

PERFORMANCE-LECTURE

DREAM TRANSLATION AND AFRICAN ARTISTIC RESEARCH

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Dream translation or the translation of dreams has been central to my process as a theatre maker and playwright by means of remembering, reviving, and regenerating stories that have been erased from my body or locked in my body. Dreams, represented as myth and filtered through present-day reality, have become a way for me to generate material for the theatre. Theatre-making inspired by dreams has been a way to facilitate a conversation between my personal archive and the historical archive of my mother line—which is unknown to me. When devising the solo performance, my body, and memories contained within my body, became the locus of intersection towards expressing my practice as research. I devised a solo performance that stems from my personal past: when I burned my feet as an eight-year-old in Kharkams, located in the Namakwa District Municipality of the Northern Cape, South Africa.

The performance lecture is not the solo performance but a letter to my grandmother in which I explain the performance to her. I wrote the letter in Johannesburg, three days before the performance lecture took place, and wrote it as an adapted response to Jolyn Phillips' *The Photograph*, a short story from the award-winning *Tjieng Tjang Tjerries and Other Stories*, published by Human and Rousseau.



onthou ek
om ophou te onthou
en drade uit my gedagtes maak
om die nag oop te steek
ou gedagtes te laat ontsnap
oor 'n wit rivier



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