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**DRAMATIZATION AND PHILOSOPHY OF HISTORY IN *ORANGE BOOK***

Explication Of A Site-Reponsive Performance Work And Its Research

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A Minor dissertation submitted in partial fulfilment of the requirements for the award of  
the degree of Masters in Theatre & Performance Practice

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**COMPULSORY DECLARATION**

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

## **CONTENTS**

ABSTRACT

PREFACE

INTRODUCTION: A BIOGRAPHY TO PERFORMANCE

1. Development Of *Orange Book* As A Site-Responsive Work
2. Biographical Trajectories
  - 2.1 Childhood
  - 2.2 Performance Artist in the Backrooms of Industry
3. Biographica in Abstentia
4. A Trickster In The Work: Rabbit And Hare
5. From Biography to Theory

CHAPTER ONE QUESTIONS OF RESEARCH

- 1.1. Where Does Research Begin?
- 1.2 Research On Research: A Note On The Vagaries Of 'Art And Life'
- 1.3 *Orange Book* As A Generator Of Research
- 1.4 Thinking Alongside: Note Toward A Philosophy Of Performance
  - 1.4.1 Preamble To Performing Myself: Squaring The Circle
- 1.5 Performance Art As A Matrix For My Research

CHAPTER TWO ART METHODOLOGIES AND PERFORMANCE

- 2.1 Basic Operations of Performance Art: Anthony Howell's 'Grammar'
- 2.2 Art Methodology as Dissent and Subjective Extraction: Mathew Fuller
- 2.3 Art Methodology as Process and Product
- 2.4 *Orange Book* as an Art Methodology
- 2.5 Montage Within My Art Methodology

CHAPTER THREE *ORANGE BOOK* AS SITE-RESPONSIVE PERFORMANCE

- 3.1 Site-Specific Or Site-Responsive: Background Theoretical Elements
  - 3.1.1 Site
  - 3.1.2 Site and Spaces of *Orange Book*
- 3.2 Narratives: Approaching Site.
  - 3.2.1 The Piazza on Church Square, *Infected Edition*, March 6/8 2012
  - 3.2.2 Cape Town City Hall for *Orange Book Hall Edition*

CHAPTER FOUR *ORANGE BOOK* AND DRAMATIZATION

- 4.1 Live Art And Life: Whose Drama Anyway?
- 4.2 Hans-Thies Lehmann's Postdramatic Theatre
- 4.3 Drama, Dramatisation: Sociology Of Collective Shadows
4. 4 From Aristotle To The Dramatic Event
- 4.5 Edith Turner and The Historical Persistence of Dramatic Events
- 4.6 Deleuze: From Drama to Dramatization
- 4.7 Dramatization, Event, Counter-Actualization
- 4.8 Orange Dramatizations

## CHAPTER FIVE TOWARDS A PHILOSOPHY OF HISTORY FOR *ORANGE BOOK*

### 5.1 Actualization And Names of History

### 5.2 Names of History and *Orange Book*

#### 5.2.1 Names and Events

#### 5.2.2 Wider Events of History figuring within *Orange Book*

### 5.3 *The Distribution*: Social Theory of Orange Society

### 5.4 Subject To Noon: The Events Of The Day

## CONCLUSION HISTORICAL JUDGEMENT AND EXISTENTIAL POLITICS

### 1. Performer And Work: Notes Towards Shaping The Animator

### 2. Departure And Return

## REFERENCES

## BIBLIOGRAPHY

APPENDIX: *ORANGE BOOK INFECTED EDITION* SCRIPT.

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## ABSTRACT

The explication presents *Orange Book* as a piece of site-responsive public space performance, showing how similar patterns of thought and feeling emerging in both research and artwork led to elaborating the notion of an art methodology for the work. The explication further considers a process of research into drama and history in relation to contemporary performance: where narrative dramatic forms, whether organic or fragmented, show history as a *fait accompli*, an aesthetic orientation around open structures and non-narrative performance modes allows for a constructive, ethically directed, philosophical engagement with historical process. The explication thus demonstrates imbrications of biography, philosophy, history and dramatization in my search for a distinctive performance idiom.

*The world hides and shows the game of which it is the world.* (Kostas Axelos)

## **PREFACE**

This explication presents *Orange Book Hall Edition* (Cape Town City Hall, November 2012), the Thesis Production presently in preparation for the UCT Masters in Theatre and Performance Practice.

First scripted as a project for the MA (Rosedale Building, UCT Hiddingh campus, May 2011), *Orange Book* evolved into a site-responsive work: *Orange Book Farm Edition* (ZINK, Tamboorskloof, Cape Town); *Orange Book School Edition* (Rosedale Building, UCT Hiddingh Campus); *Infected Edition* (Piazza building on Church Square, for *Infecting the City* performance festival, March 2012).

*“Idios* (Greek), one’s own, pertaining to oneself.” (Bollas 1989 vii)

I entered the Masters programme intent on forging a public space performance format that would link expressive and conceptual concerns with body, self and cosmos to issues of historical and collective experience. This intention was based in a desire to draw on diverse lines of experience aggregated over decades, as an educator, journalist, theatre-maker and cultural activist, where a concern with collective formations of subjectivity had come to sit alongside but disconnected from self-research and individual expression. I wanted to speak of history and its ills – and of the historical and existential challenges an might artist face in shaping an expressive and self-reflective life. But how to unite self-research and a critical interrogation of institutions that structure and mould collective representations? Given the ongoing transformation in South Africa of the terms of representation and agency around democratic ideals (Jacklin and Vale 2010), which parts of history would I work with, in relation to whose interests? What practices might provide a meeting of self and subject, of individual and collective? These questions directed a research process that has evolved in its own way, tracing together many interests. *Orange Book* has not developed by preconceived model and my research around it has constantly diversified. This explication presents key aspects of the work and its process only briefly, and some not at all. Just as *Orange Book* editions establish their own co-ordinates, so each exposition presents its own organization of the shifting conceptual and thematic interests of the work. If an edge of disorder is sometimes tangible in this essay, perhaps that echoes the strategies and themes of *Orange Book*.

## INTRODUCTION    A BIOGRAPHY TO PERFORMANCE

### 1. Development Of *Orange Book* As A Site-Responsive Work

Soon after first presenting it as a brief sketch for an MA exercise, I was invited to perform *Orange Book* at ZINK, a small theatre at The Farm in Tamboorskloof, in central Cape Town. Reviewing the setting and circumstances of ZINK, I decided to associate the images and performance strategies I had assembled for the piece to signs and process around the proposed new site. The tenants of The Farm (a group of artists and artisans) were facing eviction to make way for a proposed upmarket development of the mostly vacant land, which is currently owned by the South African Police Services; the story I read from the old book in *Orange Book* is set on an Orange Free State settler farm under attack in the 1870s. I began constructing *Farm Edition* through this link, writing a set of story fragments relating to a city property developer who had made a fortune and bought a farm, without knowing its violent history. *Farm Edition* thus joined actualities of the site (like the contesting claims to its habitation) to wider historical events and processes (colonial dispossession and contestation in the 19<sup>th</sup> Century), in a schematic and disjunctive unfolding of signs and symbols. The exercise showed how, through a process I broadly call association, themes of history and politics in the core materials of *Orange Book* could provide an under-girding for a selection of materials on site.

Two further editions followed: *Orange Book School Edition* and *Infected Edition* (see Preface). In each case I wrote a new script by associating core elements to site, introducing new motifs, objects and themes. I also began using audiovisual projections and soundscapes. In this way each version has introduced its own organization of signs, performance strategies and ideas, and looked and felt different, making *Orange Book* a serial work of site-responsive performance.

### 2. Biographical Trajectories

A key factor in the development of *Orange Book* lay in letting two biographical factors influence the research: personal and historical material from my childhood, brought to awareness in a research exercise, were developed as images and themes for performance and an interest in the performance art of the 1950s and 60s resurfaced. Two brief narratives present nodes of biographical material for understanding the existential and historical impulses that inform *Orange Book* and its research.

## 2.1 Childhood

Growing up in the shadow of empire, close to where the Peace of Vereeniging was signed in 1902 at the close of the Anglo-Boer war, which gave the lands of Sothos, Pedis, Zulus and Boers to a new distribution of political power, private ownership and industrial exploitation, I felt history around me: the 'Peace' was signed in a stone cottage that had become the clubhouse of my father's local cricket team. At age ten I stared in curiosity at the small plaque on the wall of the tea room with its list of names of those present for the signing. *Here? Those men? Was it their grandsons who threatened English kids in the back streets of the town?* I had learned to avoid getting knocked about for being a *rooinek*. (During the 1990s I learned that a number of notorious Security Police operatives in Gauteng had come from the region.) We lived across the Vaal River from Vereeniging (the name means *joining as one*), in the Orange Free State, at the Maccauvlei Central Training Unit where my engineer father was a trainer and lecturer in mining management. Magnate and Randlord Barney Barnato's cottage retreat from Johannesburg after the Peace was signed lay a two-hour walk away with air-gun and dog across a forest, on the edge of the serene grasslands of the veldt. A coal mine and power station sat hazily in the distance. Walking home through dense woodland, I would leave a harvest of pigeons at 'the compound' (living quarters) by the cooking pots of the men who staffed the kitchens and gardens of the training unit, whose homes lay in far-off Lesotho or in the townships of Sharpeville and Sebokeng across the river. Landscapes of Resistance. Guns and dogs. Over the past thirty years, the vast Maccauvlei wetland with its ducks and jackals, hares and porcupines has been strip-mined for coal by towering mega-machines.

