

REFERENCES FOR PART 1

- Ahearne, J. 1995. Michel de Certeau: interpretation and its other. Cambridge: Polity Press.
- Allsopp, R. & Lepecki, A. (2008) Editorial: On choreography. *Performance Research: a journal of the performing arts.* 13 (1): 1-6.
- Appadurai, A. 2007. Hope and democracy. Public Culture 19 (1):29-34.
- Appadurai, A. 2004. The capacity to aspire: culture and the terms of recognition. In *Culture and Public Action*. V. Rao and M. Walton, Eds. Stanford: Stanford University Press. 59-84.
- Appadurai, A. 2000. Grassroots globalization and the research imagination. *Public Culture* 12 (1):1-19.
- Artaud, A. 1958. The theatre and its double. New York: Grove Press.
- Bannerman, C. 2006. The butterfly unpinned. In *Navigating the unknown: the creative process* in *contemporary performing arts*. C. Bannerman, J. Sofaer and J. Watt, Eds. London: Middlesex University Press.
- Bank, A. 2006. Bushmen in a Victorian world: the remarkable story of the Bleek-Lloyd collection of Bushmen folklore. Cape Town: Double Storey.
- Barrett, E. & Bolt, B., eds. 2007. *Practice as research: approaches to creative arts enquiry.* London: I.B. Tauris & Co Ltd.
- Bateson, G. 1987. Steps to an ecology of mind: collected essays in anthropology, psychiatry, evolution and epistemology. London: Jason Aronson Inc.
- Bennett, J. 2010. Vibrant matter: a political ecology of things. Durham: Duke University Press.
- Bennington, G. 2000. Interrupting Derrida. London: Routledge.
- Bergson, H. 1944. Creative evolution. Translated by Arthur Mitchell. New York: Random House.
- Bergson, H. 1965. *Duration and simultaneity (with reference to Einstein's theory)*. Translated by Leon Jacobson. Indianapolis: Bobbs-Merrill.
- Bloch, M. 1964. The historian's craft. New York: Vintage Books.
- Bogost, I. 2010. Materialisms. Available: www.bogost.com [2015, June 28].
- Borgdorff, H. 2012. The conflict of the faculties: perspectives on artistic research and academia. Amsterdam: Leiden University Press.
- Bourdieu, P. 1990. The logic of practice. E. Jephcott and K. Shorter, Trans. London: Verso.
- Briet, S. 1951. *Qu'est-ce que la documentation?* Paris: Éditions documentaries: industtielles et techniques.
- Bryant, L. 2011. The democracy of objects. Ann Arbor: Open Humanities Press.
- Chow, R. and Rohrhuber, J. 2011. On captivation: a remainder from the 'Indistinction of art and nonart'. In P. Bowman & R. Stamp, Eds. *Reading Rancière*. London and New York: Continuum. 44-72.
- Cochoy, F. 2007. A brief theory of the "captation" of publics: understanding the market with Little Red Riding Hood. *Theory, Culture and Society*. 24(7-8):203-23.
- Coleman, S. 2009. Mind under matter. In Mind that abides: panpsychism in the new millennium. David Skribna, Ed. Philadelphia: John Benjamins. 83-108.
- Conerton, P. 1989. How societies remember. Cambridge: Cambridge University Press.

