



臺北  
表演藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

— 2025 北藝巖選 —

# 《女先知》

William Kentridge

SIBYL

威廉·肯特里奇



免費加入會員  
送 200 元折扣

演出日期 / 時間  
Date / Time

**2025.4.11 Fri. 19:30**

**2025.4.12 Sat. 14:30**

**2025.4.13 Sun. 14:30**

演出場地  
Venue

**臺北表演藝術中心 大劇院**  
**Grand Theatre,**  
**Taipei Performing Arts Center**

演出注意事項  
Notice

- ◎ 演出全長 84 分鐘，含中場休息 20 分鐘。
- ◎ 演出語言：英語 (English)、科薩語 (isiXhosa)、祖魯語 (isiZulu)、茨瓦納語 (Setswana)、恩德貝勒語 (isiNdebele)。部分片段輔以中文字幕。
- ◎ 遲到及中途離席的觀眾，須依工作人員引導等候入場。本場演出最後遲進點後即無再入場機會，無法因此退換票，請您特別留意。
- ◎ 演前導聆：每場演出前 40 分鐘。
- ◎ 演後座談：4/11 (FRI.) 演後於大劇院觀眾席。
  
- ◎ **Duration is 84 minutes, with 20 minutes intermission included.**
- ◎ **In English, isiZulu, isiXhosa, Setswana and isiNdebele with Mandarin subtitles.**
- ◎ **Latecomers or the audiences who leave during the performance, please follow the staff's instructions.**
- ◎ **The pre-show talk are held 40 minutes before each performance at 2F Sun Hall.**
- ◎ **The post-show talk is held on April 11.**

## 女先知 – 吟唱樂曲的含意

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### 女先知 – 吟唱樂曲的含意

作者：Nhlanhla Mahlangu (合唱作曲家 / 副導演)

當初威廉·肯特里奇 (William Kentridge) 為了這個計畫找上我的時候，他跟我訴說了古希臘庫邁亞女先知的故事。這個故事馬上讓我聯想到在非洲文化脈絡下我們的傳統先知們 — 巫師、靈媒、草藥醫師、巫醫和先知 — 以及許許多多天賦靈性啟蒙且時至今日還努力維持著這古老傳統的人們。

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最主要的是要讓古希臘的故事和我們的傳統文化產生連結，因此我邀請了一群南非歌手，這些共通的歷史和記憶透過歌手們體現，與其產生連結進而訴說女先知的故事。樂曲的靈感來自許多傳統儀式中會唱的歌曲，在吟唱的過程中我們召喚祖先亡靈降臨，透過在世者傳話。樂曲的重點不是我們唱了什麼，而是我們為了什麼而吟唱，引領我們經歷女先知日復一日的心路歷程。

我們以科薩語、祖魯語和茨瓦納語吟唱；有的時候我們會唱誦一些無以言表卻帶有深刻法力的音節。

透過我們的話語，我們諭知寂靜。  
透過我們的話語，我們闡述等待的焦慮和絕望。  
透過我們的話語，我們呼喚先人前來至此。  
透過我們的話語，我們招喚靈透過我們與觀眾交談。  
透過我們的話語，我們唱誦女先知腦海中雜亂的聲音。

我們遊走於虛幻之間。  
我們深深地聆聽著。  
我們嘗試著理解每次表演所帶給我們的啟發。  
我們同享於當下。

既使這個表演講述的是命運和生命的善變；往往我們可以因懷有希望而感到欣慰。

## 節目介紹

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■ 炭筆動畫與音樂交織，描繪命運無法掌控的詩意抗爭。

《女先知》由兩個段落組成，以威廉·肯特里奇經典的炭筆逐格動畫《瞬間已逝》（The Moment Has Gone）開展篇章，由南非知名作曲家 Kyle Shepherd 配樂，結合聲樂、投影、鋼琴的伴奏，動畫中不斷擦抹、刪除，再重新繪製，描繪角色索霍·埃克斯坦（Soho Eckstein）的旅程。他穿梭在市立藝術博物館和城市邊緣的廢棄礦區，歷經博物館的倒塌，以及孤獨礦工持續進行的抗爭，揭示出創作本身儘管徒勞，但始終是一種與命運抗衡的行動。