And so years later I came by chance to the old book lying among unwanted others in a box at a bookstall, with its story of a boy in the veldt of the Orange Free State recounted by a grandfather to his grandsons in his English manor house with its signs of 'old Africa' (Collins 1877 provides an account of the times corresponding to the events of the story). Reflecting on the conjunctions of existential and historical experience that have emerged with *Orange Book*, I feel how the worlds of a displaced life have brought me a sense of history as a routing and rerouting of signs and territories in endless dramas and events that run alongside and intrude on the beauties and complexities of the earth. Circling around the book with his meagre signs the animator (myself as performer of the work, as explained later) follows tangents to nowhere in a search for home ground.

## 2.2 Performance Artist in the Backrooms of Industry

Across thirty-five years, moving from place to place among the back-offices and side-rooms of industry and institution, organization and position, no profession defined what I wanted to do. Fortunate jobs because by side rooms pass worlds to learn from, that play back in events of performance. *I'm editing while writing a play. I'm acting, then back to sub-editing. I'm leaving Film Resource Unit to study. I'm teaching, but off to Cape Town with the family. Weekends I paint – weekdays the museum. More subbing.* Phrases in a grammar that prepares another person, a self and subject to come. One who had read in mid-1970s Johannesburg about Joseph Beuys, Lygia Clark, Usio Shinohara and the Hi Red Centre, and glimpsed in their instigations and actions a vehicle of expression that joined the private and the political: abstract jolts of dissent, non-narrative, addressing the everyday and metaphysics at once. In 1979 I walked out of our shabby student commune in Rockey Street, Yeovile, with a small cage over my head, and soon returned. I was working as the stationery store clerk at the Johannesburg General Hospital in Hillbrow, dispensing blank request forms to the ward sisters. Revolution in delay; the interstices of history.

The broader situation of art and performance has transformed since I was drawn to Beuys (Rosenthal 2004) and Rauschenberg (Joseph 2003), but I discover in the works I am shaping now an affinity with features of works enjoyed then. Something returned of that anarchic desire to enact hidden contours of our repressive and deeply divided society. I shall not elaborate here on artist antecedents, except to say that Joseph Beuys's use of blackboards was a direct influence on *Orange Book*. A few years ago I had made a series of blackboard paintings that assembled signs, icons and scientific equations into diagrams whose meaning and applications was left suggestive and open-ended, and *Orange Book* got underway as a sketch for a performance that would similarly organize objects, images and signs into elusive constellations. I referenced Beuys's role as teacher/performer of philosophical ideas and narratives in *Orange Book School Edition*, which presented correlations between schooling, discipline and war.

A later bio-fragment: At the Iziko National Gallery in Cape Town, as art-liaison educator, leading group after group of learners and students of all ages and backgrounds through the exhibition *Decade of Democracy: 1994-2004*, I shaped a blend of narrative and theory for bringing artworks to audiences, and felt the incipience of a new Southern African terrain of public narrating, to do with issues of common history and cause.

### 3. Biographica in Abstentia

In *Orange Book* I do not tell stories about myself but dramatically and conceptually transpose (Braidotti 2006) between nodes of personal experience and imaginary and factual events. Intent on shaping ways of being and making art within our challenging matrix of social asymmetries, I seek ways of refracting and redirecting in art and research various historical and philosophical antecedents of the ongoing crises of our national condition. Committed to democracy we are left to fashion for it new tools and perspectives: for performance methodologies this involves a long quest into the sources and resources of destruction and renewal available to the citizen (Faulks 2000) and self whose artwork seeks futurity through collective imagining (Gatens and Lloyd 1999).

*Orange Book* as a diagram world (Zdebik 2012), a territory of territories, where lines and events of history are erased and written again and again, a dusty parade ground where the wandering abyss – *white shadow that strikes us all* (*Orange Book* script) – may, for a moment, *following procedure* (*Orange Book* script), be trapped and asked to speak. Among these abstract and overwritten *lands of the orange book* (*Orange Book* script) the animator marks his hermetic path through forgotten events and forces, whose traces he follows with signs and phrases, by displacement, delay and redistribution. Perhaps philosophical art is the outcrop after all of ancient accounts of the soul's journey (Kemp 2007): an Egyptian moment in yellow light across the temple bar and a life marked in diverging lines across the tempestuous events of collective life.

### 4. A Trickster In The Work: Rabbit And Hare

Writing my way into explicating *Orange Book*, I turn about myself as composer and performer of the work. I have felt sometimes like a rabbit in a closed warren dreaming a path to open fields. With myself in the work, where does the work begin or end? I placed a tiny carved-bone rabbit in the play space of *Orange Book* to figure the rabbits and hares of the open veldt of the northern Orange Free State, and their fellows in the African tales I was given to read. Hare indexes humorous misdirection in the semiotic landscape of the work: in the metamorphic *lands of the orange book*, Hare is a wiley companion and challenger. Following Heraclitus (“Delphi does not speak or conceal, but gives signs.” Cook 1980 p 80), *Orange Book's* Hare does not speak but signs. Indeed I take Hare as a sign of signs and of their devious mobility in the works of men. Following Gilles Deleuze's book on Proust where he traces the narrator's “apprenticeship” of signs

(Deleuze 2000 p 4), I make one of the animator's tasks a tracing and rerouting of signs that appear around the book, in devious deviations of sense. Hare thus speaks to different orders of representation (Hughes 2008; Deleuze 2004a) in the work.

## 5. From Biography to Theory

*In performance art, one is artist and artwork at the same time. Thus the issue of the 'subject' and its identity is permeated by ambiguity.* (Howell 1999 p9.)

Turning aside to write about the work when it was in a germinal phase, I wanted to correlate the intellectual research to the creative work. What 'correlation' might entail itself became a topic of research, but broadly I wanted theorizing to support and extend the creative process. Given that *Orange Book* had emerged through an intuitive assembling of objects, phrases and performance strategies, I wanted not to apply theory but to open a domain of thinking alongside the work. Attempting to do that has led a zigzag path, very much the hare escaping on an open range when the dogs are running. In seeking a space alongside the work in which to think with the work, I found myself shaping conceptual devices that echo the art and performance strategies I had intuitively engaged. Both tend to play out in tangents to circles and disjunctions to rules. Both deploy narrative fragments, conceptual schemas and gestural inflections to speak to the pathologies of history and the beauties of time.



Figure 1: *Orange Book Infected Edition: Minature Figure*

## CHAPTER ONE      QUESTIONS OF RESEARCH

### 1.1 Where Does Research Begin?

My research has diversified and each new edition of *Orange Book* presents its own research: I write in the middle of research that the work has brought into constellation. Research conducted at other points – into colonial frontier wars, into animal and human territory, ground and landscape, into representation and complexity, into working with emptiness (Alli 2003) in performance – configured together in different ways and continue to do so. In explicating the work would I be *applying* given concepts and theories of performance and art, or constructing my own from within a wider matrix of interests and research? I saw I was already doing both, and the recognition led to laying out interlinking nodes of research which will continue to accumulate ideas and images beyond the MA. Making the artwork also set in motion a wider research project into shaping new practices and concepts of drama, history and representation for public space performance. I did not directly engage with established methodologies of practice as research (Freeman 2010), but instead attempted to ‘think research’ within the parameters of an emerging performance artwork. This entailed, for example, following out the consequences of defining *Orange Book* as performance art, as shown later. The move to think from within and alongside the work also led to a phase of research about research: what for example, does it imply for broader participation in social research to do theatre and performance research in relation to artworks and their creative modes of engagement with history, time and self?

Freeman begins his valuable account and critique of performance research methodologies by saying it is at the “point where the negotiations of performance meet research demands for explication, that [t]his book explores the relationship between academic research and an evolving field of performance” (Freeman 2010 p ix). It is at the same terse point of intersection that I here explore multiple connections between bodies of knowledge and fields of experience as I plot the weavings of my composing and performing self. The value of a practice-based MA in my case lies in its assumption that the artist/student shape new artworks and articulate the methodologies that arise through this. I speak here more as an *expressionist* artist, as shaper of artworks from symbolic processes, than as a conceptualist strategizing with abstract figures. But I refer also to a greater work that has its own methodology, one that Antero Alli might call self-reclamation towards enhanced self-definition (Alli 2003). I have my own terms for this

work of individuation (Jung 1969; Stein 1998; Deleuze 2004a), which are not examined here, but such work issues on a terrain of symbolically directed self-research in which Deleuzian scholars have begun taking interest. While I was preparing this explication, Joshua Ramey published *The Hermetic Deleuze*, in which he shows Deleuze's deployment of a range of shamanic and alchemical traditions (Ramey 2012), adding to Christian Kerslake's work on the Jungian, archetypal, foundations of Deleuze's theory of the differential unconscious (Kerslake 2007). Ramey's appropriation of Deleuze is partly convergent with my own interest in a Deleuzian approach to symbolic practices, but Ramey's interest appears to be purely philosophical. Mine is also practical – shaping vehicles of artistic expression I ask the hermetic question: where am I in the work?

