Studies in International Performance
Published in association with the International Federation of Theatre Research

General Editors: Janelle Reinelt and Brian Singleton

Culture and performance cross borders constantly, and not just the borders that define nations. In this new series, scholars of performance produce interactions between and among nations and cultures as well as genres, identities and imaginations.

Inter-national in the largest sense, the books collected in the Studies in International Performance series display a range of historical, theoretical and critical approaches to the panoply of performances that make up the global surround. The series embraces ‘Culture’ which is institutional as well as improvised, underground or alternate, and treats ‘Performance’ as either intercultural or transnational as well as intracultural within nations.

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To my grandparents, Jack and Dora Idels and Morris and Ella Fleishman, who were forced to leave their homes in Europe and make a new home in Africa, and those who followed in their footsteps and

To Jonathan Khumbulani Nkala who left us far too soon
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Series Editors’ Preface

The “Studies in International Performance” series was initiated in 2004 on behalf of the International Federation for Theatre Research, by Janelle Reinelt and Brian Singleton, successive Presidents of the Federation. Their aim was, and still is, to call on performance scholars to expand their disciplinary horizons to include the comparative study of performances across national, cultural, social, and political borders. This is necessary not only in order to avoid the homogenizing tendency of national paradigms in performance scholarship, but also in order to engage in creating new performance scholarship that takes account of and embraces the complexities of transnational cultural production, the new media, and the economic and social consequences of increasingly international forms of artistic expression. Comparative studies (especially when conceived across more than two terms) can value both the specifically local and the broadly conceived global forms of performance practices, histories, and social formations. Comparative aesthetics can challenge the limitations of national orthodoxies of art criticism and current artistic knowledges. In formalizing the work of the Federation’s members through rigorous and innovative scholarship this Series aims to make a significant contribution to an ever-changing project of knowledge creation.

Janelle Reinelt and Brian Singleton
International Federation for Theatre Research
Fédération Internationale pour la Recherche Théâtrale
Acknowledgements

There are many people to acknowledge without whom this book and the theatre project it originates from would not have seen the light of day.

Jennie Reznek, with whom I have built a life in theatre and a life outside of theatre over the past 26 years. Her performances, insight and overall support remain indispensable and inspiring.

Mandla Mbothwe, who at the time of the Migration Project was a co-director of Magnet Theatre, and whose special talents produced two of the productions that made up the project.

All the performers and other artists who contributed to the four productions that made up Magnet’s Migration Project, and all the other performers in all the other productions that are discussed in the chapters.

Professor Edgar Pieterse from the African Centre for Cities for some initial funding that supported Mandla Mbothwe’s engagement with Hazel Barnes and the transcription of their conversations.

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The wonderful photographers and designers who allowed us to use their images in the book: Mark Wessels, Eric Nathan, Craig Leo, Hannes Thiart, Hennie Coetzee, Kali van der Merwe, Richard Mason and Ashley Walters.

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Notes on Contributors

Hazel Barnes  is retired Head of Drama and Performance Studies at the University of KwaZulu-Natal, where she is a Senior Research Associate. She has been a Mellon Visiting Scholar to the University of Cape Town and is a member of the Management Committee and Chair of the Research Committee of Drama for Life, School of Arts, University of the Witwatersrand. Her research interests lie in the field of applied drama in which she has published a number of papers on drama and theatre applied to interculturalism and post-traumatic stress. She has also published on South African playwrights, in particular Greig Coetzee and Mandla Mbothwe. She is the editor of two prior books on applied drama/theatre. She is an actress and director whose work has been seen at South African arts festivals and, in particular, in KwaZulu-Natal.

Mark Fleishman  is a professor in the Department of Drama at the University of Cape Town and co-artistic director of Magnet Theatre. He has written numerous articles and chapters, created and directed many performance works performed nationally and internationally, and is involved in development projects in urban townships and rural communities using theatre as a tool for social justice and transformation. His major research areas are dramaturgy, performing the archive, migration and contemporary South African theatre.

Miki Flockemann  teaches at the University of the Western Cape where she is Extraordinary Professor in the Department of English. Her primary research interest is the aesthetics of transformation, with a special focus on reading shifts in aesthetic trends in South African theatre and performance from the pre-election period to the era referred to as the second transition. Other publications include comparative studies of diasporic writings from South Africa, the Americas and the Caribbean. More recently, her focus has extended to looking at interconnectedness between local cultural production and the Indian Ocean World.

Shannon Elizabeth Hughes  holds an MA in applied drama and theatre studies from the University of Cape Town. Her research focus was on the use of theatre as a method of promoting integration for refugees living in host communities. She has been involved in community, educational
and applied theatre throughout Africa, in South Korea and in her home country, Canada.

