

SOURCES CONSULTED

- Ahluwalia, P & Nursey-Bray, P. 1997. *Post-colonialism: culture and identity in Africa*. New York: Nova Science.
- Arnold, M. 1996. *Women and art in South Africa*. Cape Town: David Philip Press.
- Ashcroft, B. 2001. *On post-colonial futures. Transformations of colonial culture*. London: Continuum.
- Ashcroft, B, Griffiths, G & Tiffin, H. 2002. *The empire writes back*. London: Routledge.
- Atkins, R. 1990. *Art speak. A guide to contemporary ideas, movements, and buzzwords*. New York: Abbeville.
- Atkinson, B (ed). 1999. *WASH*. Limited Edition Artists' Magazine. Rivonia: Chalkham Hill.
- Barkan, E. 1992. *The retreat of scientific racism: changing concepts of race in Britain and the United States between the World Wars*. Cambridge: Cambridge University Press.
- Barringer, T & Flynn, T. 1998. *Colonialism and the object: Empire, material culture and the museum*. New York: Routledge.
- Becker, C. 1999. *The romance of nomadism: a series of reflections*. [O]. Available:
[Http://www.findarticles.com/cf_0/m0425/2_58/55427195/print.jhtml](http://www.findarticles.com/cf_0/m0425/2_58/55427195/print.jhtml)
 Accessed: 08/11/2003.
- Bedford, E. 1999. *Berni Searle. Staking claims: confronting Cape Town*. Cape Town: South African National Gallery.
- Bedford, E. 2003. Introduction in *Memories are made of this. Fresh: Berni Searle, A Coombes*. Cape Town: South African National Gallery:5 – 7.
- Bedford, E. 2004. *A decade of democracy. South African art 1994 – 2004 from the permanent collection of Iziko: South African National Gallery*. Cape Town: Double Storey.
- Bergson, H. 1988. *Matter and memory*. New York: Zone.
- Bester, R. 2003. *Floating free*. Cape Town: Bell Roberts.
- Betterton, R. 1996. *An intimate distance. Women, artists and the body*. London: Routledge.
- Bhabha, H (ed). 1990. *Nation and narration*. London: Routledge.

- Bhabha, H. 1994. *The location of culture*. London: Routledge.
- Bogue, R. 2003. *Deleuze on cinema*. New York: Routledge.
- Borcila, R. 2003. The field's edge: Africa, diaspora, lens. *Art in South Africa* 1(3):60 – 63.
- Braidotti, R. 1991. *Patterns of dissonance*. New York: Routledge.
- Braidotti, R. 1994. *Nomadic subjects*. New York: Columbia University Press.
- Braidotti, R. 1996. *Cyberfeminism with a difference*. [O]. Available: <http://www.let.ruu.nl/womens/studies/rosi/cyberfem.html>
Accessed: 01/06/2001.
- Braidotti, R. 2002. *Metamorphoses. Towards a materialist theory of becoming*. Cambridge, Massachusetts: Blackwell.
- Browning, B. [sa]. *When snow isn't white*. [O]. Available: <http://www.echonyc.com/%7Ewomen/Issue17/art-browning.html>
Accessed: 22/11/2001.
- Bullock, A & Trombley, S. 2000. *The new Fontana dictionary of modern thought*. London: Harper Collins.
- Burke, C, Schor, N & Whitford, M. 1994. *Engaging with Irigaray*. New York: Columbia University Press.
- Butler, J. 1990. *Gender trouble*. New York: Routledge.
- Cantz, H (ed). 2004. *New identities*. sl:sn.
- Coleman, J. 2000. Landscape(s) of the mind: psychic space and narrative specificity (Notes from a work in progress) in *Space, site, intervention. Situating installation art*, edited by E Suderburg. Minneapolis, Minnesota: University of Minnesota:158 – 170.
- Conradi, D. 2003. *Berni Searle*. [O]. Available: <http://www.michaelstevenson.com/contemporary/exhibitions/searle/works/works.htm>
Accessed: 21/02/2005.
- Coombes, A. 2001. Skin deep/bodies of evidence: the work of Berni Searle, in *Authentic / Ex-Centric at the Venice Biennale: conceptualism in Contemporary African Art*, edited by S Hassan & O Oguibe. [O]. Available: http://www.findarticles.com/cf_0/m0438/4_34/85031231
Accessed: 21/02/2005.