### **1.2 Research On Research: A Note On The Vagaries Of 'Art And Life'**

In 1971 French conceptualist and Fluxus member Robert Filliou spent a month-long residency at the Stedelijk Museum in Amsterdam, conducting “research on research” (Thompson 2011 p 254). According to Chris Thompson in his book on Fluxus, Beuys and the Dalai Lama, Filliou's research endeavour was directed toward “discovering what was worth researching” and to inventing “a methodology that would help him to determine a useful methodology for researching research” (ibid p 254). Filliou once declared: “Art is what makes life more interesting than art.” (ibid p 5). *Orange Book* takes new shapes as it moves from site to site and across editions: in this I see how the work generates research and depends on research, but the core of the work is not research. I write between research and not-research, of research and its works.

### **1.3 Orange Book As A Generator Of Research**

The concept of research stands as a central motivation and justification for academic knowledge: generally, research seeks to contribute new knowledge to a designated body of existing knowledge. The motivation for research gets figured as: How will the research add to the store of the known? Now, making *Orange Book* brought research in its train rather than a research question providing the motivation of the work: once initiated, the process of research has fed in various ways back into the artwork. This research has also taken its own paths, leading to other works of art and research.

In setting out to make a work of art I ask: How do I *give in* to a work: how do I make myself available to the *unprecedented*, given what has emerged so far? This entails that

the artwork shape a life alongside and within mine. Preparing to write a script means releasing myself from prefigured anticipations. I want the artwork to think with me, as it were, and unfold my experience as irretrievably intertwined with the world, as play inside its play (Axelos 1994). Thus, passing through the day, images and phrases might aggregate in associative encounters of sense and meaning, and assemble a new scene or develop a theme. Trusting form and feeling in this manner, as well as following devices and techniques (Barba 2010), means that with each edition of *Orange Book* I have explored different matters and expressions.



Figure 2: *Orange Book Infected Edition: The Animator at Play.*

#### 1.4 Thinking Alongside: Note Toward A Philosophy Of Performance

*One opens the circle not on the side where the old forces of chaos press against it but in another region, one created by the circle itself.* (Deleuze & Guattari 1987 p 343.)

In the face of a marked resistance to formulating a single research question for the creative work during its early stages, I instead projected lines of interest: one into where art and research might already animate each other in *Orange Book*, another into deploying concepts from Deleuze and Guattari to resource and support the work, and a third into shaping an aphoristic performance philosophy of art, abstract and suggestive. The first two provide the main substance of this explication: of the third I

offer but a brief example, which speaks to an existential state in which I set out to animate the lands of the orange book.

#### **1.4.1 Preamble To Performing Myself: Squaring The Circle**

I go in circles across circles to leave a circle, ever-reformulating in tangents for squaring: infinite task of opening to an infinite. Rerouting the line brings restless returnings of augurs and pyres. Following instruction and entertainment I wander amid events in palimpsest: histories of resistance, mine among them. Matters of the free and unfree.

#### **1.5 Performance Art As A Matrix For My Research**

As noted, I came to the MA to fashion a public space performance vehicle that would join a personal idiom with social commentary. What emerged involves elements of theatre, drama, poetry, ritual, museum guiding, installation and video art, drawing and painting. The non-narrative structure, concrete actions and gestures rather than sustained character acting, and the investigation and occupation of site, give *Orange Book* a lineage with performance art and present it as a work of contemporary performance.

But what exactly is performance art and what might give it a specificity alongside other modes of theatre and performance? Why would the question matter? One answer lies in the personal response mentioned earlier: if I think of performance art as beginning in a moment of dissent, in sympathy with revolution and insurrection, with Dada, the Futurists and the Surrealists, and on to Rauschenberg, Beuys, Clark, Fluxus and Hi Red Centre with their challenges and provocations, I see a line re-threaded of my life. What I *might have been* gathers as a *would be*: performance artist on a line of disappearance.

The other answer concerns performance art as a genre that continues to develop and change, with several starting points and multiple threads (Goldberg 2004; Howell 1999; Rosenthal 2011), one of which begins with visual artists performing actions that made them part of the work (Lygia Clark for example). In this lineage performance art came to be viewed as shaping new practices within expanding definitions of visual art, and this came to determine that performance art was for decades considered non-dramatic or anti-dramatic. Meanwhile, performance art rapidly diversified and was commented on from many sides in a wider trajectory where performance studies came to form a domain of discourse and academic research. If curators sometimes reference performance and live art primarily to fine art and visual theory (Goldberg 2008),

'performance', 'live art', 'contemporary dance' and 'performance art' have so much in common that currently in the UK a work may be defined by what funding it applies for; dance, live art. etc.

Given this global situation of diversity and experimentation, an attempt to arrive at a way of theorizing correlative with a creative work by situating it within a domain allegedly specifiable as performance art appears anachronistic. However, seeking to define *Orange Book* as performance art is not about matching the work to a model, but about asserting a space of reflection around my intentions and strategems, towards gathering greater self-definition for what I am doing. The first consequence lay in disclosing a sense of kin with the strategies and stances of artists like those mentioned (Beuys, Lygia Clark, the Japanese dadaists). Working between genres of art and performance (theatre, live art, drama, audiovisual installation, drawing), a particular view of performance art underwrites what I do. As explained in more detail in chapter three, this also opened a node of research on drama and methods of dramatization.



**Figure 3: *Orange Book* Figures: Rabbit and Analyst at the Blackboard.**

## CHAPTER TWO ART METHODOLOGIES AND PERFORMANCE

### 2.1 Basic Operations of Performance Art: Anthony Howell's 'Grammar'

Anthony Howell writes in the 1990s that "First we need to get some of the principles of performance straight, since as yet there exists no grammar covering its discipline, a discipline which is nevertheless clearly distinct from that of the theatre." (Howell 1999 xiii.) For Howell a grammar of performance art would be both an account of its basic operations and a toolkit. He appears to think a complete grammar could be elaborated, and his book makes a contribution towards such an archive. I was attracted by the idea of a grammar of performance, and Howell's work is rich in resources for the practice and theory of performance art, but in the end the notion of a grammar appears limiting and misleading. Though grammars are generally presented as toolkits for teaching languages, within the science of linguistics grammars are taken to formalize underlying structures, as for example with Noam Chomsky's "transformational grammar" which seeks to elaborate a context-free grammar (Audi 1999). But grammars do not explicate the work of rhetorical figures or tropes, as Paul de Man shows in *Allegories of Reading* (De Man 1979). Deleuze and Guattari, too, are among those who conceive language as operations of sense and interaction and so displace the grammatical trees of linguistic science with pragmatic concepts, in their case by "regimes of signs", "processes of subjectification" and "collective enunciations" (Deleuze and Guattari 1987). This attention to the pragmatic and affective side of language as a process of communication and exchange within malleable temporal orders, converges with my experience that performance art is neither a set of basic procedures nor context free, but a diverse field of operations of the performing body and its signing and spatialising powers. I was thus seeking a wider term than grammar, that would better correspond with my desire to elaborate a manual of concepts, strategies and practices for public space performance art: elements for a practical philosophy of the discipline. This research led to adopting and adapting the concept of *art methodology*.

