



Jelena Jureša, *Aphasia* (2019), film still

TOWARDS DOCUMENTARY CHOREOGRAPHY

Encounter #1

7-9 Dec. 2023

Beursschouwburg, Auguste Ortsstraat 20/28, 1000 Brussels, Belgium

In recent decades, there has been an increasing interest in embedding elements from reality into performance. The testimonial plays of Lola Arias, the lecture performances of Rabih Mroué and Hito Steyerl, or the hybrid installations of Walid Raad propose complex dispositives and dramaturgies that question our modes of engagement with factual information.

While the field of contemporary dance is known for its critical experimentations, the inclusion of factual information in its practice remains largely uncharted. Choreographers often use documentary elements such as texts, photographs, or videos as sources of inspiration in their artistic process, but few of these items remain visible in the final stage work. The intersection between embodied and documentary practices, however, opens up possibilities for new choreographic articulations of sociopolitical issues of various sorts and

alternative ways of engaging with such matters. It results in what art philosopher Frédéric Pouillaude calls “factual representations” that consequently lead to a “poetics of factuality” (Pouillaude 2020).

For this symposium, which follows from his practice-based PhD research, choreographer Arkadi Zaides invites various practitioners and scholars to reflect collectively on the notion of “documentary choreography”. By looking at concrete case studies and by proposing various theoretical lenses, the participants will explore the strategies used by artists when combining embodied and documentary practices. Through different formats, they will consider the potentiality of such blending not only to challenge the boundaries of contemporary dance and documentary theater, but also to engage critically with social and political issues.

This event is made possible with the generous support of: Antwerp Research Institute for the Arts (ARIA); the Flemish Government; the Faculty of Arts and Philosophy of Ghent University; the Faculty of Arts (Department of Literature) of the University of Antwerp; , CoDa | Cultures of Dance – Research Network for Dance Studies (funded by the Research Foundation Flanders - FWO). It is organized as a part of Arkadi Zaides’ practice-based PhD in the Arts at the University of Antwerp, Royal Conservatoire Antwerp, Ghent University, and KASK/School of Arts (HoGent) and his active membership within the CORPoREAL research group at the Royal Conservatoire Antwerp and the research center S:PAM (Studies in Performing Arts & Media) at Ghent University.

Program Summary

Thursday, 7 Dec. 2023

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| 17:00-17:30 | Gathering |
| 17:30-17:45 | Opening notes, Annouk Van Moorsel (Head of Dance and Educational Programmes in Dance, Drama, and Music at the Royal Conservatoire Antwerp; co-chair of the research group CORPoREAL), Arkadi Zaides (choreographer, PhD researcher) |
| 17:45-18:30 | <i>A Choreographic Move towards Visceral Realism</i> , Frédéric Pouillaude (professor of Aesthetics at Aix-Marseille University) |
| 18:30-19:15 | <i>Between Conflict and Community: The Politics of Witnessing in Documentary Dance</i> , Timmy De Laet (associate professor of Theatre and Dance Studies at the University of Antwerp and coordinator of CoDa Cultures of Dance – Research Network for Dance Studies) |

19:15-20:00 Samah Hijawi (artist, writer, astrologer) in conversation with Frédéric Pouillaude and Timmy De Laet

Friday, 8 Dec. 2023

10:00-10:30 Gathering

10:30–11:30 *Human Rights in Art and Law: An Encounter and a Conversation*, a conversation between Sandra Noeth (curator, body theorist, professor at the HZT-Inter-University Centre for Dance Berlin) and Eva Brems (professor at the Faculty of Law & Criminology at Ghent University, head of the Human Rights Centre)

11:30–12:15 *The Documentary Choreography as a Heterotopian Affirmation of Reality: Unlearning Citizenship and Visibility in Necropolis*, Christel Stalpaert (professor at the Department of Art History, Musicology and Theatre Studies at Ghent University, co-director of the research center S:PAM)