- Conquergood, D. 2002. Performance studies: interventions and radical research. *The Drama Review*, 46 (2):145-156.
- Cosgrove, D. 1989. Geography is everywhere: culture and symbolism in human landscapes. In *Horizons in human geography*. D. Gregory & R. Walford, Eds. Basingstoke: Macmillan. 118-135.
- Critchley, S. 2002. Introduction. In *The Cambridge companion to Levinas*. Simon Critchley and Robert Bernasconi, Eds. Cambridge, NY: Cambridge University Press. 1-32.
- Cull, L. 2012. Performance as philosophy: responding to the problem of "application". *Theatre Research International.* 37(1):20-27.
- Damasio, A. 1994. Descartes' error. London: Vintage Books.
- Damasio, A. 2003. *Looking for Spinoza: joy, sorrow and the feeling brain*. Orlando: Harcourt Inc. Damasio, A. 2006. *Descartes' error.* London: Vintage Books.
- De Certeau, M. 1984. *The practice of everyday life*. Berkeley: University of California Press. De Certeau, M. 1988. *The writing of history*. New York: Columbia University Press.
- De Landa, M. 2006. A new philosophy of society: assemblage theory and social complexity. London and New York: Continuum.
- Deleuze, G. & Guattari, F. 1972/1977. Anti-Oedipus: capitalism and schizophrenia. Translated by Robert Hurley, Mark Seem, and Helen R. Lane. New York: Viking Press.
- Deleuze, G. & Guattari, F. 1986. *Kafka: toward a minor literature.* Translated by Dana B. Polan. Minneapolis: University of Minnesota Press.
- Deleuze, G. & Guattari, F. 1987. A thousand plateaus: capitalism and schizophrenia. Minneapolis: University of Minnesota Press.
- Deleuze G. & Guattari, F. 1994. What is philosophy? Translated by Hugh Tomlinson and Graham Burchell. New York: Columbia University Press.
- Deleuze, G. 1994. Difference and repetition. New York: Columbia University Press.
- Deleuze, G. 2004. *The logic of sense*. Translated by Mark Lester and Charles Stivale. C.V. Boundas, Ed. London: Continuum.
- De Saussure, F. 1986. Course in general linguistics. Chicago: Open Court.
- Descartes, R. 1970 [1637]. *The philosophical works of Descartes*. Vol. 1. E.S. Haldene and G. R. T. Ross, Trans. New York: Cambridge University Press.
- Durkheim, E. 1976 [1915]. The elementary forms of the religious life. J.W. Swain. London: George Allen & Unwin Ltd.
- Ermarth, E.D. 1992. *Sequel to history: postmodernism and the crisis of representational time.* Princeton: Princeton University Press.
- Fabian, J. 1983. *Time and the other: how anthropology makes its object.* New York: Columbia University Press.
- Fabian, J. 2007. *Memory against culture: arguments and reminders.* Durham: Duke University Press. Frost, A. & Yarrow, R. 1990. *Improvisation in drama*. London: MacMillan.
- Fleishman, M. 2009. Knowing performance: performance as knowledge paradigm for Africa. SATJ: South African Theatre Journal. 23:116-136.
- Fleishman, Mark. 2010. 'For a little road it is not. For it is a great road; it is long': performing heritage for development in the Cape. In *Performing heritage: research*,

- practice and innovation in museum theatre and live interpretation. A. Jackson and J. Kidd, Eds. Manchester: Manchester University Press. 234–48.
- Fleishman, M. 2011. Cargo: staging slavery at the Cape. Contemporary Performance Review, 21 (1): 8–19.
- Fleishman, M. 2012a. The difference of performance as research. *Theatre Research International*, 37 (1): 28-37.
- Fleishman, M. 2012b. Remembering in the postcolony: refiguring the past with theatre. Unpublished PhD thesis, University of Cape Town.
- Fleishman, Mark (ed.). 2015a. *Performing migrancy and mobility in Africa : cape of flows.* Basingstoke: Palgrave Macmillan.
- Fleishman, M. 2015b. Beyond capture: the indifference of performance as research. *International Federation for Theatre Research annual conference*. 5-10 July 2015, Hyderabad.
- Fleishman, M. 2016. Making space for ideas: the knowledge work of Magnet Theatre. In Magnet theatre: three decades of making space. M. Lewis and A. Krueger, Eds. Bristol: Intellect. 55–75.
- Fleishman, M. 2020. Artistic research and the institution: a cautionary tale. *Arts Research Africa Conference* 2020 *Proceedings*. 22-24 January 2020. Johannesburg: Arts Research Africa. 97-108.
- Gell, A. 1996. Vogel's net: traps as artworks and artworks as traps. *Journal of Material Culture*. 1(1):15-38.
- Gibson, J. 1979. The ecological approach to visual perception. Boston: Houghton-Mifflin.
- Gieryn, T.F. 1983. Boundary Work and the demarcation of science from non-science. *American Sociological Review.* 48: 781-795.
- Ginzburg, C. 1989. Clues: roots of an evidential paradigm. In *Clues, myths and the historical method*. Baltimore: The Johns Hopkins University Press. 96-125.
- Ginzburg, C. 1993. Microhistory: two or three things that I know about it. Translated by J. Tedeschi & A.C. Tedeschi. *Critical Inquiry*. 20 (1): 10-35.
- Grunebaum, H. 2007. Unburying the dead in the "Mother City": urban topographies of erasure. Publications of the Modern Languages Association of America (PMLA). 122(1):210–19.
- Gumbrecht, H.U. 2004. *Production of presence: what meaning cannot convey.* Stanford: Stanford University Press.
- Han, B-C. 2017. The scent of time: a philosophical essay on the art of lingering. Cambridge: Polity Press. Harman, G. 2005. Guerrilla metaphysics: phenomenology and the carpentry of things. Chicago:
- Harman, G. 2007. On vicarious causation. *Collapse: philosophical research and development.* 2:171-205.
- Heidegger, M. 1971. Poetry, language, thought. New York: Harper and Row.