《瞬間已逝》的琴音與歌聲延續至第二個段落《等待女先知》（Waiting for the Sibyl）。受希臘神話中的庫邁女先知啟發，傳說，人們會把疑問寫在一片葉子上，放在洞窟之外。女先知則將命運寫在另一片橡樹葉，放入洞口的葉堆中。人們迫不及待前去領取答案。然而，當接近洞窟時，總會有一陣風，吹得葉片四散飛舞，所以你永遠無法確定，那些漫天飄落的葉子中，哪一片是自己的，哪一片是別人的。

■ 巨大的翻頁書隨風翻動，舞者的身影如炭筆痕跡，在命運書頁間穿梭燃燒。

肯特里奇利用手繪背景板，打造了一本巨大的翻頁書，將雕塑、繪畫，甚至表演者的身體投影上去。書頁即樹葉，翻動如風吹葉旋。書頁上寫著：「到處都是新鮮的墳墓」，彷彿謎語。而南非女舞者炭筆般的身形，舞過一頁頁的紙張。她的陰影如墨，如拓印，如命運燃燒的餘燼。

■ 「SIBYL」是誰？

這個「說著神明所言的瘋女人」，何以讓眾人崇敬、顫慄，抱著既期待又怕受傷害的心情，前往她所棲住的洞窟之外？

她的名字聽來也許陌生，但我們或多或少，都有求占問卜的經驗。在當代，她以命盤、詩籤、星座、擲茭等等的方式現身。

SIBYL 即古希臘的女先知，是一位遙控著人類，代言那些看不見的神祇所降下之命運的操偶師。懸絲傀儡般的人們，趨之若鶩，將自己對生命的困惑與疑問，寫在一片葉子上交遞出去，她則將所看見的未來寫在另一片橡樹葉，放回洞外的葉堆。你前去撿拾自己的命運，一陣風來，葉片翻飛，當你抓到其中亂序的一片，還以為是自己身世的全貌。

## 主創者介紹

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### 威廉·肯特里奇 (William Kentridge)

1955 年生於南非，1976 年畢業於約翰尼斯堡金山大學，主修政治學和非洲研究。作品跨足繪畫、雕塑、織毯、影像、劇場、文學與表演。

他的創作方法融合了素描、寫作、電影、表演、音樂、戲劇及協作實踐，並以政治、科學、文學和歷史為基礎，同時保留矛盾與不確定性的空間。



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自 1990 年代以來，肯特里奇的作品在世界各地的博物館和畫廊展出，包括紐約現代藝術博物館 (MoMA)、維也納阿爾貝蒂娜博物館、巴黎羅浮宮、倫敦懷特教堂畫廊、哥本哈根路易斯安那現代藝術博物館、馬德里索菲亞王后藝術中心、巴塞爾藝術博物館、開普敦 Zeitz MOCAA 及 Norval 基金會，以及倫敦皇家藝術學院。他曾多次參加卡塞爾文件展 (1997 年、2002 年、2012 年) 和威尼斯雙年展 (1993 年、1999 年、2005 年、2013 年、2015 年)。

肯特里奇的戲劇作品曾在全球各大劇院和藝術節上演，包括《Refuse the Hour》、《Winterreise》、《Paper Music》、《The Head & the Load》、《Ursonate》、《Sibyl》、《The Great Yes, The Great No》。

本次《女先知》的製作，是肯特里奇面對瞬息萬變的世界的最新回應。當古神話遇見新科技，非洲本土音樂、舞蹈以及古希臘女先知的預言，意外地將當代的重要議題轉譯成形，更讓那些伏藏於暗處、沒有說出的事情，一一顯影。他以濃烈深邃的詩意、多元敘述的形式、混搭變幻的媒材，帶領觀眾進入一層又一層震撼視聽的美學維度。