12:15-13:00 Roundtable discussion between Christel Staelpart, Sandra Noeth, Eva Brems, and Arkadi Zaides

13:00-14:15 Break

14:15-15:00 Screening of *Aphasia (Act Three) – “A Kid from the Neighbourhood”* by Jelena Jureša (visual artist and filmmaker, post-doc researcher at KASK/School of Arts (HoGent))

15:00-16:00 *Clubbin’ in Complicity*, An van. Dienderen (filmmaker, teacher & senior researcher at KASK/School of Arts (HoGent)) and Thomas Bellinck (theater and exhibition maker, doctoral researcher at KASK/School of Arts (HoGent)) in conversation with Jelena Jureša

16:15-18:00 Screening of *Barail*, a movie by and in the presence of Denis Cointe (author-director) followed by an aftertalk

Saturday, 9 Dec. 2023

10:00-10:30 Gathering

10:30–12:00 *Muscular Ruminaton*, Carolina Mendonça (choreographer, dramaturg)

12:00-12:15 Break

- 12:15–13:15 *BAD FACTS, BAD FAITH, BAD FATE*, Ligia Lewis (choreographer)
- 13:15-14:00 Kopano Maroga (performance artist, writer, and cultural worker) in conversation with Carolina Mendonça and Ligia Lewis
- 14:00-15:00 Break
- 15:00-18:00 *Towards Documentary Choreography*, inner outer circle discussion
- 18:00-18:30 Ending notes

Detailed Program & Biographies

Saturday, 7 Dec. 2023

16:30-17:30 - Gathering

17:30-17:45 - Opening Notes - Annouk Van Moorsel, Arkadi Zaides

Biography Annouk Van Moorsel

Annouk Van Moorsel holds degrees in dance and arts education (Hoger Instituut voor Dans) and clinical psychology (Vrije Universiteit Brussel). She worked as a dancer, choreographer, and as a teaching artist. She worked as a psychologist in her private practice and in a group practice for 12 years. Currently, she is the Head of the Dance and Educational programmes in Dance, Drama, and Music. She co-authored the book *4 je mee? Initiation Lessons for 6-year-olds with Crossovers to Drama, Dance, Music, and Fine Arts* (Garant, 2013). Since 2005, she has been closely involved as a supervisor in various artistic research projects at the Royal Conservatoire Antwerp and the University of Antwerp. She has been chairwoman of the research group CORPoREAL at the Royal Conservatoire Antwerp since 2018, whose topics focus on the performing arts, embodiment, and education in the arts. She is a member of the Advisory Board of the AP University College, the Council of the School of Arts Royal Conservatoire, and “CoDa | Cultures of Dance,” an international research network for dance studies funded by the Research Foundation Flanders - FWO.

Biography Arkadi Zaides

Arkadi Zaides works as a choreographer, curator, and researcher. He obtained a master's degree at the AHK Academy of Theatre and Dance in Amsterdam. Since 2021, he is a doctoral researcher in the Arts at the University of Antwerp, Royal Conservatoire Antwerp, Ghent University, and KASK/School of Arts (HoGent). He is a member of the CORPoREAL research group at the Royal Conservatoire Antwerp

and the research center S:PAM (Studies in Performing Arts & Media) at Ghent University. His performances and video installations have been presented at numerous dance and theater festivals, museums, and galleries across Europe, North and South America, and Asia. Zaides is a recipient of various awards, among them a prize for demonstrating engagement in human rights issues, awarded to him by the Emile Zola Chair for Interdisciplinary Human Rights Dialogue.