### 2.2 Art Methodology as Dissent and Subjective Extraction: Mathew Fuller

Art methodology is a term adapted from UK artist and art theorist Mathew Fuller, who writes: "Art methodologies convey art's capacities to enact live process in the world, launching sensorial particles and other conjunctions in ways and combinations that renew their powers of disturbance and vision." (Fuller 2008 p 45.) I go on to give my

own version of art methodology, but I want to extract from Fuller's exposition of the term some points about a radical difference in social context from that faced by a South African artist making and writing about art and performance. Fuller writes: "Art methodologies are cultural entities, embodied in speech, texts, sounds, behaviours and the modes of connection between things that share and develop, work on, art's capacity of disturbance and the multi-scalar engorgements of perception" (Fuller 2008 p 45). Fuller's exposition of art methodology here points to long-established claims about the capacities of art-making to introduce disruption and renewal; a common theme of Western art and art histories in Romantic and critical theory lineages (Hartly et al 1994: De Man 1984). While Fuller goes on to "set out a few observable kinds" (Fuller 2008 p 49) his exposition of art methodologies remains, in my view, a poetics and thematics. He does not provide what the term suggests: ways of thinking about and setting in motion radical transpositions of art processes into daily life and *vice versa*. Instead Fuller gives only abstract, poetically charged suggestions on how oppositional art-related stances may be given concrete form. Perhaps in the distance of London from Cape Town I mistake the import of his words, but I suggest that revolutionary stances without historical understanding and analysis are exactly what Southern Africans cannot afford. Within our highly charged context, revolutionary rhetoric presently (2012) animates lines of contestation that are given constant media attention, and a revolutionary history currently presents its ongoing causes in urgent motion. Alongside this, abstract claims to the revolutionary potential of art and philosophy may appear empty of real import. I see in Fuller's discourse exactly the difference in context that marks out the challenge of shaping art practices and methodologies in the insecure and contested postcolony (Jamal 2005; Mbembe 2001; Nuttal and Coetzee 1998) of Cape Town (and Southern Africa). In Europe historical events are given endless repetition and variation as the subject of dramas and films, novels and historiographies, while avant-gardist art in general eschews historical representation in favour of a politics of abstracted signs and symbols. However, I submit that while avoiding the representation of politics in favour of a politics of representation may provide a powerful impetus toward an art of existential dissent, it leaves the historical foundations of the wider political economy unreferenced, or referenced only indirectly and abstractly. A visiting Swedish live artist (Dag Aåstrup) told me recently that political issues were the important theme in Swedish art (June 2012). "Which issues exactly?" I asked. "Well that's it," he said: "the big issue right now is 'what are the issues'?" Swedish humour no doubt. Under the optic I deploy in relation to *Orange Book* and its attendant philosophy of history, European states have not resolved but *settled* their internal conflicts over the

distribution of goods and ways of living, and in some parts (like the UK) mainly displaced to elsewhere (Middle East, Africa, Asia) the industries that undergird allegedly “post-industrial societies” (Braidotti 2006 p 1). In Europe and North America, radical art practices provide an endless circulation of motifs of dissent and alienation, but little direct address of political and historical actualities. Politically motivated art tends towards a politics of art for the art world. Fuller wants art methodologies of dissent and disruption to manifest in daily life as “insubordination and self mutilation” (Fuller 2008 p 47), yet his intriguing essay ends in a near dissolution of the search for art methodologies. He writes: “Art methodologies in the wild, without a line back to more enduring entities, from subjectival aggregations to institutions or economies of whatever degree of fictivity are inherently difficult to to mark down, to track or prescribe with a uniform metric” (Fuller 2008 p 54).

While work like Fuller’s provides wider contexts to ongoing research on the interworkings of bodies and spaces in interaction and transposition, communication and exchange, it lacks directives for production. Fuller’s conceptual rhetoric of particles and conjunctions speaks to an abstract field that must be made practical: i.e. the issue becomes the shaping of methodologies for art and life. Furthermore, while Fuller insists that art methodologies are body-based in a more primary way than having to do with the visual, he continually references his discourse to painting and sculpture. Though I also make visual art, and *Orange Book* employs audiovisual practices and concepts, as its performer I must deploy terms that speak to how the visual becomes audiovisual, spatial and kinetic. My body goes into the work as material support and operator of signs and actions; skin and frame speak of time and history to each audience that brings their worlds into contact with mine. Who I am and have been runs through the work, so my art methodology also inscribes *biography* and *the body* among its icons of research.

How then carry out what Fuller excludes from his abstract exercise in art genealogy: provide lines back to “subjectival aggregations” (Fuller 2008 p 54)? Through this line of questioning, agency and its configurations in artworks emerged as a research topic in relation to performance art, and that led on to a wider quest into elaborating a philosophy of history as part of my art methodology. I have no solution to the dilemmas posed to artists who wish to engage a politics of representation (Hughes 2008) that would also speak to historical causality and to how the distribution that grids the nation was laid in events of conquest and overcoming. Perhaps my work, in its abstraction and highly schematised use of symbols and histories, remains open to the charge I am making

against art production that turns away from any representation of politics. I can only say that grappling with vexed questions of political history and its representations alongside ongoing research into the politics of representation within self-expression brings challenges that belong to working in Southern Africa. I suggest that attempting to address together the representation of politics and the politics of representation will disclose new methodologies of art and research correlative with our regional situation.

### **2.3 Art Methodology as Process and Product**

The art of composition arises in a space that theory can't access directly – theory is not creative practical production. This fact entails that art methodology is not theoretical work as such, but includes theorising: to elaborate an art methodology means being descriptive and archival of what has aggregated in the production of a work of art, its ideas and techniques, ambiences and motifs, stances and procedures. An art methodology, as I use the term, takes shape as a conjunction of ideas and practices that come together as the work gets underway, and can only be said to be completed in the work itself. Of course a new work then might begin from elements of the established methodology, and go on to elaborate its own art methodology.

### **2.4 *Orange Book* as an Art Methodology**

I use *art methodology* to indicate the collection of diverse elements that go into preparing and producing an artwork, parts of which are decided in advance and others of which arrive during the process. An art methodology joins practical and conceptual approaches to shaping content and expression. How and with what devices, ideas, themes, and stances an artist goes about arriving at their work – this makes up an art methodology. It is thus a broad term under which I group the things I do that result in an artwork, from initial sketching and research through to production. The initial elements of the art methodology of *Orange Book* were brought about by intuitions, procedures and techniques, and took shape from the constructive powers inherent in art-making and in living. For example; the initial choice of object/signs (toys and miniature figures, strings, sacks, the book) was intuitive to conjunctions of personal circumstance and historical awareness over decades of informal research, whereas the content that came to animate those figures, such as the philosophy of history deployed, joined the art methodology as the work grew. At some point the work aggregated as a consistency

called *Orange Book*, and only when it had accumulated memory through several versions could I turn to describing its methodology of art and research. The construction of an art methodology therefore moves the artist between allowing the artwork to breed its own techniques, and reflectively elaborating its practices.

## 2.5 Montage Within My Art Methodology

Writing about *Orange Book* for a first seminar paper brought me to see tangents as essential to its work. Later I saw that montage techniques are also central, so tangent joins montage within the art methodology of the work. Montage is a polyterm, with plural and divergent uses and meanings. In fine art and photography, montage refers to practices of joining portions of images into new composite images. In audiovisual practices, montage may indicate techniques of disjunctive crosscutting, in contrast to the time/space consistency of realist narrative. In French *montage* means film *editing*, i.e. *all* films are montage constructions, and it is the particular strategies of montage that film analysis examines and interprets. For example, Sam Rhodie's useful book on film montage (Rhodie 2006) shows how films, filmmakers and film theorists invent and circulate montage practices and concepts in their work. Though he does not reference montage's wider presence in art, philosophy and popular culture, Rhodie's book points to its rich potential in cultural practice.

Montage techniques may produce random order, disjunction, interruption; montage reroutes signs to trigger thought. But montage also involves assembling parts to refer to other parts in chains of association, cutting between affect and feeling, delinking and relinking actions and events. Through montage, *Orange Book* presents a structure where no single world, drama, idea or story emerges: random juxtapositions of soundtrack and actions in the playspace interrupt narrative threads, leaving uncertainty about what is happening. Montage also structures the audiovisual projections, for example by repeating fragments and cross-cutting between images. The script joins images and phrases by montage to conjoin historical events and contemporary experiences.

As I begin joining historical events to an idiom of personal expression, I find rich resources in Russian revolutionary filmmaker and theorist Sergei Eisenstein and others, such as his contemporary Dziga Vertov (Eisenstein 1991; Robertson 2011). In their writings and artworks lie rich resources for deconstructing and reconstructing dramatic representation, many of which parallel the dramatic strategies and devices of Brecht and Heiner Müller (Müller 2001), both key influences on my work.

## CHAPTER THREE *ORANGE BOOK AS SITE-RESPONSIVE PERFORMANCE*

### 3.1 Site-Specific Or Site-Responsive: Background Theoretical Elements

In his *Site-Specific Performance* (Pearson 2010) Welsh performance artist and scholar Mike Pearson gives a valuable overview of current theorising of the field, showing the multiple ways that performers engage with sites, and how sites provide terrains for performance explorations. My practice, viewed against this background, appears to carry co-ordinates of its own. For example, while each *Orange Book* is a unique theatricalisation of a site, each involves a repetition of core elements and the overall intent involves a multi-logical conversation with history and time. This framework is still developing, and I now lay out some of its elements in a schematic fashion.

#### 3.1.1 Site

Site has its own *virtual* realm: here too, I look for instruction to Deleuze, whose writings provide a theorizing of the virtual as a dimension of pure events (Deleuze 2004a) which supports my search for strategems for the retelling of historical events in a structure of collective imagining (Gatens and Lloyd 1999). As virtual, a site may be manifested as theme and matrix in diverse and divergent ways and there can be no one way to perform a site. A site offers histories and contexts as *Orange Book's* containing place, while site comes into view as a juncture of events and signs selected by the work.