Coombes, A. 2003. *Memories are made of this. Fresh: Berni Searle*. Cape Town: South African National Gallery.

Coombes, A. 2003. *History after apartheid: visual culture and public memory in a democratic South Africa*. Johannesburg: Wits University.

Davies, R, O'Meara, D & Dlamini, S. 1998. *The struggle for South Africa. A reference guide to movements, organisations and institutions*. London: Zed Books.

Deleuze, G. 1986. *Cinema 1: The movement-image*. London: Athlone. (Translated by Hugh Tomlinson and Barbara Habberjam).

Deleuze, G. 1989. *Cinema 2: The time-image*. London: Athlone. (Translated by Hugh Tomlinson and Robert Galeta).

Deleuze, G. 1994. *Difference and repetition*. London: Athlone. (Translated by Paul Patton).

Deleuze, G & Guattari, F. 1984. *Anti-Oedipus: capitalism and schizophrenia*. London: Athlone. (Translated by Helen Lane, Robert Hurley and Mark Seem).

Deleuze, G & Guattari, F. 1988. *A thousand plateaus: capitalism and schizophrenia*. London: Athlone Press. (Translated by Brian Massumi).

Doy, G. 2000. *Black visual culture. Modernity and postmodernity*. London: Tauris.

Elliot, D (ed). 1990. *Art from South Africa*. London: Thames & Hudson.

Enwezor, O. 1997. *Trade routes. History and geography*. Johannesburg: Africus Institute for Contemporary Art.

Enwezor, O. 1999. Reframing the black subject: ideology and fantasy in contemporary South African representation in *Reading the contemporary. African art from theory to the marketplace*, edited by O Oguibe & O Enwezor. London: MIT:376 – 399.

Essed, P & Goldberg, D. (ed). 2002. *Race critical theories*. London: Blackwell.

Farrell, L. 2001. *Still – Berni Searle at the Axis Gallery, New York* Available:

<http://www.artthrob.co.za/01nov/reviews/axis.html>

Accessed: 01/05/2003.

Filion, O. 1998. Cyborg, a way of life. *Domus* 801, Feb:92-95.

Freud, S. [1919] (2001). The 'uncanny' in *The standard edition of the psychological works of Sigmund Freud (Volume 17)*, edited by J Strachey. London: Hogarth Press & The Institute for Psycho-analysis:245.

Gardner, C. 2000. No guarantees, they're wolves: Structure, movement and the dystopic in Diana Thater's *China in Space, site, intervention. Situating installation art*, edited by E Suderburg. Minneapolis, Minnesota: University of Minnesota:275 – 86.

Gates, H. (ed). 1986. *Race, writing, and difference*. Chicago, Illinois: University of Chicago Press.

Gilman, S. 1985a. Black bodies, white bodies: Toward an iconography of female sexuality in the late nineteenth century art, medicine, and literature in *Race, writing, and difference*, edited by H Gates. Chicago, Illinois: University of Chicago Press:223 – 61.

Gilman, S. 1985b. *Difference and pathology: stereotypes of sexuality, race and madness*. London: Cornell University Press.

Gray, C. (ed). 1995. *The cyborg handbook*. New York: Routledge.

Gurney, K. 2004. *Berni Searle and 'Float' at the SANG*. [O]. Available: <http://www.artthrob.co.za/04feb/reviews/sang.html>
Accessed: 17/02/2004.

Hall, M. 2000. *Archaeology and the modern world. Colonial transcripts in South Africa and Chesapeake*. London: Routledge.

Hammonds, E. 1997. New technologies of Race, in *Processed Lives. Gender and Technology in everyday life*, edited by J Terry & M Calvert. London: Routledge:108 – 121.

Haraway, D. 1987. Contested bodies in *Continental philosophy. An anthology*, edited by W McNeill and K Feldman. London: Blackwell:333 – 336.

Haraway, D. 1991. *Simians, cyborgs and women. The reinvention of nature*. London: Free Association.

Hassan, S. 2000. *Insertion: self and other*. [O]. Available: <http://www.apexart.org/hassan.htm>
Accessed: 12/11/2003.

Hassan, S & Oguibe, O. 2001. Authentic/Ex-Centric at the Venice Biennale: African conceptualism in global contexts. *African Arts* 34(4):64-75.

Hayles, K. 2000a. Visualising the posthuman. *Art Journal* 59(3):50-54.