Open Court.

- Heidegger, M. 1996. Discourse on thinking. Translated by John M. Anderson and E. Hans Freund. New York: Harper & Row.
- Heidegger, M. 1998. *Pathmarks*. Translated by Willaim McNeill. Cambridge, MA: Cambridge University Press.
- Hirschman, A.O. 1970. Exit, voice and loyalty: responses to decline in firms, organizations and states. Cambridge: Harvard University Press.

- Hodgson, J. & Richards, E. 1966. Improvisation. London: Methuen.
- Ingold, T. 2000. The perception of the environment: essays in livelihood, dwelling and skill. London: Routledge.
- Ingold, T. 2011. Being alive: essays on movement, knowledge and description. London: Routledge.
- Jackson, M. 2002. The politics of storytelling: violence, transgression and intersubjectivity. Copenhagen: Museum Tuscularum Press.
- Jenkins, K. 2003. Refiguring history: new thoughts on an old discipline. London: Routledge.
- Johnston, C. 2006. The improvisation game: discovering the secrets of spontaneous performance. London: Nick Hern Books.
- Johnstone, K. 1981. *Impro: improvisation and the theatre*. London: Methuen.
- Johnstone, K. 1999. *Impro for storytellers: theatresports and the art of making things happen.* London: Faber & Faber.
- Jones, S.P. 2009. The courage of complementarity: practice as research as a paradigm shift in performance studies. In *Practice-as-research* in performance and screen. A. Ludivine, S. Jones, B. Kershaw & A. Piccini, Eds. Basingstoke: Palgrave Macmillan.
- Jonker, J. 2005. The Silence of the dead: ethical and juridical significances of the exhumations at Prestwich Place, Cape Town, 2003–2005. MA thesis. University of Cape Town. Available: http://hdl.handle.net/11427/4675 [2024, January 21].
- Kershaw, B. 2009. Practice as research through performance. In *Practice-led research*, research-led practice in the creative arts. Edited by H. Smith & R.T. Dean. Edinburgh: Edinburgh University Press. 104-125.
- Knorr Cetina, K. 1981. The manufacture of knowledge: an essay on the constructivist and contextual nature of science. Oxford: Pergamon Press.
- Knorr Cetina, K. 1999. Epistemic cultures: how the sciences make knowledge. Cambridge, Mass: Harvard University Press.
- Knorr Cetina, K. 2001. Objectual practice. In *The practice turn in contemporary theory*. T. R. Schatzki, K. Knorr Cetina & E. Von Savigny, Eds. London: Routledge. 175-188.
- Kuhn, T. 1962. The structure of scientific revolutions. Chicago: Chicago University Press.
- Laermans, R. 2008. "Dance in General" or choreographing the public, making assemblages. *Performance Research: a journal of the performing arts.* 13 (1): 7-14.
- Latour, B. 1988. The pasteurization of France. Cambridge, MASS: Harvard University Press.
- Latour, B. 2005. Reassembling the social: an introduction to actor-network-theory. Oxford: Oxford University Press.
- Latour, B. 2011. Reflections on Etienne Souriau's le differents modes d'existence. In *The speculative turn: continental materialism and realism*. Edited by L. Bryant, N. Srnicek and G. Harman. Melbourne: re.press. 304-333.
- Lepecki, A. 2006. Exhausting dance: performance and the politics of movement. New York: Routledge.
- Lingis, A. 1986. Translator's introduction. In *Collected philosophical papers of Emmanuel Levinas*. E. Levinas, Author. Dordrecht: Martinus Nijhoff. vii-xxxi.
- Linstead, S. & Mullarkey, J. 2003. Time, creativity and culture: introducing Bergson. *Culture and Organization*. 9(1):3-13.
- Levi, G. 2001. On microhistory. In New perspectives on historical writing. Edited by P. Burke.