#### 3.1.2 Site and Spaces of *Orange Book*

*Orange Book* is performed in what I call 'adjacent space', which I lay out within a site by means of string, wool and tape. Adjacent space provides ground for a critical and creative re-figuration of the site. Two kinds of figuration of a site are produced in *Orange Book*: the interior architecture is intruded on to lay out spaces for staging and viewing; and selected signs and processes attached to a site are interpreted and given new imaginary correlations. Operating as a performance arena and the ground of an installation of objects, the shape of the play space is determined by an intuitive reading of the spatial co-ordinates of the site and the projected form of the performance. The layout of the space therefore correlates trajectories of theatricalizing and audiovisualizing. For example, the performance space for *Infected Edition* was a large rectangular room with five pillars; two on each end and one in the middle. I drew the

play space as a double oval, with an indentation in the middle where I placed a key piece of the installation: a painting of Hendrik Verwoerd overlaid with a montage of photographs and objects.

### **3.2 Narratives: Approaching Site.**

I now give two brief narratives to illustrate aspects of the 'associative process' involved in approaching a site for *Orange Book*.

#### **3.2.1 The Piazza on Church Square: *Infected Edition*, March 6/8 2012**

The offer of the performance space for *Infected Edition*, in The Piazza, an apartment block alongside the Groote Kerk on Church Square, came by chance in discussion between myself, the building manager and the curator of *Infecting the City*. On the first floor and last used as a restaurant, the space once served as the foyer of the Hofmyer Theatre, named for 'Onze Jan' Hofmyer (1845 -1909 ) whose statue stands in the famous square next door. The Iziko Slave Lodge is some 50m off, Parliament just beyond it, then The Company's Garden. Across Church Square in the Australian Mutual building Iziko Museums' social history collections wait on history's shifts: today state funding moves away from heritage and culture; perhaps tomorrow it will be back. With three weeks to the festival I took to the Internet, the university library and oral account. Leonard Schach staged contemporary European theatre there in the 1940s, among them Anouilh's *Beckett*, and *Waiting for Godot* is said to have played there later. However, *Orange Book* is already a metatheater (Abel 2003) of sorts and a staging of stages, and I was looking for themes circulating in the work that would catalyse images and strands of event and action. In the UCT library, in Ludwig Binge's *Ontwikkeling van die Afrikaanse Toneel (Origins of the Afrikaans Stage)*, I found a reference that oriented the work. *Die Oranjeklub* had been founded close by, in the basement of a dairy in Adderley Street, in 1915, as the first Afrikaans national youth club (Binge 1969). By the 1920s, *Oranjeklub* members were writing short plays, some first performed in Die Koffiehuis, downstairs from the performance space, on the square. I found no book on that venerable institution, but its histories densely knot church, language, state, nation and trade. The reference to orange thus acted as a stimulus to viewing the site in relation to national identities and territorial claims. The next day, rearranging bookshelves at home, I picked up Henk van Woerden's book on Demetrios Tsafendas, *Mouthful of Glass*,

which I'd read in fascination (Van Woerden 1998). Carrying it to my studio I wondered if a moment had come for the painting I'd made of Verwoerd several years previously.

### 3.2.2 Cape Town City Hall: *Orange Book Hall Edition*

At this writing I have only just begun preparing for *Hall Edition*, to be performed in a room of the Cape Town City Hall. I chose the site as providing a physically robust performance space, and through an interest in how it might be deployed to speak to issues of citizenship, a theme circulating in my art methodology. That the building no longer serves its original purpose points in several directions, for example to the dislocation of European hegemony within the nation-state, and to changing scales of civic administration since the building was laid in 1905 (Bickford-Smith et al 1999 p 24). As a heritage structure emptied of duty as civic nerve-centre, the City Hall perhaps stands as a deconstructive heritage memorial: a heritage site without official heritage content. Whose duty is exposed here, for what civic task? Dramatic matters that suggest new tasks for representation and its doubles, because here spin justifications by decree and promulgation. Themes worthy of a hall, that, as in Alice's game with the key in *Alice in Wonderland*, gets bigger and smaller at the same time (Carroll 1965; Deleuze 2004a).



Figure 4: *Orange Book Farm Edition Figures*

## CHAPTER FOUR      *ORANGE BOOK AND DRAMATIZATION*

### 4.1 Live Art And Life: Whose Drama Anyway?

I came to the Masters programme intent on forging a public space performance format to link existential preoccupations to issues of historical and collective experience. I thought that by avoiding story structure and character acting, I might come to an organization or consistency of my own, sprung from a matrix of intentions, practices and ideas. *Orange Book* then arrived in fragments of narrative, aphorisms, images and objects, that, presented together in performance, interlace narratives and events from different temporal orders. While shaping the work I was sublimally aware that what I was doing was somehow linked to drama and its concerns, but for the first year of MA research I assumed that mechanisms of drama were a side-issue. I, too, felt a performance artist's resistance to drama and its institutions. In deploying fragmentation, montage and non-realist performance strategies, *Orange Book* appeared to shape a work of contemporary performance. Only in attempting to categorise *Orange Book* according to formal features that might be said to specify such a work, did I realise how deeply my concerns interlink with classical dramatic traditions, and with South African traditions of political drama (Orkin 1991). I therefore set out to explicate it as marked by two features that might characterise performance art in contrast to staged drama: firstly such work performs the self, and not the acted character, and thus eschews dramatic form with its illusory worlds built on thematic storytelling; and secondly, in consequence, it explores relational potentialities between bodies, voices and spaces in order to engage audiences in new ways, generally outside of, but not excluding, the traditional spectator function. I have not drawn these propositions from any text, but formulated them myself to bring together gleanings from general reading and conversations with artists and curators: they provided me with a research frame which quickly bore fruit. Clearly, *Orange Book* has dramatic elements. For example, each edition so far has included dramatic relatings of events and actions: in *Farm Edition* a developer contemplates the peace of the valley while behind his back children are carried around in sacks; in *School Edition* a woman is subjected to rigorous repetition of an action by a taskmaster. Events like these may remain background terrains presented only schematically or in fragments, but I was nonetheless dramatizing. I therefore formulated a new research question: What concept of drama would clarify and substantiate the intuition that some of my aesthetic acts are dramatic? Given that drama has been more-or-less sidelined in performance and live art theory – Schechner's

influential *Performance Studies: An Introduction*, for example, does not index drama (Schechner 2006) and has little to say about dramaturgy – I set out to clarify what part drama plays in *Orange Book*. My research as I present it here records the first stage of an investigation conducted from within and alongside *Orange Book*, into the structure and process of drama as aesthetic device and historical theme. The broader issue at stake is to conceptualize a performance art use of dramatization that draws on drama's political and philosophical powers. This further points toward research into how dramatization and representation (Cull 2009) might get rethought together in performance theory.

#### **4.2 Hans-Thies Lehmann's Postdramatic Theatre**

In Lehmann's exposition in *Postdramatic Theatre* (Lehmann 2006) he keeps the dramatic available to configuration within 'postdramatic theatre'; postdramatic art comes not after drama but after its dominance and rule as 'organic dramatic form' in theatre and performance. For Lehman, writing within academic and institutional frameworks, theory lives from what is given as art, providing conceptual and rhetorical terrains for its understanding and dissemination, and his scepticism regarding final claims lets him keep the dramatic open for rethinking in the wake of its possible reinventions by practitioners after the demise of realist organic form as a central device in contemporary theatre and performance. I reference Lehmann here to indicate awareness of a complex terrain of research, and to point to wider resources available for the construction of art methodologies for public-space performance.

#### **4.3 Drama, Dramatisation: Sociology Of Collective Shadows**

Drama and the dramatic carry many meanings. In everyday language, dramas are of both world and of stage. Dramas are stories enacted for instruction and entertainment, with story lines and mimetic worlds, configured to speak to real world interests and issues (the separation between imaginary and real in mimetic dramatic theory, from Aristotle on, is densely ingrained in Western thought; see Potolsky 2006 ). But dramas also figure in our daily passionate interchanges, experienced as affective events and their narrations on many scales, from the micro-exchanges of contesting individuals influencing each others claims, to the macro-negotiations of national states on issues of sovereignty and territorial control. Drama can be everywhere – and nowhere, as performance art has shown in games with void and emptiness (Armeider 2009; Levy 2006) and as Buddhist practice teaches (Glass 1995; George 1999). While dramatic

stories and events govern the media and inflect politics and stock-exchange, performance art for a while demarcated a space of anti-narrative theatricalization, thereby also demonstrating that narrative is only one strand in experience and that storying the self is not necessarily a core principle of ethical intelligibility (contra Paul Ricoeur: see Sheerin 2009). Contemporary performance continues to produce non-dramatic work and the anti-narrative impulse claims its due in relation to a micropolitics of the social field (Widder 2012). *Orange Book* does deploy drama as a device, so in my art methodology I include creative operations of dramatization and research into drama: making the new work will bring new dramatizations and further investigation into dramatic historical events that mark the social distribution.

