

## TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION.....	1
1. Growing up barefoot in Africa .....	1
2. Practice-based research.....	6
3. Thesis as palimpsest .....	8
4. Exhibition as palimpsest.....	14
5. The significance of the study .....	14
CHAPTER 2: THE STORY OF THE PALIMPSEST .....	16
1. Introduction .....	16
2. Origins and methodology .....	17
3. Transitions: from palimpsests to booknesses .....	19
4. Palimpsests in information technology.....	22
5. Palimpsests of philosophy .....	23
6. Palimpsest – inscription and erasure .....	26
7. Palimpsest as concept – the female body as landscape .....	27
8. New media: virtual palimpsests .....	29
9. Palimpsest as methodology .....	30
10. Palimpsest as installation .....	32
11. The object and the concept .....	32
12. Conclusion.....	33
CHAPTER 3: STORIES OF SAND.....	35
1. Introduction.....	35
2. Infinity in a grain of sand.....	38
3. Sand as substance .....	39
3.1 Types of sand in Namibia .....	41
3.2 Uses of sand .....	42
3.3 Structures of sand .....	43

4.	Sand as sentiment .....	45
4.1	Creation myths .....	46
4.2	Sayings of sand .....	47
4.3	Sand sites and stories .....	48
5.	Sand exploitation and illegal sand mining.....	57
6.	Sand as an art medium.....	59
7.	Site-specific art, land art and earthworks.....	64
8.	Conclusion.....	64
CHAPTER 4: THE STORY OF THE WATERBERG, NAMIBIA.....		65
1.	Introduction.....	65
2.	Palimpsest as site.....	66
3.	Roads to the Waterberg.....	69
4.	Sand sites in the Waterberg .....	71
4.1	The C22 <i>en route</i> to the Waterberg on the savannah plains .....	72
4.2	The road to the graveyard through the savannah plains .....	72
4.3	Waterberg Mission Station ruins.....	73
4.4	Mountain streams.....	73
4.5	The rest camp and campsite .....	74
4.6	The old orange and apple orchard irrigation channels.....	75
4.7	Purple-red loam from the sub-tropical forested slopes .....	75
4.8	Waterberg top.....	76
5.	The Waterberg as an oasis.....	85
6.	The Waterberg as protected nature resort.....	86
6.1	Nature, ecology, geology and sand: of dinosaurs, dragons, meteorites and fossils.....	86
6.2	Fauna and flora in the Waterberg.....	87
7.	The history of the Waterberg .....	88
7.1	The first people.....	95
7.2	Ancestral lands and pastoral nomads.....	95
7.3	Spiritual colonisation – the Waterberg as a mission station.....	99

7.4	Colonialism, the Battle of the Waterberg and the German-Herero Genocide .....	100
7.5	The Waterberg after the war – Police station .....	107
8.	Artists and writers exploring the Genocide .....	107
8.1	Mari Serebrov’s <i>Mama Namibia</i> .....	107
8.2	Kentridge’s <i>Black Box. Chambre Noire</i> .....	108
8.3	Tuaovisia Katuua. <i>Otjitoro Otjindjandja</i> .....	110
9.	Conclusion: the Waterberg today.....	111
CHAPTER 5: STUDIO WORK AND EXHIBITION “EHI” WATERBERG, NAMIBIA		112
1.	Introduction.....	112
2.	The Book of the Waterberg .....	115
2.1	Inside <i>The Book of the Waterberg</i> .....	116
3.	Waterberg Palimpsests.....	127
3.1.	Creative samples.....	127
4.	Installation: “EHI” WATERBERG, NAMIBIA – Sand/Land Rites/Rights .....	131
4.1	Installation Inspiration.....	131
4.2.	Creative Practice .....	136
4.3	Setting up the installation at the Project Room.....	142
4.4	The performative component.....	146
5.	Conclusion.....	147
CHAPTER 6: CONCLUSION .....		149
1.	Introduction.....	149
2.	Aims and objectives of the study .....	150
3.	Reading through the chapters .....	151
4.	Constraints of multi-disciplinary study.....	153
5.	New directions .....	153
6:	Conclusion.....	154
SOURCES CONSULTED .....		155