- Hayles, K. 2000b. *Flickering connectivities in Shelley Jackson's Patchwork Girl: The importance of media-specific analysis*. [O]. Available: www.nwe.ufl.edu/~tharpold/resources/patchwork_girl/ Accessed: 01/04/2004.
- Hawthorne, P. 2002. Laying the past to rest. *Time Magazine* 22 April:36.
- Hope, M (ed). 1997. *Contemporary art from South Africa*. Oslo: Riksstutstillinger.
- hooks, b. 1992. *Black looks: race and representation*. Boston: South End.
- hooks, b. 1997. *Bone black. Memories of girlhood*. London: Women's Press.
- hooks, b. 2000. *Feminist theory. From the margin to the center*. London: Pluto.
- Illes, C. 2000. Video and film space in *Space, site, intervention. Situating installation art*, edited by E Suderburg. Minneapolis, Minnesota: University of Minnesota Press:252 – 262.
- Jacobson, H. 2003. *Berni Searle/MATRIX 202 A matter of time*. Berkley: Berkely Art Museum & Pacific Film Archives.
- Jameson, F. 1992. *Postmodernism; or the cultural logic of late capitalism*. Durham: Duke University Press.
- Jones, K. 1997. Life's little necessities in *Trade routes. History and geography*, edited by O Enwezor. Johannesburg: Africus Institute for Contemporary Art:286 – 289.
- Kristeva, J. 1982. *The power of horror: An essay of abjection*. New York: Columbia University.
- Kröner, M. 2004. Female identities: female South African artists between instrumentalisation and autonomy in *New identities*, edited by H Cantz. Sl:sn:88 – 94.
- Küchler, S & Melion, W. 1991. *Images of memory: on remembering and representation*. Washington: Smithsonian Institution.
- Kuhn, A. 1995. *Family secrets: acts of memory and imagination*. London: Verso.
- Landow, G. 1999. Hypertext as collage-writing in *The digital dialectic: New essays on new media*, edited by P Lunenfeld. London: MIT Press:150 – 171.

Lazar, C. 1993. *Women of South Africa. Their fight for freedom*. Boston: Bulfinch.

Lewis, R & Mills, S (eds). 2003. *Feminist postcolonial theory: A reader*. Edinburgh: Edinburgh University Press.

Lindfors, B (ed). 1999. *Africans on stage*. Indiana, Bloomington: University of Indiana Press.

Lloyd, G. 1993. *Being in time: Selves and narrators in philosophy and literature*. London: Routledge.

Lloyd, G. 1996. *Spinoza and the ethics*. London: Routledge.

Lunenfeld, P. 1999. *The digital dialectic: new essays on new media*. London: MIT Press.

Magubane, Z. 2001. Which bodies matter? Feminism, poststructuralism, race and the curious theoretical odyssey of the "Hottentot Venus". *Gender & Society* 15(6):816 – 834.

Mandela, N. 1999. *Speech at the final sitting of the first democratically elected parliament*. [O]. Available:
<http://www.anc.org.za/ancdocs/history/mandela/1999/nm0326.html>
Accessed: 21/02/2005.

Martin, M. 1997. The now South Africa – facing truth and transformation in *Contemporary art from South Africa*, edited by M Hope. Oslo: Riksstutstillinger.

McNeill, W & Feldman, K. (ed). 1998. *Continental philosophy. An anthology*. London: Blackwell.

Mirzoeff, N. (ed). 2000. *Diaspora and visual culture. Representing Africans and Jews*. London: Routledge.

Murinik, T. 1999. *More than skin deep*. [O]. Available:
<http://www.chico.mweb.co.za/mg/art/fineart/9904/990429-searl.html>
Accessed: 16/05/2003.

Murinik, T. 2000. State of the art. *Leadership* May:54 – 61.

Murinik, T. 2004. Berni Searle. *Art in South Africa* 2(4) Winter:80.

Oguibe, O & Enwezor, O (eds). 1999. *Reading the contemporary. African art from theory to the marketplace*. London: MIT Press.

Perryer, S (ed). 2004. *10 years, 100 artists. Art in a democratic South Africa*. Cape Town: Bell-Roberts.

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

Pisters, P. 2003. *The matrix of visual culture. Working with Deleuze in film theory*. Los Angeles, California: Stanford University Press.

Platzky, L & Walker, C. 1985. *The surplus people. Forced removals in South Africa*. Johannesburg: Ravan.