#### 4. 4 From Aristotle To The Dramatic Event

Drama and mimesis (Potolsky 2006) were first thought together as terms by Aristotle, and his arguments and presentations in *The Poetics* have long circulated in European discourses on the poetic arts, of which theatre for him was one (Halliwell 1987). For now, to stage an Aristotle of my own devising, I outline dramas as enactments or relatings of physical and symbolic *interchanges* within synoptic events, that condense wider antagonistic passings of history through individual times. The *interchanges* are those of daily life, but viewed (*theatron*: Greek; site of viewing) in reduction to the essence and substance of contestations affecting and effecting collective adjustments of individual, familial and group claim, to distributions of goods and the good. I thus take *dramas* to mean *structured contestations of view and voice*; contestation produces drama by prospection and retrospection – new battles are told on old grounds. The logic of this double-facing of the drama, as a process of life and art, demands closer attention than I can give it here, where I offer only a schematic, speculative presentation. My wider claim is that drama and event are mutually imbricated terms for setting out the spatio-temporal contours of emerging historical events (Lundgrun 2012). How do dramas produce events and events take shape as dramatizations? Following this line of research, a political aesthetics takes shape for enacting historically-inspired performance events.

Dramas in life are re-relatings of eventful actions (the gun fell but didn't go off), but our own living reactions are also oriented ahead, towards possible reactions and events. Our relationships are event-oriented because our activities are essentially futural, ever anticipating potential unfoldings. These unfoldings of reaction/action either reproduce the past as present (routines and habits) or produce new events in the present within

these patterns of adaptable routine. This is how the world becomes a stage: the present event carries the affects and effects of events. As noted earlier, live and performance art arose in avoiding or rejecting the historical teleologies of staging the world as dramas, but various directions of research into cultural process suggest that more is at issue than viewing drama as an aesthetic process overlaid onto the essentially non-dramatic wider spectrum of experience. The view taken here assumes an interweaving of drama and non-drama in the production of events.

#### **4.5 Edith Turner and The Historical Persistence of Dramatic Events**

One field of investigation into the place of drama in the processes of collective life lies in that opened by social anthropologist Victor Turner in his writings on Ndembu ritual in northern Zambia. Turner's view that traditional rituals show the movements and expressions of social dramas may also provide resources for my project, but his theories are not my concern here: what he might have to offer goes beyond the seed I have borrowed from his work (Turner 1967). However, his wife's writings, following her return much later after his death, to the site of their life among the Ndembu, are instructive for my present interests, as they directly suggest the presence of dramatic processes in the unconscious and ancestral life of communities and collectives. Edith Turner in the *Experience of Ritual* (Turner 1992) explores the structure and ramifications of a particular ritual of exorcism which she attended on several occasions (the casting out of a 'phantom tooth' that is traveling through a sick person's body, causing confusion). Participating as a relation, she found herself engaged in a process of collective enactment around the expulsion of an imaginary object, that brought out and reconstellated generations-old communal and familial antagonisms circulating within the present. The social dramas Edith Turner was aware of in the village, involving ongoing difficulties between branches of families due to jealousies and unmet expectations across generations, suddenly took on new meanings as she saw them finding symbolic expression in her fellow participants. Their changes of mood and voice during the ritual led her to intuitions regarding connections between events and attitudes in the villages across the valley. She was later able to reconstruct and then confirm in ethnographic research, events that had taken place three generations previously. Here a ritual, not a piece of theatre done *for* an audience but a ceremony conducted with an audience in attendance at a representative event, has at its heart dramatization and social dramas.

#### 4.6 Deleuze: From Drama to Dramatization

Noting drama as a key issue lent a new tangent to my research: perhaps the presence of dramatic themes provided another link to the writings of Gilles Deleuze and Felix Guattari. In their intersecting of politics, philosophy, history and aesthetics I had already found support for my project: the concepts of the refrain and of territorialization – as laid out in *A Thousand Plateaus* (Deleuze and Guattari 1987) – had shaped how I go about assembling the materials of the work. I now began looking at *dramatization* in the network of approaches by which they shape their staging of universal history with its abstract machines and conceptual personae. Deleuze first elaborated the notion in the 1960s in *The Method of Dramatization* (Deleuze 2004b), and deployed it as textual strategy in *Difference and Repetition* (Deleuze 1994) and *Logic of Sense* (Deleuze 2004a). Dramatization in Deleuze relates specifically to philosophical method and a theatre of ideas within European philosophical traditions. Although the theatre writings of Artaud and Nietzsche were key to his overall work (Deleuze 1994), he devotes only one text to theatre itself, and does not reference there the method of dramatization (Cull 2009).

In the *Method of Dramatization*, elaborating what he calls the “conditions of the representation of a thing in general” (Deleuze 2004b p 90) Deleuze remarks on “two correlative aspects of differentiation”, namely “organization and specification” (ibid p 90), and goes on to say that beneath these “we discover nothing more than spatio-temporal dynamisms: that is to say, agitations of space, holes of time, pure syntheses of space, direction and rhythms” (ibid p 90). This caught my attention: Deleuze claims that underlying the production of any representational structure lies a dynamic material process. Dramatization as method involves the cognition and specification of *which* spatio-temporal dynamisms provide the basis for any object, image or concept. Deleuze gives an example from Plato of the dynamisms that determine what makes up fishing: “surround and strike”, “strike from top to bottom, bottom to top” (ibid p 90). Deleuze does not link dramatization explicitly to issues of contestation, but this example indicates that a line of research can be opened on viewing this as a theme in his work.

#### 4.7 Dramatization, Event, Counter-Actualization

Dramatization, in a splicing of Aristotle with Deleuze and Guattari, designates *the telling or enactment of contestation*, as the *counter-actualization* of events within philosophy and theatre. I draw the term counter-actualization, again, from Deleuze.

One take-off point for research into the powers of performance for shaping and animating events lies in this quote from *Logic of Sense* (Deleuze 2004a p171):

*“The actor actualizes the event, but in way which is entirely different from the actualization of the event in the depth of things ..[...]. the actor delimits the original, disengages from it an abstract line, and keeps from the event only its contour and its splendour, becoming thereby the actor of one’s own events – a counter-actualization”* (Deleuze 2004a p 171).

Briefly, I take counter-actualization as a philosophically inspired creative practice of refiguring existential and historical performance events. The heart of it lies in shaping symbolic actions that schematize events in relation to a wider philosophical perspective. Counter-actualization has two sides; I counter-actualize in relation to self-research, and I counter-actualize as subject and citizen in relation to historical and collective representations.



Figure 5: *Orange Book Figures: Book, Analyst and Globe.*

#### 4.8 Orange Dramatizations

A site provides a semiotic landscape in which I configure dramatizations that produce moments of specially focused constellation from the matrix of signs that circulate in the work. Arriving with *Orange Book's* fragmented dramas of war and dispossession, loss and retrieval, I associate the motifs and themes of *the lands of the orange book* to events and names among themes and histories at site. In *Infected Edition* I wanted to shape a reminder of the presence of Verwoerd in the structure of our social order, and stage a different Tsafendas to the man shut away for thirty years on death row and then sent to an asylum. No rallying call for Demetrios among the dispossessed and divided would be tolerated by the state, and after 1994 the new democratic order made no attempt to review his status. According to Henk van Woerden in his account of Tsafendas's life, *Mouthful of Glass*, Nelson Mandela in *Long Walk to Freedom* refers to Tsafendas as a "white man" (Van Woerden 1998). Hence my shaping, given the juncture of Church, State and Identity around the site of *Infected Edition*, of a *liturgy* (Schechner 2006 p 191) for Tsafendas. A public service for the man who cut down Verwoerd, staged within an associative structure of images and sounds referencing historical and existential issues.



Figure 6: *Orange Book Infected Edition: Verwoerd 'Defaced'*.

## CHAPTER FIVE TOWARDS A PHILOSOPHY OF HISTORY FOR *ORANGE BOOK*

In general use as a term in European languages, *history* connotes both what has passed and the recording and narrating of the past by historiography. More philosophically, history may connote the passing present as a continuation of the past – as in the idea that South Africa presents the conditions of a postcolony (Mbembe 2001; Lalu 2009). The term philosophy of history has two broad meanings for my purposes: it designates the study of approaches to history as a narrative discipline (Koselleck 2002), or it indicates a philosophy of life that investigates historical conditions of discourse and action against a background of planetary life. Though the first influences me, the second is what I include in the art methodology of *Orange Book*.

