# MBONGENI BUTHELEZI

# 



# CONTENT



# PREFACE

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# HEADLINE

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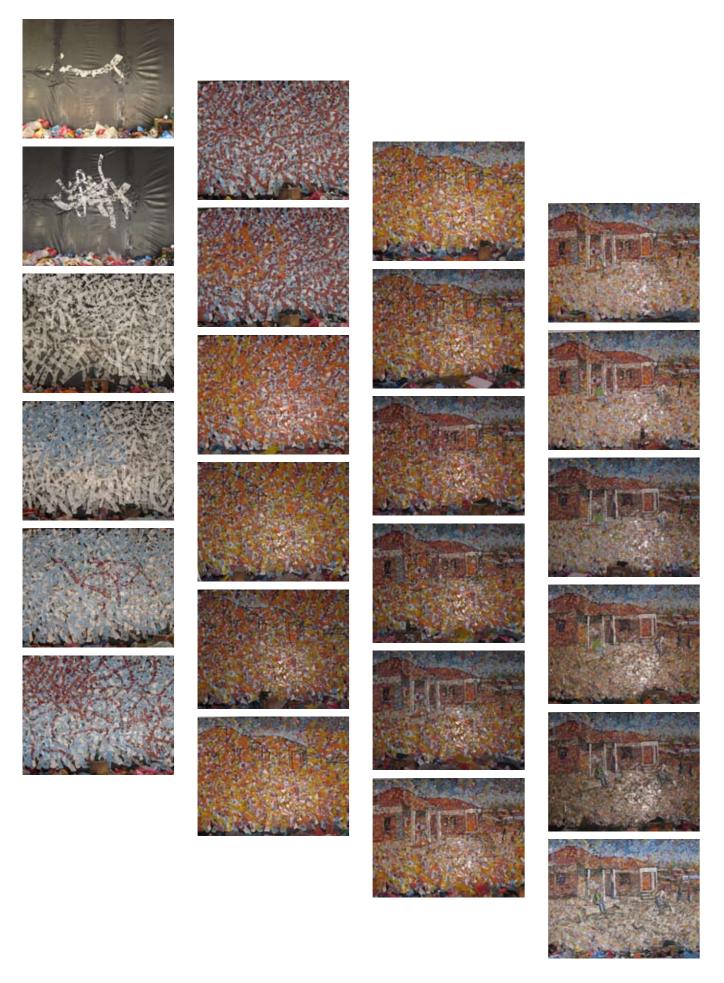
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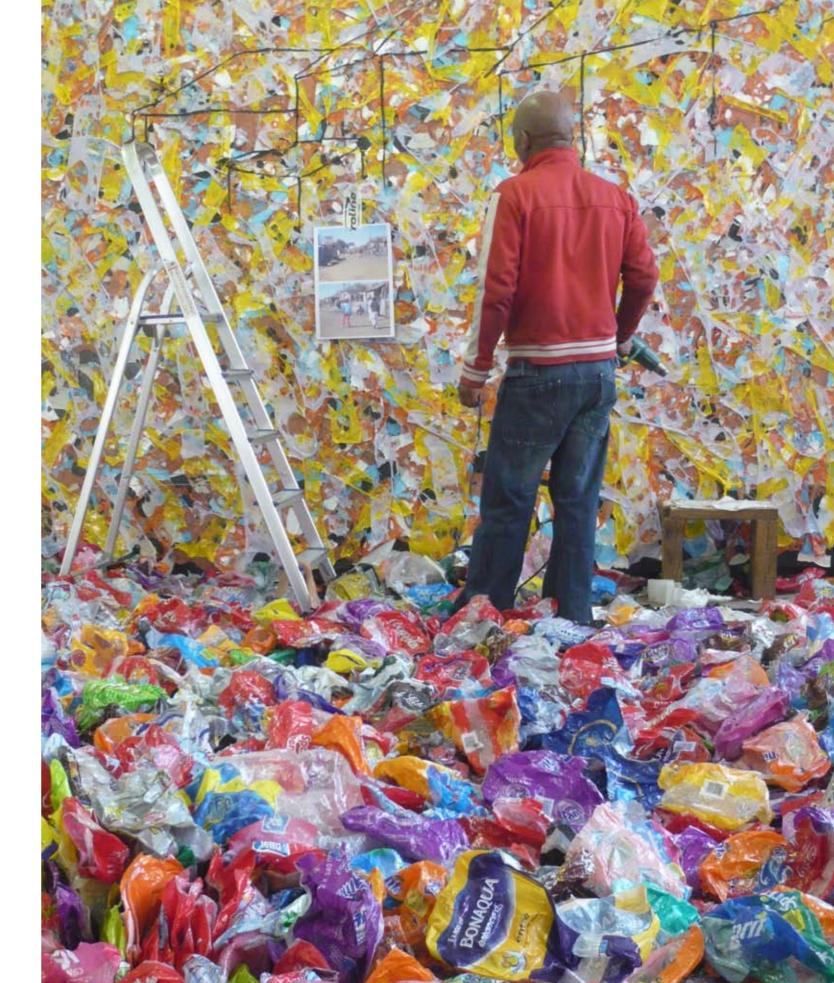