Pollack, B. 2001a. *The new look of feminism*. [O]. Available: <http://www.axisgallery.com/exhibitions/searle/reviews.html>. Accessed: 26/04/2004.

Pollack, B. 2001b. The newest avant-garde. *Artnews* 100(4):124 – 129.

Pollock, G. 1988. *Vision and difference: femininity, feminism and the histories of art*. London & New York: Routledge.

Powell, R. 1997. *Black art and culture in the twentieth century*. London: Thames & Hudson.

Richards, C. 1999. About face: aspects of art history and identity in South African visual culture in *Reading the contemporary. African art from theory to marketplace*, edited by O Oguibe & O Enwezor:348 – 375.

Roberts, M & Roberts, A. (ed). 1996. *Memory. Luba art and the making of history*. New York: Prestel.

Roget, P. 1985. *Roget's thesaurus*. London: Dent.

Rosengarten, R. 1996. "Between the lines". Catalogue essay for the exhibition Don't mess with Mr In-between. Lisbon: Culturgest.

Rovine, V & Adams, S. 2002. The cultured body. *African Arts* 35(4):1,4 – 8.

Sachs, A. 1990. Preparing ourselves for freedom in *Art from South Africa*, edited by D Elliot. London: Thames and Hudson:10 – 16.

Schoeman, C. 1993. *District Six. The spirit of kanala*. Cape Town: Human & Rousseau.

Schmahmann, B. 2004. *Through the looking glass. Representations of self by South African women artists*. Johannesburg: David Krut.

Shapiro, M. 1999. *Cinematic political thought. Narrating race, nation and gender*. Edinburgh: Edinburgh University Press.

Shifrin, S. 2002. *Women as sites of culture. Women's roles in cultural formation from the Renaissance to the twentieth century.* London: Ashgate.

Smith, K. 2000a. *Conversing with Pain: Berni Searle's darker shades of light.* Draft for FNB Vita Awards Catalogue.

Smith, K. 2000b. *Interview with Berni Searle.* Unpublished article. Cape Town: Greatmore Studios.

Smith, K. [sa]. *Renegotiating Cultural Contracts in Darker Shades of Light. The Singular Work of Berni Searle.* Draft for NKA / Atlantica journal publication.

Smith, K. 2001. Juncture. *Flash Art* 34(217):68.

Stam, R, Burgoyne, R & Flitterman-Lewis, S. 1992. *New vocabularies in film semiotics. Structuralism, post-structuralism and beyond.* London: Routledge.

Steedman, C. 1986. *Landscape for a good woman.* London: Virago.

Stevenson, M. 2004. *Berni Searle. Vapour.* Exhibition Catalogue.

Strother, Z. 1999. Display of the body Hottentot in *Africans on stage*, edited by B Lindfors. Indiana, Bloomington: University of Indiana Press:1 – 16.

Sturken, M. 2000. The space of electronic time: the memory machines of Jim Campbell in *Space, site, intervention. Situating installation art*, edited by E Suderburg. Minneapolis, Minnesota: University of Minnesota Press:287 – 298.

Suderburg, E. (ed). 2000. *Space, site, intervention. Situating installation art.* Minneapolis, Minnesota: University of Minnesota Press.

Sykes, JB. (ed). 1976. *The concise Oxford dictionary of current English.* 6th ed. Oxford: Clarendon.

Terry, J & Calvert, M. 1997. *Processed lives. gender and technology in everyday life.* London: Routledge.

Van der Watt, L. 2003. Disappearing act. *Art South Africa*1(4), Winter:22 – 28.

Van der Watt, L. 2004. Changing identities in *A decade of democracy. South African art 1994 – 2004 from the permanent collection of Iziko: South African National Gallery*, edited by E Bedford. Cape Town: Double Storey: 120 – 142.

Vetrocq, M. 2001. Biennale Babylon. *Art in America* 89(9): 104 – 115.

Viola, B. 1995. *Bill Viola: reasons for knocking at an empty house. Writings 1973 – 1994*. London: Thames & Hudson & Anthony d'Offay Gallery.

Williamson, S & Jamal, A. 1996. *Art in South Africa. The future present*. Cape Town: David Philip.

Williamson, S & O'Toole, S. 2003. *Artbio: a feature on an artist in the public eye. Berni Searle*. [O]. Available:
<http://www.artthrob.co.za/03jun/artbio.html>
Accessed: 16/05/2003.

Wolff, J. 1990. *Feminine sentences: essays on women and culture*. Oxford: Polity.