*History is what becomes of the present when the past catches up with it.* (Lampert 2006 p 3)

Lampert's statement operates as an aphorism for a philosophy of history within the art methodology of *Orange Book*, supporting as it does a practice of thinking the past in the present and the present in the past. I contend that dramatic composition interrelates multiple processes of time in dynamic correlations of actions and events, so rethinking dramatization outside of narrative form entails orientating towards new performance practices for engaging historical processes. While an adequate conceptual framework for explicating this lies outside the scope of the present essay, some of its terms and directions of research are at work in the following exposition. Basically I am working towards a performance praxis premised on viewing history as *agon* (contested) and as pure event actualizable with aesthetic and ethical intent (Achilles 2012). The creative work itself thus initiated a line of philosophical research into history: in reflecting on how I had schematically dramatized the assassination of Henrik Verwoerd in *Infected Edition*, I saw that I had shaped a counter-actualization of the assassination, showing it as the contestation by a man of *mixed things* of one *who dreamed of being one thing* (*Infected Edition* script). At the same time, however, I also referenced the British Imperial army's burning of Boer farms during the Anglo-Boer War and the deaths of some 29,000 Boer women and children in concentration camps (Jacobs 2003), as an antecedent of Verwoerd's project of social engineering. Events in palimpsest. What understanding of history was I pointing to? How should theory link together dramatization and history?

## 5.1 Actualization And the Names of History

In *Anti-Oedipus* Deleuze and Guattari use “the names of history” to designate events that circulate in co-existent time, as “becomings on the body-without-organs”. (Deleuze and Guattari 1984 p 28). In later writings other terms (like “the plane of immanence” in *What is Philosophy*: Deleuze and Guattari 1994) designate the same concept. Says Jay Lampert: “The names of history are not figures who were once present and became past, but exist as a subject’s passage back through historical personae.” (Lampert 2006 p 2.) In one example, Joan of Ark, while designating a once-living individual (only much later named Joan of Ark), produces a ‘Joan of Ark effect’: the historial repetition of a particular kind of collective contestation, the antecedents of which individuals in the event may not be aware. This manner of viewing history, as the passage of events configuring around the actions that introduce repeatable social effects, rather than as demonstrable chains of cause and effect, is not a version of the Great Man theory of history. That theory views history in a linear teleology of cause and effect. The names of history in contrast is not a theory of causes (though it includes a theory of quasi-causes: Bowden 2011), but a theory of how historical events are formed as disjunctive but *compossible* actualizations of pure events (Deleuze 2004a; Deleuze and Guattari 1984; Patton 2010). Rooting their approach to history in Deleuze’s theory of time as three co-existent syntheses (Deleuze 1994; Williams 2011) they produce concepts that point to transversal (non-linear and collective) agencies within the multiplicities of historical time. They do not describe what agency *is* but point to where and how agents and agencies assemble and fall apart in particular configurations and processes.

We might get closer to understanding this view by briefly considering the ‘Malema effect’. Have Julius Malema’s actions around leadership and historical contestation set co-ordinates for new events allied to a new name of history? We cannot say in the heat of today’s ‘Malema effect’ what that event might be, but let us imagine it has to do with the recurrence of volatile situations where a leader in the waiting makes a bid for power by accusing leadership of neglecting the interests of the people. (I wrote this before the latest national event of August 2012 – the police killings of 34 striking miners at the Lonmin platinum mine at Marikana – where Mr Malema again staged himself as a ‘man of the people’ supporting popular demands allegedly not met by current leadership.) When other figures make similar moves within national events, what features would designate the arising state of affairs specifically as a ‘Malema event’?

Or take *Verwoerd*, a name that marks not just a project of social engineering in the interests of one party in a contested situation, but also how that project must licence violence to itself through a higher claim to stand for all, so as to silence those who disagree. What does a Verwoerd effect look like? What *is* the present if events of war and dispossession co-exist in the historical present tense with townships on fire in protest and insurrection? The concept of the names of history can be viewed as a move to conceiving history as a medium of creative exchange in the present, oriented toward the future. The concept provides an orientation towards history as malleable: taking on issues of contestation, what are the means to ethically reconfigure history inside the holding space of aesthetic forms not contoured by a central dramatic narrative?

## **5.2 Names of History and *Orange Book***

For *Orange Book* I give the term 'names of history' two meanings. Names of history firstly designate *ongoing historical events* that mark issues of general distribution: *Settlement, Apartheid, Revolution*. This is not a list of the ontological attributes of history but the surface for a synoptic charting of crucial events, in conjunctions of effect and affect (Manning 2009; Massumi 2011). Allied to this, names of history are also figures and institutions within historical events, names around whom events on many scales may cluster, as stories, interactions, myths, legacies, facts and figures of the day: Van Riebeek, Maqoma, Retief, Kitchener, Smuts, Verwoerd, Mandela, Sobukwe, Biko. In each name, others. Strydom, Botha, Vlok. But also: Le Roux, Serote, Fugard, Coetzee. Art and literature too provide names that configure repeating aesthetic events (Achille 2012).

### **5.2.1 Names and Events**

Events, in a concept of dramatization for *Orange Book*, are of diverse kinds, at different scales and magnitudes, that the work links through signs and enactments, as effecting and being affected by the 'lands of the orange book'. *Orange Book's* art of 'minor names' would work them into ongoing historical events, in counter-actualizations of received accounts, within contemporary contexts of installation and performance.

### **5.2.2 Wider Events of History figuring within *Orange Book***

*Settlement*

Basic terms: church, trade, dispossession, empire, war, mining, industry.

Events and institutions so far: empire, war, racism, farm, school, church, parliament.

### *Apartheid*

Basic terms: separate development, security state, bantustans, forced removals, state of emergency.

Name so far: Verwoerd.

### *Revolution*

Basic terms: resistance, strike, ungovernable, the people, freedom.

Name so far: Tsafendas.

In the story I read from the book in *Orange Book*, the dispossession of the Sotho by the time of the founding of the Orange Free State in 1852 (Collins 1877) is reconfigured, in the 1930s, as an event of the 1870s showing 'civilization' under threat by marauding 'Kaffirs'. Generations of British and colonial schoolboys were given, in stories of this kind, an education in historical superiority. *Orange Book* counter-actualizes this event.

## **5.3 *The Distribution: Social Theory of Orange Society***

Adapting Deleuze and Guattari to my own reckonings, what they call "the strata" (Deleuze and Guattari 1987; Lampert 2006; Patton 2006) appear in my thematic parsing on the human condition as those dimensions of the world that are more or less fixed, structured and locked into each other, as ongoing products of historical process, forming what I call *the distribution*. For *Orange Book* the distribution designates where and what humans own and exchange and how they govern and are governed. It is also, for many, simply what is: property, work, money, church, schooling, i.e. the content and form of the given appears transcendental to some within it, though not to others. Orange social theory views the events of history forming the distribution as subject to restless representational variation while the distribution itself remains mainly static. This is a performative social theory: it stages and dramatizes the social field as a nexus of interrelating agencies in territorial contestations and claims. However, as a *theory*, and than as just a scenographic layout of agents and terrains, the distribution posits lines of interpretation. It suggests that humans are constitutionally capable (we could do it) but historically incapable (we won't do it) of acting from within common powers of mutual understanding to resolve lines of contest between parts of the social order. In the face of intractable positions, the radically asymmetrical distribution becomes justified as the best, perhaps even the only possible, actualization of the pure event of social being. *Orange Book* provides me a space for staging events of response and reply to this claim.

#### 5.4 Subject To Noon: The Events Of The Day

All are subject to noon, that is, to the rule of day; get up, dress, eat, work, play, sleep. Here we think about the bio/existential grounding of history and time. Having to follow noon means we must live practically, focused on narrow bands of the total potential: it means we are mostly born to our lot. The distribution rules. The widest arrangements (economy, polity, collective identity) are encountered as fixed, and in general as the only possible ones. The rule of noon means that humans, living by close transmission of experience, learn the terms of history from direct circumstance: living by the body and subject to immediate influence, the individual generally abides by the truths of their local situation. Here dramatic art fills the gap, to critically fabulate on events that have shaped the distribution and the edicts of noon. In *Orange Book* noon sounds several times by bell or gunfire. Thus the wheel of time and research into its scenes and stagings on diverse terrains belongs to the art methodology of the work. For *Infected Edition* we split a recording of the Cape Town noon gun (beh-baah), struck a bell in the middle (beh/dong/bah) and dropped it into the soundscape.



Figure 7: *Orange Book Infected Edition* Performer Angie Kendall.

## CONCLUSION      HISTORICAL JUDGMENT AND SUBJECTIVE POLITICS

*Fonder c'est élever la nature au niveau de l'histoire et de l'esprit. Ce qui fonde alors c'est l'épreuve.* (Deleuze 1956 p 4: *Grounding raises nature to the level of history and spirit. That which grounds is an ordeal.* My translation.)

I am shaping performance works that figure my own concerns as a *self*, *subject* and *citizen*. These words have rich and varied uses and definitions, and I use them as interrelating terms for registering processes of agency and organization within the existential and historical matrixes of life and art. Self and subject may both index individual constellations of thought, feeling and behaviour (Levin 1992). But we may keep them apart to register different aspects of experience: we may, for example, join as selves in the operations of transversal subjects, where self-potencies are given form and value (Reynolds 2006). Another idea of self refers to a unique power, such as in Jung's archetype of the self (Jung 1969; Stein 1998), but even this self only animates patterns of experience in relation with other selves and across the domains of multiple *subjects* that make us collective beings (Canetti 1973). Considered in the frame of the subject, the malleable social self is *subjectable* to practices and discourses (Cadava et al 1991). For example, I am subject to ideas of colour and class, and I am the subject of institutional discourses in articulating my work for examination. Further, as *citizen* I am called to act in accordance with rights, duties and responsibilities, which provide a formal framework pertaining to the subjective refracting of conjunctions of identity and culture (Lefebvre 2008). In this regard, as complementary to acts of creative expression and affirmative metamorphosis (Gil 1998), claims to active citizenship demands research into how autonomy and control are marked by collective, historical representations.

