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‘Godot-Logue in Gauteng’: Performance Practice as a (Re)presentation of Artistic Research

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To what extent can devised collaborative performance practice be considered research? How does an artist whose practice is housed in interdisciplinary collaboration be recognised as a researcher? A performance demonstration (by Bongile Lecoge-Zulu and Calvin Ratladi) of Lucky’s monologue in Samuel Beckett’s Waiting for Godot will serve as commentary on the association of research with academia. Is there scope for reframing the associations around arts research to include the actual doing of the art?

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PERFORMANCE-LECTURE

GODOT-LOGUE IN GAUTENG: PERFORMANCE PRACTICE AS A (RE)PRESENTATION OF ARTISTIC RESEARCH

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AND CALVIN RATLADI

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