



SECTION 2:
PaR IN RESPONSE TO THE WORLD

INTRODUCTION TO PAPERS REPRODUCED IN SECTION 2

This second section of Part I collects Mark's writing between 2011 and 2016 which explores how PaR might be used to respond to socio-political areas of concern in our contemporary world. Where 'Knowing performance' and 'The difference of performance as research' establish a foundation for using PaR as a methodology, the papers in this section show PaR in play through various artistic research projects. In each paper Mark articulates the specifics of his PaR process, the philosophies underpinning and enacted by the PaR processes, as well as a detailed engagement with the theatre productions that made up his artistic research arc from 2000 onwards: *The Clanwilliam Arts Project* (2001-2018), *53 Degrees* (2002-2003), *Onnest'bo* (2002-2006), *Rain in a Deadman's Footprints* (2004-2005) and *Cargo* (2006-2007).

Each paper considers a different philosophical aspect of Mark's PaR process, in dialogue with a specific production. It is perhaps also useful to note, in connection with Part II of this handbook, that Mark identifies his artistic practice within the field of theatre and performance-making as dramaturgy, in the way that in Part II, say, Khanyisile Mbongwa identifies hers as curation or Illka Louw identifies hers as scenography. The papers gathered in this section engage the contentiousness of remembering in the postcolony and the intervention that a dramaturgical process and theatrical products might make in the memory work of the postcolony, in this particular instance in the region commonly named through colonial into postcolonial history as 'Cape Town' and, when including its surrounding areas beyond the city boundaries, as the 'Cape'.

The first paper is the 2011 "Cargo: staging slavery at the Cape", which was published in the *Contemporary Theatre Review* and it takes as its case study Magnet Theatre and Jazzart Dance Theatre's 2007 production, *Cargo*, directed by Mark. In the article Mark articulates how he understands his dramaturgical process as engaging time and silence, drawing in particular on Tim Ingold's "dwelling" (2000) and Paul Ricoeur's writing on historiography (the methods of historians) (2004).

The article starts with a discussion of the controversy surrounding the Prestwich Place development in Greenpoint, Cape Town, in 2003. As property developers began work on a luxury residential high rise they unearthed the remains of over 3000 humans from the early days of the Cape colony. On investigation the area was found to be the burial grounds for people deemed to be on the margins of the colony's society and a torture and execution site under colonial law. How to respond to these human remains with respect and honour in the contemporary moment, with a 90-million-rand property development under way, led to a complicated, painful debate between state, civil society, various academic disciplines and the corporate sector. Fleishman pulls time and silence out as the two key factors in this public debate: time for the work of memory, for remembering the dead, and the knottiness of silence when silence is what made the humans, whose remains were found, invisible in life and death, but that archaeological exhumation and study of the remains would be a kind of "speaking for" the dead that does a further violence to them in a way that a respectful silence might better honour them. Mark positions his discussion

within discourse on the African postcolony (Mbembe, 2001), memorialisation and in particular the memorialisation of historic violences (Nora, 1989; Young, 2000), to argue for how performance might offer constructive ways for engaging time and silence in memory work.

As Lauren Cull advocates, referenced by Mark in “Routes of inheritance” in performance as research’, performance and philosophy are able to develop “new ideas...on the basis of a mutually transformative encounter” (2012:23, qtd in Fleishman, 2013).²⁰ ‘Cargo: staging slavery at the Cape’ articulates the ways in which the making of *Cargo* and the final production, productively and complexly intervened in the public debates over the human remains discovered at Prestwich Place. The article however also articulates how *Cargo* engages and furthers philosophies and practices for memory work. African oral practice, the work of scholars like Ingold, Ricouer, Nora and Young and performance practice theory are drawn together to inform each other in thinking through what *Cargo* did, and *Cargo* in turn, as a work of PaR, speaks back to and how it extends the possibilities of these practices and discourses.

The final paper reproduced in this section is ‘Making space for ideas: the knowledge work of Magnet Theatre’ from *Magnet Theatre: three decades of making space*, a retrospective of Magnet Theatre’s work, published in 2016. Magnet Theatre is the theatre company Mark co-founded with Jennie Reznik in 1998 and continues to co-direct with Reznik and Mandla Mbothe. The artistic PaR Mark describes in the articles discussed and reproduced here in Part I, is facilitated and enabled by Magnet Theatre and PaR is one of Magnet Theatre’s core functions as a performing arts organisation. ‘Making space for ideas’ draws together the interrelated ideologies supporting Mark’s dramaturgical process into an overarching delineation of how Magnet Theatre: 1) conducts research to make theatre; 2) reflects on the practices of theatre and what they might enable in response to the world; 3) draws on insights from point 2 in relation to the gathering of research material of point 1, to use theatre as a research tool to better understand and respond to the world.

20 “‘Routes of Inheritance’ in Performance as Research”, was presented at the International Federation for Theatre Research conference, Barcelona, 2013. The paper takes as its case study 53 *Degrees*, using Alfred North Whitehead’s thinking around “routes of inheritance” (1929/1978, 279, as quoted in the title) and Tim Ingold’s “wayfaring” (2007) to articulate the aspect of Fleishman’s PaR work that deals with discovery through the process of performance making.

Another paper not included in this handbook, but which has relevance to Mark’s articulations of PaR is “The Body in/And the Archive: A Dramaturgical Approach to Remembering from the Postcolony”, a keynote address given at the SIBMAS annual conference in Copenhagen, 2016. SIBMAS is the International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts. Given the context the paper was presented in, it makes an intervention into conceptions of archiving and archival objects. *Onnest’bo* is the case study focus of this paper. Made in partnership with the District Six Museum, this production resonates with the SIBMAS context of thinking through archival practices and museums. Interestingly, where SIBMAS is concerned with documenting performances and preserving their traces, Mark offered this keynote to propose how *performance* might be a particular kind of valuable and enlivening archival tool. Both 53 *Degrees* and *Onnest’bo* are discussed in “Making Space for Ideas”, the final reproduced paper in this section of Part I.



Figure f: Full company, *Cargo*, Spier Amphitheatre, Stellenbosch, 2007. Photograph by Garth Stead.