Masks, Puppets and Performative Objects as Tools of Critique, Resistance and Agency in South Africa.

Developing a Situational, Embodied and Postdramatic Approach for Dealing with the Cultural Trauma of Apartheid.
BILATERAL RESEARCH COLLABORATION

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SUMMARY OF JOINT RESEARCH

- TRC “acting out” and “working through” the cultural trauma of apartheid
- limitations underpinning the western trauma regime
  - narrative-based story-telling
  - disembodied
  - positivist claim for curing
- need for further reparation activities
TRANSFORMATIVE POTENTIAL OF PERFORMING ARTS

- embodied
- non-narrative
- cultural specific

modes of coping with suffering
Investigate the potential of masks, puppets and performative objects in contemporary performances to raise awareness, propose alternatives, provide healing and implement community change regarding the cultural trauma of apartheid in post-transitional South Africa.
the use of puppets to bring about social change in South Africa “is a comprehensive effort to utilize the natural abilities of the puppet to the benefit of contemporary society, thus giving puppetry a meaningful social function in addressing human needs” (Marie Kruger, Puppets in Educational Entertainment in South Africa, 32).
UNIMA

PUPPETRY AND HEALING COMMITTEE:

Shirley Lowe; Vuyo Nondwe Koyana; Aja Mamewick; Marie Kruger
HANDSPRING PUPPET COMPANY

- currently directed by Adrian Kohler, Basil Jones and Janni Younge.
Bibliography relevant to the research area