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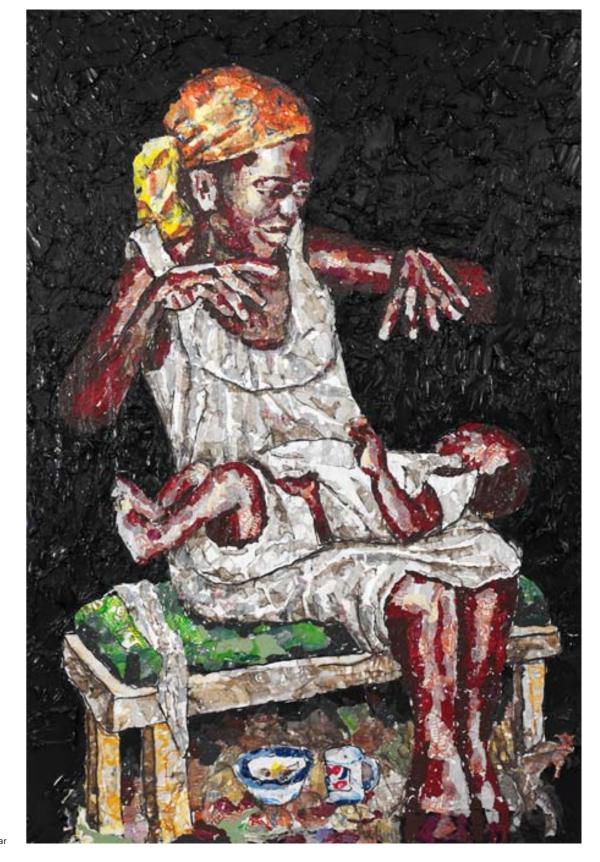














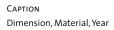


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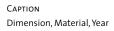