More info: www.arkadizaides.com

17:45-18:30 - *A Choreographic Move towards Visceral Realism* - Frédéric Pouillaude

I don't know what "real-visceralism," also called "visceral realism," consists of. Roberto Bolaño baptizes with these two expressions the avant-garde artistic group that is the main object of his masterpiece *Los Detectives Salvajes* (1998). Since Bolaño doesn't give us any information about the artistic or ideological content of the movement, I feel authorized to imagine. So, I make the hypothesis that "real-visceralism" designates the uncomfortable conjunction of fact and emotion, the artistic desire for an accurate representation of certain facts never separated from the presentation of the guts that receive them, the will that the "cruel radiance of what is" – the factual – always appears melted with the swarming blur of our interiorities, thoughts, possibilities, and moves. Based on an oxymoron, "real-visceralism" is structurally dealing with an impossibility. So does "documentary choreography". I bet that these two impossibilities are strongly connected and could be useful to each other.

Biography Frédéric Pouillaude

After training in ballet and contemporary dance, Frédéric Pouillaude studied philosophy at the École normale supérieure de Paris. He was Associate Professor in Philosophy of Art at Sorbonne-University for ten years and Junior Member of the Institut universitaire de France. He is currently Professor of Aesthetics at Aix-Marseille University. He is the author of *Unworking Choreography: The Notion of the Work in Dance* (English translation, Oxford University Press, 2017; originally published as *Le désœuvrement chorégraphique. Étude sur la notion d'œuvre en danse*, Paris, Vrin, 2009) and of *Représentations factuelles. Art et pratiques documentaires* (Paris, Cerf, 2020). His current research deals with the relationship between art and anarchy.

18:30-19:15 - *Between Conflict and Community: The Politics of Witnessing in Documentary Dance* - Timmy de Laet

In this talk, I will discuss how documentary dance sometimes acts as a highly controversial practice that in itself is subject to exactly the same conflictual tensions between different communities that it aims to address through performance, in either direct or indirect ways. Diverging political agendas, ideological beliefs, or power hierarchies (or a mixture of all) can elicit fierce responses to specific performance

works bringing the outer world into theater spaces. To elucidate this dialectic between conflict and community, I will argue that documentary dance places spectators in the position of a witness and demonstrates how this stance is anything but neutral, as it draws the audience into the political realities that lie behind the work while also necessitating an ethical positionality. As such, my talk will reckon with how documentary dance, despite its aim to build (or at least to imagine) new communities through the means of dance and performance, can pull spectators into tenuous political debates, even when one might think to stand outside of such conflicts.

Biography Timmy De Laet

Timmy De Laet is an Associate Professor of Theatre and Dance Studies at the University of Antwerp and a Lecturer at the BA and MA Dance program of the Royal Conservatoire Antwerp. Timmy is the co-founder and coordinator of “CoDa | Cultures of Dance – Research Network for Dance Studies” (funded by the Research Foundation Flanders – FWO, grant ID: W000320N). He is Associate Editor of the *European Journal of Theatre and Performance*, and a member of the editorial boards of the Flemish performing art journals *FORUM⁺* and *Documenta*. He has worked as a dramaturg with Sidi Larbi Cherkaoui for the productions *3S* (2020) and *Vlaemsch (chez moi)* (2022). His research interests include the reiterative nature of dance and performance in relation to archivization, documentation, and historiography. His writings on these topics have been published in journals as *Dance Research*, *Tanz*, *Performance Research*, and *Muséologies*, as well as in various anthologies, including *The Oxford Handbook of Dance and Reenactment* (2017) and *The Routledge Companion to Dance Studies* (2020).

19:15-20:00 - Samah Hijawi in conversation with Frédéric Pouillaude and Timmy De Laet

Biography Samah Hijawi

Samah Hijawi is a multimedia artist and an astrologer. Her projects are deeply rooted in historical narratives which are used to re-imagine our contemporary life beyond the radicalized and polarized discourses that direct our lives today. In her recent project *Kitchen. Table.*, she researches ideas around collectivity and inter-connectedness through food, migration, and the body as a site of food memory. She recently completed a PhD in Art Practice titled *Chicken Scribbles and the Dove that Looks Like a Frog*, in which she explored deconstructing colonial representations of Palestine through performance and collage. This gave birth to a curated and pedagogical project titled *Aesthetics of the Political*, which explored how artists materialize their political ideas and positions in aesthetic forms. In her past life, she collaborated with Ola El-Khalidi and Diala Khasawneh in directing Makan Art Space (2003-2016), an independent space for contemporary art in Amman, Jordan. Together with Shuruq Harb and Toleen Touq, she co-curated the platform The River has Two

Banks (2012-2017), initiated to address the distances and proximities between Jordan and Palestine.