威廉·肯特里奇線上分享《女先知》的世界

完整影像請點



## 演出製作團隊

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### 創作團隊

概念 / 導演 | William Kentridge

合唱作曲 / 副導演 | Nhlanhla Mahlangu

作曲 / 音樂總監 | Kyle Shepherd

剪輯 / 合成 | Žana Marović

服裝設計 | Greta Goiris

舞台設計 | Sabine Theunissen

燈光設計 | Urs Schönebaum

燈光設計助理 | Elena Gui

音效工程 | Zach Williamson

攝影指導 | Duško Marović

### 創作與表演團隊

鋼琴 | Kyle Shepherd

歌手 / 舞者 | Nhlanhla Mahlangu

歌手 / 舞者 | Xolisile Bongwana

舞者 | Thulani Chauke

舞者 | Teresa Phuti Mojela

舞者 | Thandazile 'Sonia' Radebe

歌手 | Ayanda Nhlangothi

歌手 | Zandile Hlatshwayo

歌手 | Siphwe Nkabinde

歌手 | S'busiso Shozi

## 演出製作團隊

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### 製作團隊

製作團隊 | The Office Performing Arts + film, Inc

行政總監 | Laurie Cearley

執行製作 | Elly Obeney

劇團經理 | Catherine DeGennaro

技術指導 | Boyd Design

製作經理 | Brendon Boyd

技術總監 | Carly Levin

舞台經理 | Meghan Williams

服裝監督 | Mathilde Baillarger

道具總監 | Lissy Barnes-Flint

影像控制 | Matthew Deinhart

平面攝影 | Stella Olivier

〈Starve the Algorithm〉旁白 | Joanna Dudley



工作室製作暨技術總監 | Chris Waldo de Wet

服裝製作 | Emmanuelle Erhart, Carlo Di Mascolo, David Engler

專業道具製作 | Jonas Lundquist

佈景繪製 | Anaïs Thomas

工作室助理 | Jacques van Staden, Jessica Jones



## 延伸閱讀

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面對不可知的未來，你算命我占卜；遭逢不可解的問題，我求神他問佛，直到如今仍盛行不衰，也許有人轉而求助於 Google 或 AI，透過演算法來指引迷津。人們永恆的大哉問，讓當代藝術大師肯特里奇 (William Kentridge)，創造了多媒體表演《女先知》(Sibyl)，呈現一個融合視覺與聽覺的煉金術劇場。

《從女先知到 AI 演算法》 | 威廉·肯特里奇  
文 / 林伯杰

完整文章請點



1955 年，威廉·肯特里奇出生於南非總督隔離時期的一個白人家庭。他的祖父母是猶太人，從東歐移民到英國，隨後又從英國移居南非。他的雙親都是律師，父親在總督隔離期間為黑人受到的政府迫害積極發聲，而他的母親則在約翰尼斯堡成立了一個義務法律諮詢團體，為民眾提供法律問題的解決途徑。成長於這樣的家庭，他對正義的議題有著深刻感受。他的家族在當地始終有著高度的政治參與，因此，大學時他理所當然地主修了政治學。

命運前「旋轉」—— 威廉·肯特里奇與《女先知》  
講者：吳昭瑩 / 側記：朱曼寧

完整文章請點





## Waiting For the Sibyl Towards the meaning of the vocal music

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### Waiting For the Sibyl Towards the meaning of the vocal music

Written by Nhlanhla Mahlangu (Choral Composer / Associate Director)

When I was approached by William Kentridge about this project, he told me the story of the Cumaean Sibyl, an ancient Greek prophetess. This immediately took me to an African context, thinking about our traditional prophets— iZanusi, iZangoma, amaGedla, iziNyanga, and abaProfeti— and the many people who are gifted with spiritual enlightenment and carry this on in our culture today.

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Grounding it in our tradition was important, as I was inviting a group of South African singers, who share this history and memory living in their bodies, to connect with and tell this story of the Sibyl. The music is inspired by songs performed in various rituals where spirits of the ancestors are summoned to speak through the bodies of the living. The music is not about how we sing but what makes us sing, taking us through a visceral cyclical journey of what happens in a day of our Sibyl.

We sing in isiXhosa, isiZulu and Setswana; sometimes we chant syllables that are beyond words, but potent with deep meaning.