2nd Edition. Cambridge: Polity Press. 97-119.

Makgoba, M. 2008. A better way to cut up the pie. Sunday Times. 7 September.

Massey, D. 2005. For space. London: Sage Publications.

Massumi, B. 2018. *99 theses on the revolution of value: a postcapitalistic manifesto.* Minneapolis: University of Minnesota Press.

Mbembe, A. 2001. On the postcolony. Berkeley: University of California Press.

Mbembe, A. & Hoeller, C. 2002. On the postcolony. *Chimurenga*. Previously available: http://www.chimurenga.co.za/modules.php?name1/4 News&file1/4 article&sid1/440.

Mbembe, A. 2004. Aesthetics of superfluity. Public Culture. 16(3):373-405.

Mbembe, A. 2008. New world order for learning. Sunday Independent. 21 September.

McKenzie, J. 2001. Perform or else: from discipline to performance. London: Routledge.

Meillassoux, Q. 2008. After finitude: an essay on the necessity of contingency. New York: Continuum.

Merleau-Ponty, M. 1962. Phenomenology of perception. London: Routledge & Keegan Paul.

Miessen, M. 2006. Articulated power relations – Markus Miessen in conversation with Chantal Mouffe. Available: http://roundtable.kein.org/node/545 [20xx, month day].

Mostert, N. 1992. Frontiers: the epic of South Africa's creation and the tragedy of the Xhosa people. London: Pimlico.

Mouffe, Chantal 1992. Democratic citizenship and the political community. In *Dimensions of radical democracy: pluralism, citizenship, community*. Chantal Mouffe, Ed. London: Verso. 225-39.

Nagel, T. 1974. What is it like to be a bat? The Philosophical Review. 83(4):435-450.

Nancy, J-L. 1993. *The birth to presence*. Translated by Brian Holmes and others. Stanford: Stanford University Press.

Nash, C. 2000. Performativity in practice: some recent work in cultural geography. *Progress in Human Geography.* 24(4):653-664.

Nelson, R. 2022. *Practice as research* in the arts: principles, processes, contexts, achievements. New York: Palgrave Macmillan.

Nelson, R. 2013. Practice as research in the arts: principles, protocols, pedagogies, resistances. New York: Palgrave Macmillan.

Nora, P. 1989. Between memory and history: les lieux de mémoire. Representations. 26(Spring):7-24.

Painter, C. 1996. Editorial. POINT: Art & Design Research Journal. 3:n.p.

Pearson, K. A. 1999. Germinal life: the difference and repetition of Deleuze. London: Routledge.

Phelan, P. 1993. Unmarked: the politics of performance. London: Routledge.

Pickering, A. 1993. The mangle of practice: agency and emergence in the sociology of science. *American Journal of Sociology*. 99: 559-89.

Radley, A. 1995. The elusory body and social constructionist theory. Body and Society. 1(2): 3-23.

Rancière, J. 1992. Politics, identification and subjectivization. October. 61(Summer):58-64.

Reznek, J et al. 2012. The Magnet Theatre 'Migration' plays. Cape Town: Junkets Publishers.

Rheinberger, H-J. 1992. Experiment, difference, and writing: 1. Tracing protein synthesis. *Studies in History and Philosophy of Science*. 23(2): 305-331.

Ricoeur, P. 1984. Time and narrative, vol. 1. McLaughlin, K. & Pellauer, D. Chicago: Chicago