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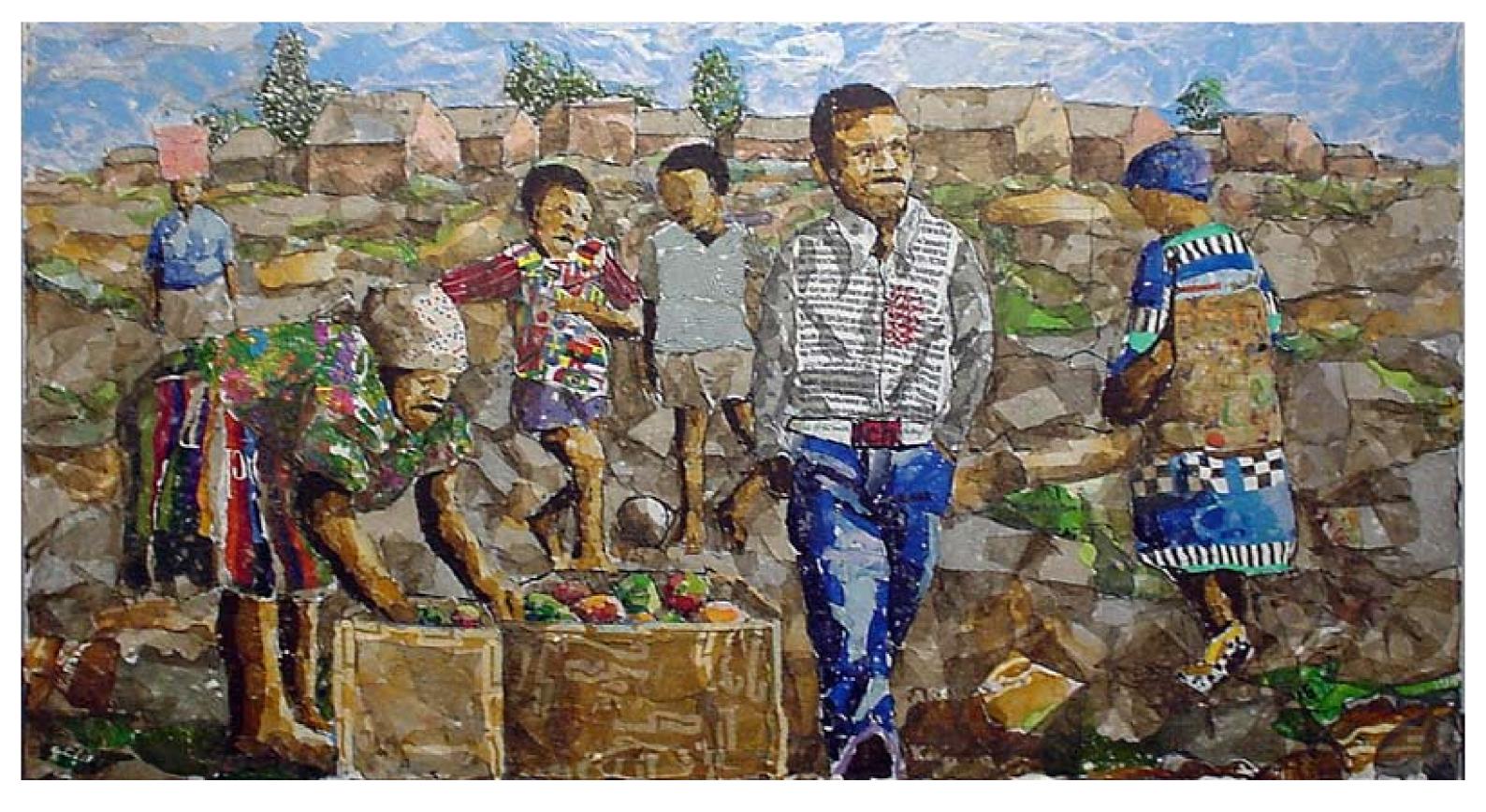












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# INTERVIEW

Ms Anne-Sophie Mutter, you know the English tenor Paul Potts? You mean the one with a missing tooth?

Exactly. Potts is in a very short on the world-famous classic Star became, virtually overnight, has a huge fan ...

Yes, I met him recently seen on television. A great spot.

Now you too often as a means-Star Classic - but has been 30 years. Were you at the beginning of a long career as expected? Mother: Well, I think the word "career" fits in the context of art not so.

#### Why not?

Because a artistry not planned, because great art is not the result of monetary reasons is sought, but out of idealism. Careers simply not fit to be an artist of life, not my concept of an artist's life.

## But as you with 13 your solo debut did, not because you had the thought: Now I make career?

No, absolutely not. I already wanted to be a soloist with six. Music has always fascinated me, the mystery score, the sound design on a string instrument, emotions implement sound in pictures ...

