatorial remarks, Oldjohn noted that participating photographers integrated augmented reality (AR) into their work, enabling viewers to access the many stories behind each image. This use of AR has become a defining feature of several MPW exhibitions, highlighting its agility in a rapidly changing art landscape with shifting expectations of contemporary audiences.

The exhibition examines the structure of township life, highlighting the economic realities, opportunities and choices available to photographers. In many South African communities, grandparents – particularly grandmothers – are custodians of tradition. They preserve indigenous languages, spiritual practices and family histories.

As younger generations become increasingly immersed in global culture and digital spaces, these connections risk being lost. In this context, photography becomes an anchor—preserving memory, identity and belonging for future generations.



Children of the Buffalo Thorn Tree scooped an Ovation Award at the National Arts Festival in Makhanda.

Have you ever watched a show and wondered how a person could live through such experiences? How can one human being be so cruel to another? The Ovation award-winning team of second-year laboratory students concluded their last show for the festival called, *Children of the Buffalo Thorn Tree*, under the direction of Monageng “Vice” Motshabi.

The show tells a powerful story inspired by lived experiences while blending fact with fiction. From the moment the performance began, I was captivated. The military uniforms, the lighting, and the acting were all superb. The audience was fully engaged throughout the performance, laughing at moments of humour while also falling silent during the play’s most emotional scenes.

The production follows the story of Gugulethu, who disappeared during apartheid, and her daughter, who later discovers that the body she buried was not her mother’s. We watch her struggle through the Truth and Reconciliation Commission (TRC) process and, years later in democratic South Africa, continues searching for her mother’s remains while seeking justice for those responsible for her death. The story speaks volumes about the lasting effects of apartheid and the pain that many families still carry today.

One of the things I appreciated most was how focused the storytelling was. The actors combined narration with performance, making it easy to follow while keeping me emotionally invested. I felt as though I was watching a television drama unfold live on stage. I especially connected with the scene where they went to fetch Gugulethu’s soul. It reminded me of my own experiences with loss. Another moment that deeply moved me was when

Gugulethu’s daughter tried to imagine what her mother’s face looked like. “Mama, nguwe lowo,” says the deceased daughter. I could feel tears filling my eyes.

After the performance, I spoke with Motshabi, who also co-wrote the show. He explained that the production was inspired by the stories of people who disappeared during the apartheid era and whose remains have still not been found. He said the play is anchored in the true story of Priscilla Gobega, whose daughter discovered in 2023 that the remains they had buried were not those of her mother. While the production fictionalises parts of the story, it remains rooted in this painful reality.

“The play explores how the past refuses to remain in the past,” said Motshabi. Rather than providing answers, he hopes the production encourages audiences to question justice, government, and the legacy apartheid has left behind. He believes every audience member will take something different from the performance, based on their own experiences.

Overall, I found *Children of the Buffalo Thorn Tree* to be a moving and thought-provoking production. It is beautifully directed, brilliantly performed, and emotionally honest. More importantly, it reminds us that history is not simply something we read about, it continues to shape the lives of many South Africans today.



This review first appeared in *Cue*, written by Yonela Gitywa



The Windybrow Arts Centre and Turquoise Harmony Institute, in partnership with ASSITEJ SA and the South African Human Rights Commission (SAHRC), present the return of *Skin We Are In*, following its previous successful tours. This thought-provoking piece is set to start touring schools, festivals and community spaces from 10 March 2026, engaging young audiences in meaningful dialogue.

Originally performed by the Kwasha! Theatre Company, the production now features an all-new cast, bringing renewed energy and perspective to a story that remains deeply relevant. It is directed by Mosie Mamaregane.

Skin We Are In is based on the acclaimed children's book of the same title, authored by Dr Sindiwe Magona and Professor Nina Jablonski and published by New Africa Books. The book, available in all 11 official South African languages, addresses the historical misuse of science to justify discrimination – particularly during apartheid – and reframes skin colour as something natural, meaningful, and often misunderstood.

Adapted for stage by award-winning playwright for young audiences, Omphile Molusi, the play offers an enriching theatrical experience designed to support conversations around race, belonging and shared humanity.

Through storytelling, music, and audience interaction, the piece introduces complex ideas in an age-appropriate and engaging way. Grounded in scientific research, the production challenges misconceptions about skin colour, emphasising that skin tone accounts for only 0.001% of human biological difference.

"Children are born with the innate ability to want to live, learn and adapt. If anyone can learn to look beyond small differences, to appreciate variety and value people for who they really are, it's them," says Dr Magona, on why the play continues to be an essential viewing for young audiences.