In our words, we command stillness.

In our words, we speak our anxieties and desperation as we wait.

In our words, we call our ancestors to the room and the stage.

In our words, we summon the spirit to talk to the audience through us.

In our words, we chant the cacophony of voices in our Sibyl's head.

We go in and out of altered states of consciousness.

We stay in deep listening.

We keep trying to make sense of what every new performance is teaching us.

We share in real time.

Even though this work is about fate and uncertainty, we take comfort in knowing that sometimes hope is all we have.

## Introduction

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**“The fact that your fate would be known, but you couldn't know it.” by William Kentridge**

The name *Sibyl* is not a single, ancient Greek prophetess but a collective voice, a haunting chorus uttered and layered by generations of female seers. Their frenzied lips gave voice to those “unadorned, unscented” truths—stark and piercing oracles that, aided by the gods, have reverberated through millennia.

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In this work, ancient myth finds contemporary avatars in AI and algorithms, which herald immense advancements in human civilization while also evoking profound existential anxiety. *Sibyl* unfolds in two parts. The first segment begins with Kentridge's classic stop motion charcoal animation, *The Moment Has Gone*, accompanied by a score from renowned South African composer Kyle Shepherd.

Combining vocals, piano, and projection, the animation portrays Soho Eckstein's journey through a city art museum and the desolate outskirts of abandoned mining sites. Witnessing the collapse of the museum and the persistent protests of lonely miners, the film reveals artistic creation, though futile, as a testament to the enduring struggle against the inevitable.

The piano and vocals from *The Moment Has Gone* carry on to the second segment, *Waiting for the Sibyl*. Inspired by the Cumaean Sibyl of Greek mythology, the story recalls a tradition where people wrote questions on oak leaves—questions such as “How long will I live?” or “Will I die of illness?”—and placed them outside the cave. The prophetess would inscribe their fates on other leaves and place them back among the pile.

People, eager for answers, would rush to retrieve their fate. Yet, as they approached the cave, there was always a breeze scattering the leaves, leaving them unable to know which leaf was theirs or someone else's.

## Introduction

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Kentridge uses hand-painted backdrops to create a massive flipbook, where the sculptures, paintings, and even the performers' bodies are projected. The pages, representing leaves, flutter as though stirred by the wind. On the page is written a cryptic word, "Fresh graves are everywhere." Meanwhile, a South African dancer's figure, evocative of charcoal sketches, moves fluidly across the pages. Her ink-like shadow resembles imprints as well as the burning embers of fate.

The predetermined fate in ancient myth becomes the new realities in modern technology. In the 21st century, *Sibyl* becomes a metaphor for algorithms, predicting our futures, health, lifespan, political leanings, and even creditworthiness. While humanity yearns to control its future, we must confront the unsettling truth: we are governed by the very "new gods" we've created. The tension of our era lies in the juxtaposition of our yearning for a humanized fate and the inescapable determinism of machines.

In May 2024, the Taipei Fine Arts Museum hosted a major solo exhibition of William Kentridge, showcasing nearly 90 works spanning four decades. *Sibyl*, an opera originally conceived in 2019, was also exhibited through objects and imagery. This highly anticipated opera will finally be presented in its entirety at the Taipei Performing Arts Center, offering audiences a profound experience that encapsulates the sweeping vision and comprehensive insight of this contemporary art master.

## Artist

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### William Kentridge, South Africa

William Kentridge (1955, Johannesburg) works across mediums of drawing, writing, film, performance, music, theatre and collaborative practices, to create works of art that are grounded in politics, science, literature and history, always maintaining a space for contradiction and uncertainty.



His work has been seen in museums and galleries around the world since the 1990s, including the Museum of Modern Art in New York, the Albertina Museum in Vienna, Musée du Louvre in Paris, Louisiana Museum in Copenhagen, the Reina Sofia museum in Madrid, the Kunstmuseum in Basel and the Royal Academy of Arts in London. His work can be found in the collections of art museums and institutions across the globe.