- University Press.
- Ricouer, P. 2004. Memory, history, forgetting. Chicago: University of Chicago Press.
- Riley, S.R. 2004. Embodied perceptual practices: towards and embrained and embodied model of mind for use in actor training and rehearsal. *Theater Topics*. 14 (2):445-471.
- Riley, E. 2007. The hunting ground's doings: /Xam narratives of animals, hunting and the veld. In *Claim to the country*. P. Skotnes, Ed. Cape Town and Athens, Ohio: Jacana and Ohio University Press. 291-311.
- Rockhill, G. 2004. Translator's introduction: Jacques Rancière's politics of perception. In *The politics of aesthetics*. J. Rancière, Author. London: Continuum. 1-6.
- Roth, M.S. & Salas C.G. 2001. Introduction. In *Disturbing remains: memory, history and crisis* in the twentieth century. M.S. Roth & C.G. Salas, Eds. Los Angeles: The Getty Research Institute. 1-13.
- Rouse, J. 2001. Two concepts of practices. In *The practice turn in contemporary theory*. Edited by T. R. Schatzki, K. Knorr Cetina & E. Von Savigny. London and New York: Routledge. 189-198.
- Sanchez-Colberg, A. 1996. Altered states subliminal spaces: charting the road towards a physical theatre. *Performance Research*. 1(2):40–56.
- Schatzki, T. Knorr Cetina, K. & Von Savigny, E., Eds. 2001. The practice turn in contemporary theory. New York: Routledge. 175-188.
- Schechner, R. 1993. *The future of ritual: writings on culture and performance.* London: Routledge. Schneider, R. 2001. Performance remains. *Performance Research.* 6 (2):100-108.
- Seremetakis, C. N. 1994. The memory of the senses, Part I: Marks of the transitory. In *The senses still: perception and memory as material culture in modernity*. Edited by C. Nadia Seremetakis. Chicago and London: The University of Chicago Press. 1-18.
- Seremetakis, C.N. 2000. The other city of silence: disaster and the petrified bodies of history. In *Remembering the body*. G. Brandstetter & H. Völckers, Eds. Ostfildern-Ruit: Hatje Cantz Publishers. 302-330.
- Shaviro, S. 2009. Without criteria: Kant, Whitehead, Deleuze, and aesthetics. Cambridge, MA: MIT Press.
- Shaviro, S. 2014. The universe of things: on speculative realism. Minneapolis: University of Minnesota Press.
- Shell, R.C.H. 1997. *Children of bondage: a social history of the slave society at the Cape of Good Hope*, 1652–1838. Johannesburg: Witwatersrand University Press.
- Shepherd, N. 2007. Archaeology dreaming: post-apartheid urban imaginaries and the bones of the Prestwich Street dead. *Journal of Social Archaeology*. 7(1):3–28.
- Skotnes, P. Ed. 1996. *Miscast: negotiating the presence of the Bushmen*. Cape Town: University of Cape Town Press.
- Skotnes, P. 2007. *Claim to the country: the archive of Wilhelm Bleek and Lucy Lloyd*. Cape Town and Athens, Ohio: Jacana and Ohio University Press.
- Skotnes, P. 1999. *Heaven's things*. Llarecm The Museum Workshop at UCT, Cape Town.
- Spolin, V. 1963. *Improvisation for the theater*. Evanston: Northwestern University Press.
- Steinman, L. 1986. The knowing body: elements of contemporary performance and dance. Boston: Shambhala.

- Stengers, I. 2011. Thinking with Whitehead: a free and wild creation of concepts. Translated by Michael Chase. Cambridge, Mass & London: Harvard University Press.
- Taylor, D. 2003. *The archive and the repertoire: performing cultural memory in the Americas.* Durham: Duke University Press.
- Thrift, N. 1996. Spatial formations. London: Sage Publishers.
- Thrift, N. 1997. The still point: resistance, expressive embodiment and dance. In *Geographies of resistance*. Steven Pile and Michael Keith, Eds. London: Routledge. 124-151.
- Thrift, N. 1999. Steps to an ecology of place. In *Humangeography today*. Massey, D., Allen, J. & Sarre, P., Eds. Cambridge: Polity Press. 295-322.
- Thrift, N. 2003. Performance and Environment and planning A. 35(11): 2019-2024.
- Turnbull, D. 1989. Maps are territories: science is an atlas. Geelong: Deakin University Press.
- Turnbull, D. 1991. Mapping the world in the mind: an investigation of the unwritten knowledge of Micronesian navigators. Geelong: Deakin University Press.
- Turner, S. 1994. The Social theory of Practices: Tradition, Tacit Knowledge and Presuppositions. Cambridge: Polity Press.
- White, H. 1987. The content of the form: narrative discourse and historical representation. Baltimore: Johns Hopkins University Press.
- Whitehead, A.N. 1938. Science and the modern world. Harmondsworth: Penguin.
- Whitehead, A.N. 1929/1978. Process and reality. New York: Free Press.
- Whitehead, A.N. 1933/1967. Adventures of ideas. New York: Free Press.
- Young, J. 2000. At memory's edge: after-images of the Holocaust in contemporary art and architecture. New Haven: Yale University Press.