### And that you have the stuff to be a soloist had, when did you noticed?

I just wanted to make. And with six one thinks: "What you want to create." In some ways it is also true: What you want is actually attainable. Well, mostly. If you're lucky.

If you like you so many years at the world's top musical works, what do we need them - except happiness?

passion. To take a case to stay repeatedly at a plant to be measured on their own work and what you can do with it - this is really only with deep sorrow and sheep. It is one thing completely out.

#### It also requires a piece of wide self-exploitation?

No, it is devotion. It is one thing to prescribe. And I do not just concentrate on making music, but for me it is just as interesting, with music to change things. One of my major concerns are charity projects, because I then made my eggs come out shell, where it is then no question of even faster, better or closer to the truth of the interpretation of a work to play, but where I have something really worthwhile in the society can make a difference. Where I can help children, the elderly or disabled people, those who are somewhere in the shadows of our society.

## Do we need for the resistance that is also certain things beyond the purely musical employment?

I would say that in this profession in order to be resistant, you need not only physical but also mental strength. And it is also likely to be genetically anchored. I can not all the great moments of my life on my cap and say that I had it all planned ahead. I too am in my life creative variations, which is one of them. So it's nice when you are again in top form.

#### How important is charisma, charisma?

Charisma will not hurt. I remember there Karajan when he entered a room, it was simply mistaken. Even if he taxi driver would have the charisma and splashed with him out of every pore.

#### Can we learn charisma?

I do not know. You need an interpreter to a great need for communication, not of itself, but an ability to understand the musical content to be transported. But since then we come back to my passion back. If I passionately believe in the work, I lose it,





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then stays with the audience a lot of emotions are, even if they are perhaps the most intellectually works do not really understand

How important is beauty in your profession?

What do you mean, beauty of sound?

#### The musician.

Oh, beauty is always a very subjective term, some people love petite, other great love, a lot of breasts, little breasts - I do not know. Exterior in the arts should play no role.

#### How important is it to have thick skin?

Thick skin is not good for an artist. Not more than the front, here (pointing to her hand) to the fingertips, so that no one in the steel sides of meat ...

#### I meant more as a metaphor.

I have understood you know ... But no, I really think that a thick skin is not good. One should not always be themselves so incredibly seriously. And you should be neither extremely positive nor extremely negative comments internalize. Finally, every artist himself the sharpest critics.

André Previn once said that you would with your own game never fully satisfied.

Yes, that's true (laughs). But he is never satisfied, so far ... This is also always a hope.

#### The hope of the perfect gig?

I always see the two sides: on the one hand there is the fact that you never arrive, on the other hand, there are moments in which one's dream is very close .. And then there is, thank God in every concert with an orchestra or in a smaller chamber formation, dialogues, which spontaneously develop.

The fact that I'm never quite satisfied, still have new dreams in life, brings me hope that I have these dreams always chasing can.

#### As a constant spur discontent?

Yes, for me it is a constant source of inspiration for further demands for a change in my interpretation, for example, attempting to Bach with the Baroque bow to interpret, of 18 musicians, as to Bach's time in Köthen, as he Leopold of Anhalt was employed, and these 18 had fabulous musicians with whom he has his works.

The older I get, the more clear to me is in any case, that it is not a formula there. There is no recipe for a plant. Just as I change, changed my attitude to work. And this is right, otherwise it would be a dead event, a plaster cast of always the same thing, a lithograph with 100,000 circulation, where you at the end nothing more to see the paper.

### But the dream is already one evening to 100 percent with a concert to be satisfied, right?

Well, obviously it would be great to be a divine moment, and then enters it into splendor and glory - but that is absolute Kinderkram. Of course, never take place.

How important is control of an artist like you? Control what?