Saturday, 8 Dec. 2023

10:00-10:30 - Gathering

10:30-11:30 - *Human Rights in Art and Law: An Encounter and a Conversation* - a conversation between Sandra Noeth and Eva Brems

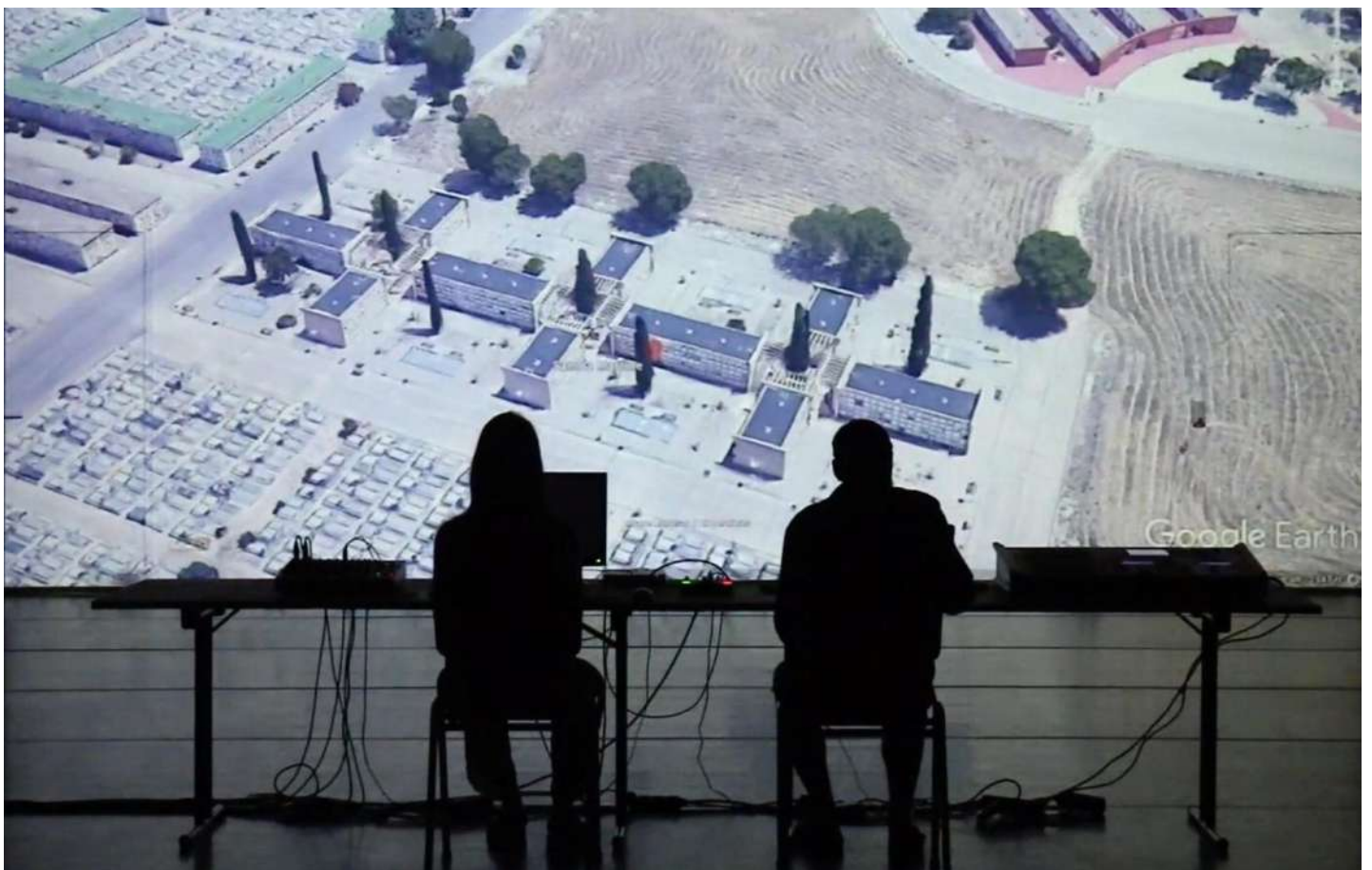
In her current research, Dr. Sandra Noeth is concerned with the ambivalent status of dead and unburied bodies: while their bodily integrity is subject to legal regulations and communitarian practices, they are, at the same time, capable of counteraction, the performance of resistance and creating memory. Prof. Dr. Eva Brems' research interests cover most areas of human rights in Belgian, European, and International law, with a particular emphasis on the protection of the rights of non-dominant groups and individuals. Brems also promotes multi- and interdisciplinary research in Human Rights and is the founder of the UGhent Human Rights Research Network (HRRN), an interdisciplinary research consortium aimed at societal impact. In this conversation, the two will come together to discuss the strategies, challenges, and limitations of existing legal frameworks to protect marginalized communities, whether dead or alive. They will also question the role of artistic and embodied practices in engaging with human rights issues and explore how such practices can contribute to the creation of alternative narratives and visions for a more just future.