"Performances of *Skin We Are In* will allow more young people access to valuable research and ideas that already exist in the book," she adds. "It can also inspire teachers to shift conversations around skin colour and help foster healthier attitudes."

Gerard Bester, Head of The Windybrow Arts Centre, thanks Turquoise Harmony Institute and ASSITEJ South Africa for making sure this work reaches more audiences. "This project," Bester continues, "will create public forums through theatre and post-performance workshops, engaging young

audiences, teachers and parents, that will challenge social biases and discrimination, foster empathy and create a safe space for necessary dialogue on identity."

For Turquoise Harmony Institute, the production forms part of its broader commitment to social cohesion and inclusive education across diverse communities. Through arts-based learning, the Institute seeks to create safe spaces for young people to explore identity, challenge prejudice, and build empathy. The 2026 tour reflects the Institute's ongoing work with schools to nurture dignity, mutual respect and shared humanity.

"ASSITEJ SA is proud to partner with the production in order to reach more schools and youth in Gauteng. As an organisation, our work ensures access to the arts, supports artists, empowers education and connects and advocates for the role of the arts in the lives of children and young people," says Yvette Hardie, Director: ASSITEJ South Africa and Honorary President: ASSITEJ International Association for Theatre and Performing Arts for Children and Young People.

Hardie adds that the play will also be promoted as part of ASSITEJ SA's Take A Child (Teen) to the Theatre Today campaign, which celebrates the World Day of Theatre for Young Audiences on 20 March each year.

Tshepo Madlingozi, Commissioner: Anti-racism, Education and Equality Office at SAHRC, says "*Skin We Are In*" speaks directly to the Commission's key programmes, such as calling out for the phasing out of state racial classification, sensitivity and diversity training, Schools' Model Code of Conduct as well as the Rights and Responsibility Campaign.

"All of the above are anchored on and inspired by our National Question Campaign, which ultimately seeks to proactively create a South Africa where everyone has a sense of affective and material belongingness. The creative arts have a pivotal role to play in this regard. As an independent constitutional body, we are humbled and honoured to join this wonderful initiative," concludes Commissioner Madlingozi.



CALLOUT



The Market Lab continues to be a space for young and independent artists to showcase their new explorations and works-in-progress. This year, The Lab will create space for its alumni to be celebrated through the initiation of a Lab Alumni Festival titled Kopano Ya Batho Alumni Arts Festival.

Over the years alumni have been working hard as independent producers, presenting their work in various spaces - this festival invites our alumni to stage their work at home, in our beloved Ramolao Makhene Theatre. Graduates from The Lab, no matter the year, are encouraged to apply with old work, new work and ready to tour work.

How to Apply:

Tap the link in the Bio or on our website and upload the following documents:

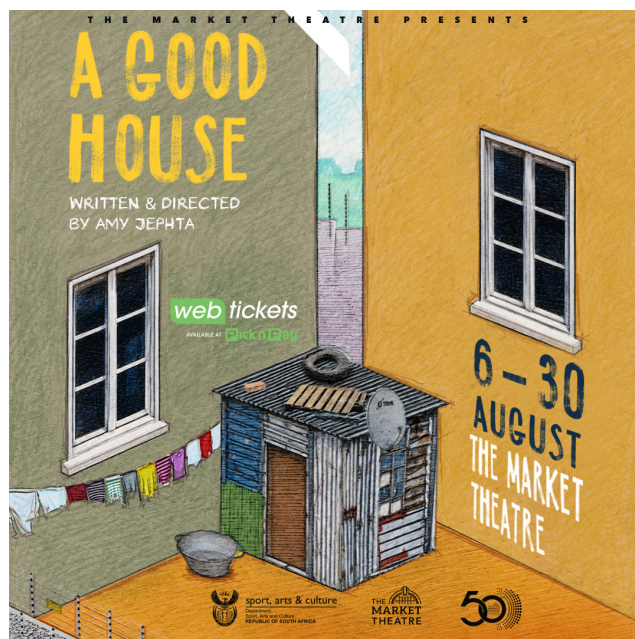
- Proof of graduation from The Laboratory (Year of graduation)
- Title of play
- Synopsis
- Cast & Director Names + Bios
- Crew list (optional)
- Technical Rider
- Motivation Letter
- Show material (script/images/links to a video recording)

APPLICATION DEADLINE: 20 JULY 2026



UPCOMING SHOWS







BOOK "SKIN WE ARE IN" FOR YOUR SCHOOL TODAY

CUTTING-EDGE STORYTELLING THAT GETS
UNDER THE SKIN OF INTOLERANCE,
BULLYING, DISCRIMINATION, AND MORE.



Tickets available at
the venue and online