### 1. Performer And Work: Notes Towards Shaping The Animator

Deleuze and Guattari describe "larval selves" and collective subjects that assemble transversal agencies across and prior to individuals, by way of the incipience of events within composite relatings (Deleuze 2004a; Kerslake 2008; Braidotti 2006). Through this I see the animator entering into constellation with historical, ideal and present events, speaking for everyone, no-one and himself, about beginning and end things. As animator I narrate and explain as myself and as personas given fleeting and blurred representation. I do not act a character whose traits are set by a story: the actor's double, the role, belongs to organic dramatic form (Lehmann 2006; Artaud 1977).

Although performance artists and actors alike play with signs and durations, masks and gestures, a key difference lies in the purposes for which the illusion of character is constructed (Zarrilli 1995). Unbinding persona (Landy 1993) from story and character and inserting Chas Unwin in the game draws forking paths among spatio-temporal dynamisms forever reorganizing the lands of the book. Whose flarings and stutterings are they, if the work encompasses a process of self-realization within relatings and accountings of causalities and casualties in a palimpsest of historical events?

## 2. Departure And Return

I begin the performance journey into *the lands of the orange book* with a statement: *There was a way, a teaching handed down, and when anyone of us was out there, we soon found our way home.* I pause as if I can't speak of what took place, as if the event that all but destroyed the teaching has left a hole in being. This is followed by: *Some of you put together what remained, and you taught it to me.* I then begin the journey. In part this scene, a prologue of sorts, conveys the predicament of the artist who, wandering between catastrophe and rebirth and determined to fashion an ethical life, must repeatedly undergo trials of historical judgment and existential or psychic ordeal. This twin injunctive, to speak to history and seek release from history, not to get shot of history but to live it otherwise, underlies the long research that feeds how I make art.

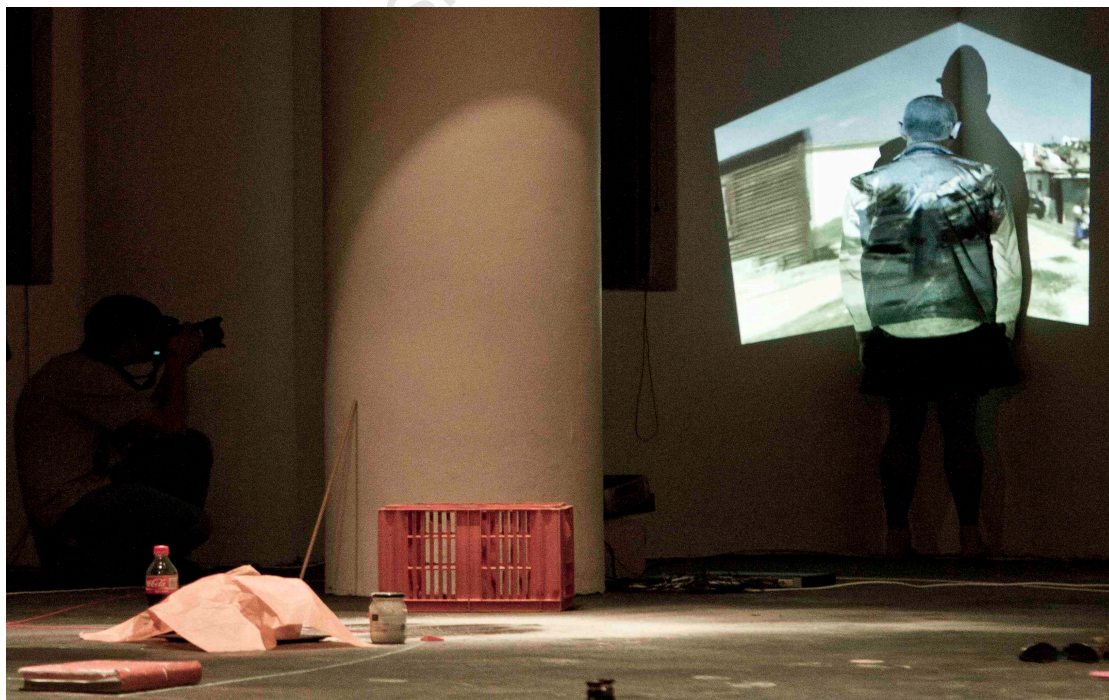


Figure 8: *Orange Book Infected Edition: Final Scene.*

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## APPENDIX

### ***Orange Book Infected Edition Script***

To be one thing  
does it begin with that  
a dream of being one thing  
in a world of mixed things  
things not this not that

a language  
a people  
a nation

for that  
do you need  
a god or a cave  
or a voice and a promise?

Or walls  
trucks  
guns?

So it might begin with coffee on Church Square  
in the sweet morning light  
and a vision of a people in whom the word  
can be made one with land and bread

but *do* things begin and end in this world of mixed things?  
do they not rather simply weave returns  
passing forever across the same terrains?

the bread, the blackened walls  
the officer and his bread – we will come to that

but there was you, man of mixed things  
greek and not greek  
egyptian and not egyptian  
mozambiquan and not  
portuguese and not  
african and not  
coloured and not  
white and not  
alone and not  
citizen of the disunited states of everyone  
and like all who refuse leviathan and one thing  
who find everywhere not this not that  
in other words the world as it is  
homeless to itself

you vanished into the mixed centre of all – forgotten

what the other, the doctor of sociology, architect of the nation  
warned against, uniting his scattered parts against  
urging his chosen people against

and what he, not greek, not not greek  
not one nor another not this not that  
whom tonight we honour  
with this flyby  
within the lands of orange book

as in old Egypt, warriors courageous  
impudent in battle  
were awarded gold flies by their Pharoah  
to wear at the throat  
on calm evenings along the Nile  
a gold fly for returning to the target

so you also  
whom we here name  
tsafendafly  
returned, again and again  
asking to enter this land infected with the one thing

refusal after refusal  
the uncertain status of your thoughts, your colour  
because the Portuguese secret police held you  
for declaring in 1964 in a bar in Gondola, Mozambique  
a blue flag with a rainbow  
for the people to come  
the mixed heart

a thousand refusals year after year  
then a sweltering day at the consulate in Lourenco Marques  
and a slip by a clerk, later dismissed, broken  
the wall is breached  
a fly is in

you tsafendafly  
walking across the square  
hearing them as you pass the koffiehuis  
using his words  
with dagger and knife bought  
that very hour but streets from here  
waited for the day to begin  
and for Him, getting ready to address the people  
once again to make them one thing.

In these lands  
in this place  
it is easy to get lost  
there was a way  
a teaching handed down  
so when any of us was out there  
we soon found ourselves home again

after the –  
after the –  
some of you gathered what remained  
and taught it to me

forget  
let go  
fall back into the abyss – the fissure

*Gives opera glasses to audience.*

Would you watch the rabbit, observe

the book does not give itself easily  
we must pass by the way of the fissure  
the abyss that wanders the earth  
a white shadow

and here from behind the wall calling the fly

it comes to rest, stops a moment on its way  
the fissure, the abyss that strikes home  
here

sit inside  
not too deep  
listen  
the planet sighing  
earth ready to vomit or sing  
we don't know  
we know only signs of something that never comes  
not yet

*Animator picks up the orange book.*

Deep in like a sigh like a wall

What do you need for one thing?

*Throws babies on Verwoerd. Rolls the globe.*

What does the world think?

*Takes book and goes outside the play space to show the audience the book.*

It can only be read inside the orange lands  
somehow out here it gets obscured

*Goes back into the play space and reads from the book.*

orange book infected edition  
so, the bread.

After they had blown up another farmhouse  
the Officer, watching the women and children led away  
for their journey to a camp asked had they eaten  
and the orderly replied  
Poor blighters been living on vegetables Sir  
At the camp they'll get meat and bread.  
So the Officer sent them a loaf of white bread from his own table  
and a woman took it, and they broke it and ate.  
In the camp they got meat that was not meat and bread that was not bread  
Sugar half dust, and in the winter they got sick and died.  
And those who lived, and their children and their childrens' children  
waited for a voice to make them one again  
one bread one land one people  
in a world of mixed and broken things.

*Covers his head with ash. Pours coca-cola on the bread.*

is it a metaphor, the fly the wall, the book ?  
or is metaphor a fly or is it a wall  
or is metaphor a book

obscure here obscure there

*Rings the bowl and covers objects with orange sheets.*

the book the wall the fly the bread

and so the fly the fly's story  
cast into the fissure of the free state

glasses

we return to the future.