## For example, on the cover design. As far as I know, because you have an eye on it very ...

I voted for my last CD the selected photographers. Now is the Anja Frères, whose work I've very happy. And I will also feel un-

derstood anywhere, not just the face and then hold someone to order anything. Of course I'm looking at the cover much better than in reality, it is now time. But apart from selecting the photographer, I take little influence. That makes the record company and their work is very successful.

#### How important is beauty in your profession?

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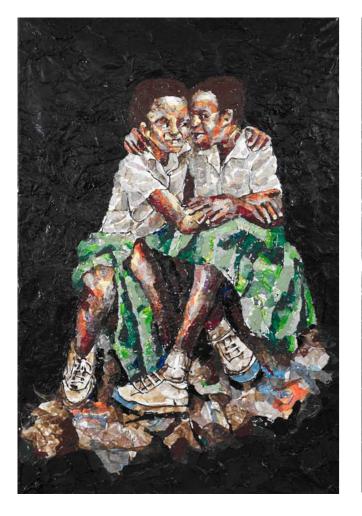


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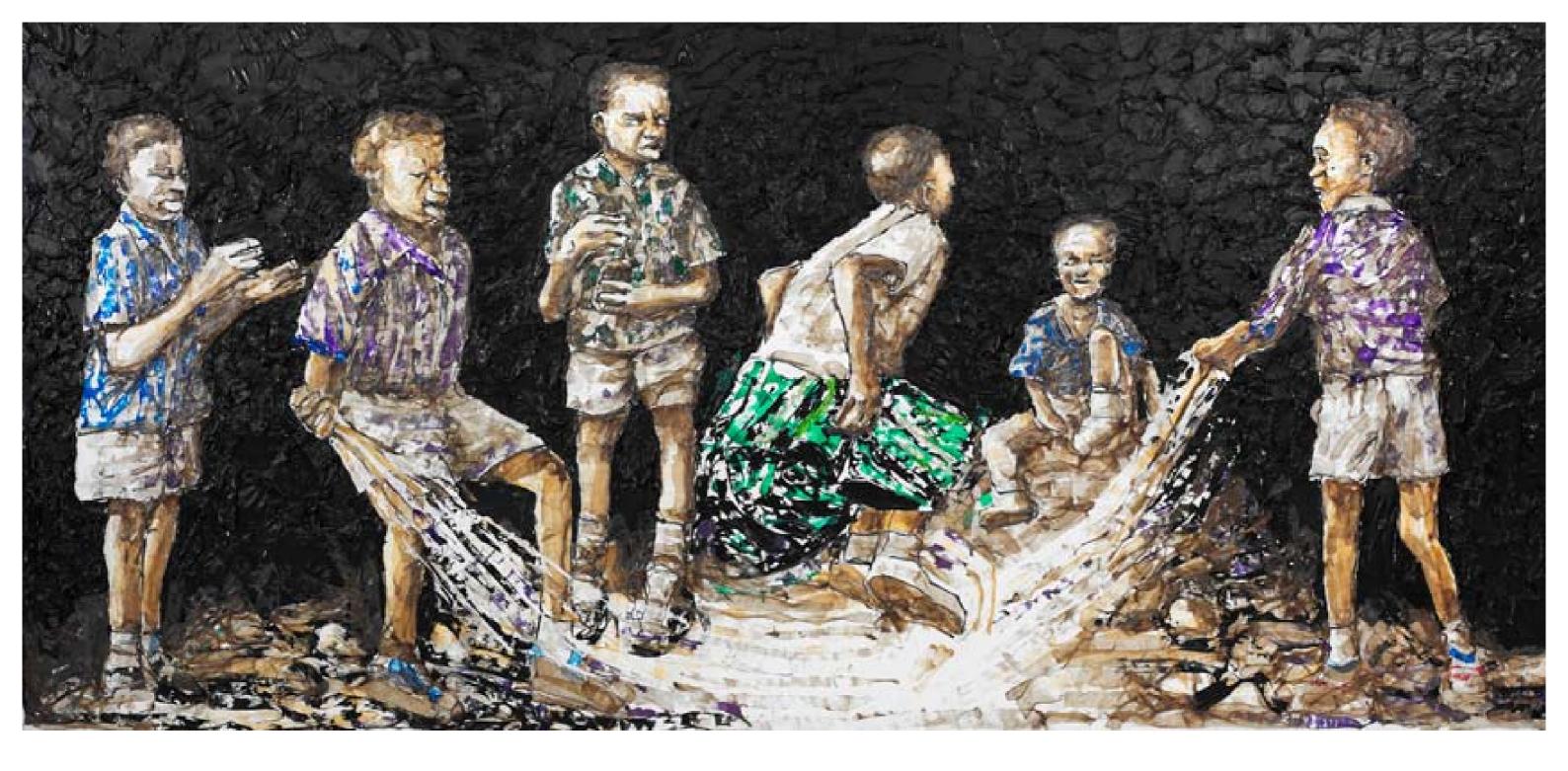


