



Translation of the Metaräume (Meta spaces)

NÄHE / DISTANZ

Intimacy / Distance

Physical contact with Puppets is important for expertise.

Whose expertise?

Knowledge is to be found, where the artefact is.

Knowledge is not there, where the artefact is.

An image; a description, triggers associations.

Mediation through images, texts and sounds

Awareness through visualisation.

The distance from the place of origin.

Security in the "wrong" place.

In the distance there is freedom.

In proximity there is certainty.

The closer to the object, the more acute the impression.

The further away from the object, the greater the perspective.

The closer we look, the less we see.

PERSPEKTIVE

Perspective

Sometimes it's not about the perspective.

Puppets stare at you, what perspective do they have?

What risks are associated with a CHANGE in perspective?

(Re)changing the levels.

Putting puppets beneath you and looking down at them from above.

Puppets as spectators, not as actors.

The white perspective on things that cannot be white

The non-white perspective on things that can ONLY be white

DANCING INSTEAD OF ANIMATING

Watching instead of "exploring"

Not everything is as it seems.

Are there universal truths, regardless of the perspective from which puppets are viewed?

The worry of doing something wrong meets the joy of working with "related" puppets.

Art or science? Subject or object?

VERANTWORTUNG

Responsibility

A duty to ensure that everything goes as well as possible.

A duty to do what is necessary and correct in each case and to avoid damage.

An obligation to take responsibility for something that has happened.

Caring

Preserving things - maintaining the status quo.

Asking for forgiveness

Admitting mistakes

Ensuring that the freedom of art is preserved.

Do the figures bear responsibility for themselves?

Can an institution intrude on its collection?

Bearing responsibility for a collection

What responsibility do the artists bear?

Responsibility in contrast to the museum as an institution

Responsibility in contrast to critics of the institution

Care versus Control

WISSEN

Knowledge

Can curiosity become a problem?

Or can one relax safe in their knowledge?

Is there a difference between information and knowledge?

Is it better to learn FROM the puppets or ABOUT the puppets?

To fill gaps in knowledge should one collect data or hypothesise?

Knowledge is not a one-way street into the archive.

Knowledge is a crossroads between cultures, techniques and sensory impressions.

Can a hypothesis through stage production become the truth?

What does the puppet know that we do not?

What does the puppeteer know that the character does not?

What is the effect of European knowledge in relation to non-European puppets?

Can an object biography be rewritten or reinvented?

Knowledge as a repertoire of possible actions to deal with the puppets.

Can ignorance be transformed into knowledge through the play?

Knowledge as a status symbol or knowledge as an affect?

Knowledge as projection onto the body of the puppet.

How does knowledge about postcolonial discourse influence the way we deal with European puppets?

How does knowledge of postcolonial discourse influence the treatment of non-European puppets?

Knowledge is dynamic

Ignorance

Lack of Knowledge

Joining the dots

FULfilling SCIENTIFIC STANDARDS

STANDARDS IN PUPPET THEATRE

WIDERSPRÜCHE

Contradictions

A

- In order to preserve a puppet, it must be carefully packed and stored in a secure place and may only be brought out for viewing purposes.
- To learn about a puppet, literature must be researched and read or experts consulted. The results must be noted and archived.
- An object can speak for itself.
- A theatre puppet may not be used in any other way than originally intended; its construction and origin intimate a specific way of playing that should be adhered to.
- Momo Ekissi creates a "Meeting of the Ancestors" in the museum archive amidst shelves covered with Molton? and spotlights.
- The museum archive is a playground.

B

- In order to preserve a puppet, it must be regularly brought out and played by puppeteers.
- To learn about a puppet, one must play with it or watch someone playing with it.
- An object needs the voice of a puppeteer to give it a language.
- A theatre puppet is a creative object that can be used for inspiration and experimented with freely in terms of how it is played and its context.
- Yacouba Magassouba opens a "Bois Sacré" ("Sacred forest") in a schoolyard in Bamako for his "Fête au village" ("Party in the Village").

- The museum archive has a clear structure and ordered principles.

(UN)ORDNUNG

(Dis)order

Generating, documenting, archiving information.
 Assignment - who, what, where, by what, for what?
 Typology, thesaurus, systematics, classification
 Function and meaning
 Warehouses as storage places for objects.
 Warehouses as repositories of cultural heritage.
 Sorting and eliminating
 Storing, structuring, cataloguing, conforming.
 The transformation from artefact to museum collection piece.
 Recognising connections
 The process of ordering and codifying.
 Inventory maps
 Databases
 The knowledge of objects. The unruliness of artefacts.
 Recorded, structured, stored, managed.
 Controlled vocabulary
 Basic information that describes and formally identifies objects.
 Sources of information
 The origin of the objects. The life of the objects.
 Collection management
 Inventory
 Recording what is known about the objects.
 Location documentation
 Inventory number, object type, material, design technique.
 Important information: Noted in inventory books, on lists and slips of paper, kept in files and archives.
 Masks, tabs, field entries
 Crumbling, decaying, yellowing
 Not-fitting-in-shelves

Too much and too little.
Too big and too small.
Moulding and stinking
Swelling, warping
Lying, hanging, leaning, standing
Growing and shrinking
State
Conditions

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