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Kentridge has directed Mozart's *The Magic Flute*, Shostakovich's *The Nose*, and Alban Berg's operas *Lulu* and *Wozzeck*, for opera houses including the Metropolitan Opera in New York, La Scala in Milan, English National Opera in London, Opera de Lyon, Amsterdam Opera, the Sydney Opera House and the Salzburg Festival. His original works for stage combine performance, projections, shadow play, voice and music, and include the *Refusal of Time*, *The Head & the Load*, and *Waiting for the Sibyl*.

In 2016 Kentridge founded the Centre for the Less Good Idea in Johannesburg: a space for responsive thinking and making through experimental, collaborative and cross-disciplinary arts practices. The Centre hosts an ongoing programme of workshops, public performances and mentorship activities.

He is the recipient of honorary doctorates from several universities including Yale, Columbia and the University of London. Prizes include the Kyoto Prize (2010), the Princesa de Asturias Award (2017), the Praemium Imperiale Prize (2019), and an Olivier award for Outstanding Achievement in Opera in 2023.

## Production Team

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### Creative team

Concept/ Director: William Kentridge

Managing Director: Laurie Cearley

Executive Producer: Elly Obeney

Company Manager: Catherine DeGennaro

Choral Composer/ Associate Director: Nhlanhla Mahlangu

Composer/ Music Director: Kyle Shepherd

Editing/ Compositing: Žana Marović

Costume Design: Greta Goiris

Set Design: Sabine Theunissen

Lighting Design: Urs Schönebaum

Lighting Design Associate: Elena Gui

Sound Engineering: Zach Williamson

Cinematography: Duško Marović

### Created and performed by

Piano: Kyle Shepherd

Vocalist/ Dancer: Nhlanhla Mahlangu

Vocalist/ Dancer: Xolisile Bongwana

Dancer: Thulani Chauke

Dancer: Teresa Phuti Mojela

Dancer: Thandazile 'Sonia' Radebe

Vocalist: Ayanda Nhlangothi

Vocalist: Zandile Hlatshwayo

Vocalist: Siphwe Nkabinde

Vocalist: S'busiso Shozi

## Production Team

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### Production team

Technical Direction: Boyd Design

Production Manager: Brendon Boyd

Technical Director: Carly Levin

Stage Manager: Meghan Williams

Costume Supervisor: Mathilde Baillarger

Props Master: Lissy Barnes-Flint

Video Control: Matthew Deinhart

Still Photography: Stella Olivier

Voice over 'Starve the Algorithm': Joanna Dudley

Studio Fabrication & Technical Director: Chris Waldo de Wet

Costume Fabricators: Emmanuelle Erhart, Carlo Di Mascolo, David Engler

Specialist Prop Fabricator: Jonas Lundquist

Scenic Painter: Anaïs Thomas

Studio Assistants: Jacques van Staden, Jessica Jones

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## Further Reading

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Faced with an uncertain future, some turn to fortune-telling, while others consult an oracle. When confronted with an inexplicable problem, some pray to God, while others seek answers from the Buddha. These age-old practices endure even today, though some may now turn to Google or AI algorithms for guidance. This eternal question of humanity has inspired contemporary art master William Kentridge to create his multimedia performance *Sibyl*, an alchemical blend of visual and auditory storytelling.

### *From Sibyl to AI Algorithms*

Text by Pokey Lin

[View more](#)

In 1955, William Kentridge was born into a white family in South Africa during the apartheid era. His grandparents were Jewish immigrants from Eastern Europe who first settled in the United Kingdom before eventually moving to South Africa. His parents were both lawyers. His father actively spoke out against the government's persecution of Black South Africans during the apartheid era, while his mother established a pro bono legal clinic in Johannesburg to provide legal assistance to the community. Growing up in such a family, he developed a deep awareness of justice. Given his family's strong political involvement, it was only natural for him to major in political science at university.

### *Rotate Before Fate: William Kentridge and Sibyl*

Text by Wu Chaoying

[View more](#)

主辦單位  
Presenter



臺北表演藝術中心  
TAIPEI PERFORMING ARTS CENTER

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主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

**The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.**

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[www.tpac-taipei.org](http://www.tpac-taipei.org)