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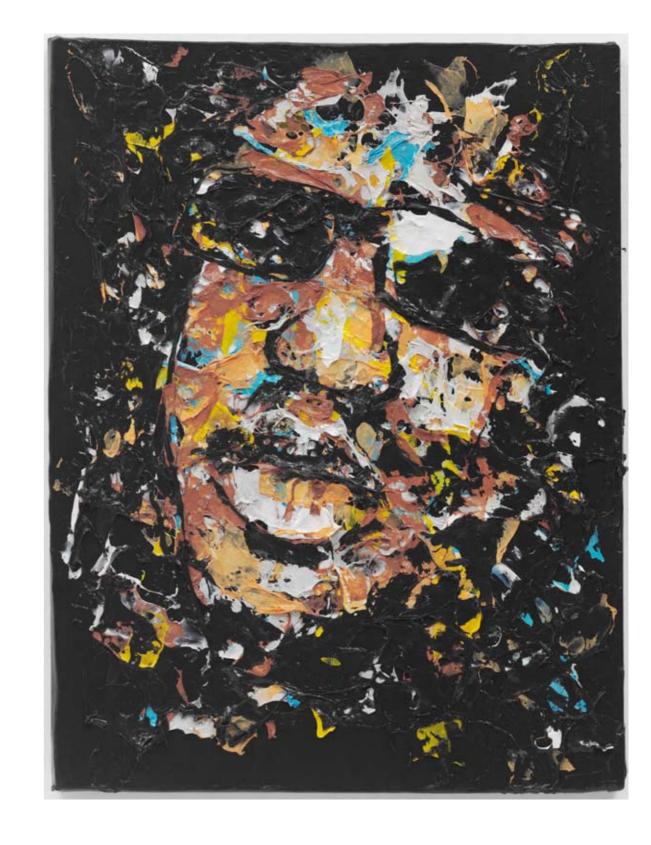
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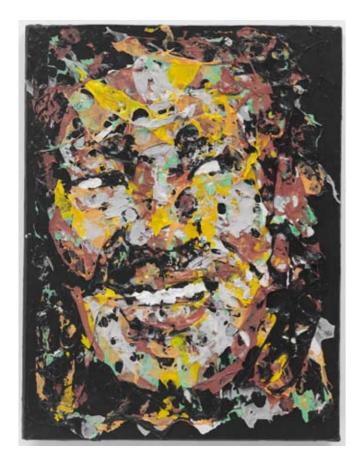


