**Amy Jephta** is a Cape Town-based playwright and director with an MA in Theatre Making from the University of Cape Town. She was the first recipient of the Baxter Theatre/TAAC Emerging Theatre Director’s Bursary and is an alumnus of the Lincoln Center Theater Directors Lab in New York. As a playwright, she is part of the South African New Plays Writing Programme and her work has been published in South Africa, performed at the Riksteatern in Stockholm and the Bush Theatre in London, where she is also currently undertaking a two-year international playwriting residency with the Royal Court Theatre. She currently teaches acting to students at the University of Cape Town and is the conference director for the 2015 Women Playwrights International Conference.

**Mwenya B. Kabwe** is a Zambian-born theatre maker, performer and lecturer currently based at the University of the Witwatersrand in Johannesburg. Her research interests include contemporary African performance practice that considers notions of migration. Kabwe is the recipient of a number of South African theatre and performance awards. Her original work has been showcased at the Drill Hall in Johannesburg, the International Festival of Theatre Schools in Barcelona, the Out the Box Festival of Puppetry and Visual Performance in Cape Town, the Spier Contemporary Exhibitions in Stellenbosch and Johannesburg, the Gordon Institute of Creative and Performing Arts in Cape Town and at the Afrovibes Festival in Amsterdam. She has also published in the *South African Theatre Journal*, *Art South Africa*, the Studio Museum Harlem’s exhibition catalogue for FLOW, *Rootz Africa* magazine and in the book *Performative Inter-Actions in African Theatre*, published by Cambridge Scholars.

**Pedzisai Maedza** read for an MA in drama at the University of Cape Town. He is currently a PhD candidate in the same department engaged in a study of documentary theatre practices dealing with xenophobia, and is the 2014 Canon Collins Scholars’ Scholar.

**Sara Matchett** holds an MA in theatre and performance from the University of Cape Town. She currently lectures in the Department of Drama at the University of Cape Town in acting, voice and applied theatre. She is especially interested in interdisciplinary modes of creating. Her PhD research focuses on explorations into somatic and psychophysical approaches to making and performing theatre that
posits breath as a point of access. As co-founder and artistic director of the Mothertongue Project women’s arts collective, Sara has experience in the field of theatre in South Africa, Singapore, India, Kenya and Indonesia as a theatre maker, performer, director and facilitator.

Mandla Mbothwe has been a writer, researcher, professional director, performance teacher and creative arts practitioner for the past 20 years. In this time he has created a number of award-winning theatre productions. He worked as a lecturer in the Department of Drama at the University of Cape Town for eight years. Over this time, he was also one of three directors of Magnet Theatre. He left UCT and Magnet to take up a position as the artistic director for the Steve Biko Centre (King Williamstown), an initiative of the Steve Biko Foundation, which he occupied from 2011 to 2013. He is currently the creative manager for the Artscape Theatre Centre in Cape Town.

Sanjin Muftić, Bosnian-born, completed his undergraduate degree in Canada before being awarded a postgraduate degree from the University of Cape Town in theatre directing. Since then he has directed heightened texts and multimedia productions in a number of contexts. Together with Jon Keevy, as part of Yawazzi, he has designed production videography for the Baxter Theatre, Magnet Theatre, and the Richard Wagner Society. They have also produced several musical cabarets with Godfrey Johnson, as well as an internationally acclaimed children’s play, Under the Stars, Above the Tree. In 2012 he was awarded a fellowship at the Gordon Institute of Performing and Creative Arts at UCT. He currently serves as Head of the Acting Department at CityVarsity School of Media and Creative Arts and is working on his PhD at UCT.

Awino Okech is a researcher who has been involved in development work for the last 12 years in Eastern Africa, the Great Lakes region and Southern Africa. Her work has focused on women’s rights and conflict transformation and this is informed by a diverse history which includes doctoral studies in gender and women’s studies at the University of Cape Town’s African Gender Institute. Her research interests lie in the areas of gender, sexuality, culture and nationalism/s.

Samuel Ravengai is currently Senior Lecturer in Performance Studies at Wits University in Johannesburg. He received his PhD in drama from the University of Cape Town in 2012. He is a member of the International Federation of Theatre Research (IFTR/FIRT) where he works closely with the African Caribbean Theatre and Performance (ACT&P) Working Group of which he is one of the founding members. The working group

**Jane Taylor** is currently the Wole Soyinka Chair of Drama and Theatre Studies at the University of Leeds. She has written plays with Handspring Puppet Company, and director William Kentridge. Her *Ubu and the Truth Commission* is published in the Routledge anthology, *Postcolonial Plays* (ed. Helen Gilbert). She has published two novels and in 2011 wrote and directed a work of theatre, *After Cardenio*, commissioned by Renaissance scholar Stephen Greenblatt. She is on the board of Handspring Trust and has a long-standing interest in puppetry arts. She edited *Handspring Puppet Company* (2009), a substantial volume scrutinizing the history of the company.