

PERFORMANCE-LECTURE

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

BONGILE LECOGO-ZULU  
AND CALVIN RATLADI



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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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