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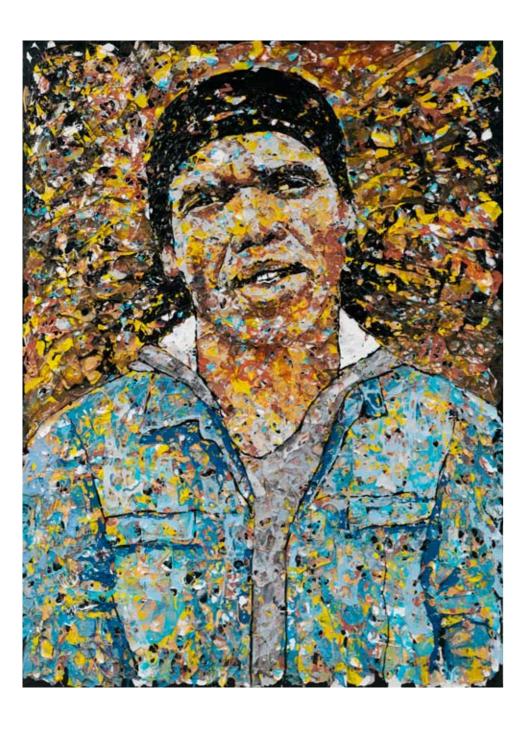












# ACKNOWLEDGEMENTS





1965

born in Johannesburg

1986-1989

part-time student at the African Institute of Art (Funda Art Center), Johannesburg

1990-1992

full-time student African Institute of Art (Funda Art Center), Johannesburg

1993

Art Teacher Training Course, Johannesburg Art Foundation

1997-1998

University of Witwatersrand, Johannesburg

Lives and works in Johannesburg, South Africa.

#### **Art Residencies**

Kunst:Raum Sylt-Quelle, Rantum, Germany Atelierhaus Höherweg e.V., Düsseldorf, Germany Standard Bank National Art Festival Vermont Studio Center, New York, USA Barbados Community College, Barbados Art Omi International Artists Center, New York, USA

#### **Selected Exhibitions**

2004

Mural painting, Madeira, Portugal

Pretoria Art Museum, Pretoria, The DaimlerChrysler Collection in South Africa

Art Space, Johannesburg, South Africa

2003

Warren Siebrits Contemporary Gallery, Johannesburg, S.A. DEG, Johannesburg, S.A.

Gallery Seippel, Cologne, Germany, Tracing the Rainbow (catalogue)

2002

Gallery Seippel, Cologne, Germany, Project Room (solo exhibition)

Kunst:Raum Sylt-Quelle, Rantum, Germany Kulturverein Zehnt-

Rottenburg/Neckar, Germany, Tracing the Rainbow (catalogue)

2001

Atelier Haus Höherweg, Düsseldorf, Germany (solo exhibition) Spark Gallery, Johannesburg, S.A. (solo exhibition)

2000

Museum of Fine Arts, Houston, USA. Royal State Theater, London, U.K. The Drum, Birmingham, U.K. Pretoria Art Museum, S.A. 1999

Museum for African Art, New York, USA Standard Bank Gallery, Johannesburg, S.A.

1998

Grahamstown National Arts Festival, S.A.

1997

Carlton Center (50 Stories Exhibition), Johannesburg, S.A. Nondi Nisa Art Gallery, Johannesburg, S.A.

1996

Generator Art Space, Johannesburg, S.A.

995

Mofolo Art Center, Johannesburg, S.A. Electric Workshop, Johannesburg, S.A. Paper Prayers, Johannesburg, S.A. Johannesburg Art Gallery, S.A. Artist Proof Studio, Johannesburg, S.A.

1994

Boston University, New York, USA Van Rijn Gallery, Johannesburg, S.A. Sandton Gallery, Johannesburg, S.A. Berman Gallery, Johannesburg, S.A.

1993

Alliance Francaise, Johannesburg, S.A. Funda Art Center Auditorium, Johannesburg, S.A. Development Bank of Southern Africa, Johannesburg, S.A. 1992

Africa Cultural Center, Johannesburg, S.A. Market Gallery, Johannesburg, S.A.

1991

Grahamstown National Arts Festival, S.A.

1989-1992

Funda Center Auditorium, Johannesburg, S.A.

1989

Nasrec Showground, Johannesburg, S.A.

1988

Gertrude Posel Gallery, University of Witwatersrand, Johannesburg, S.A.