Biography Sandra Noeth

Sandra Noeth (Dr. phil) is a professor at HZT Berlin / Berlin University of the Arts and an international curator. She specializes in ethical and political perspectives of body practice and theory and in dramaturgy in dance and performance. Her transdisciplinary research projects include *Violence of Inscriptions*, a program series on bodies under structural violence with Arkadi Zaidis in 2016-18 at HAU Hebbel am Ufer; *What does it take to cross a border?* in 2019 at ifa Gallery Berlin; *Bodies, un-protected* on the relation between bodies, art and protection in 2020-22 with Künstlerhaus Mousonturm. Sandra acted as Head of Dramaturgy and Research at the Tanzquartier Wien between 2009-14, where she co-edited the periodical *SCORES* from 2010-16. Further publications include *Embodiment: Violence* (ed. with PARSE journal, 2022, online); *Bodies of Evidence: Ethics, Aesthetics, and Politics of Movement* (2018, with Gurur Ertem); *Resilient Bodies, Residual Effects: Artistic Articulations of Borders and Collectivity from Lebanon and Palestine* (2019). She is a co-editor of the publication series *Corporeal Matters* on body-based research in arts at transcript publishers.

Biography Eva Brems

Eva Brems is a Professor of Human Rights Law at Ghent University (Belgium), where she founded the Human Rights Centre. Prof. Brems publishes widely on many topics of human rights law, with a particular emphasis on the European Convention on Human Rights, issues of diversity, and cross-cutting themes from a holistic human rights perspective. In addition to her academic work, prof. Brems has been active as a chair/board member in several Belgium-based human rights organizations and as a member of the Belgian Parliament (2010-2014). She is currently a board member of Belgium's Federal Institute for the protection and promotion of Human Rights, and a member of the Dispute Commission of the Flemish Human Rights Institute.



Arkadi Zaides, *Necropolis* (2021), image: Institut Des Croisements

11:30-12:15 - *The Documentary Choreography as a Heterotopian Affirmation of Reality: Unlearning Citizenship and Visibility in Necropolis* - Christel Stalpaert

“Refugees” or “asylum seekers” are denied rights because they fail to provide the documents required to recognize their status as “citizens.” Dead, invisible non-citizens are denied mourning rituals because their names are missing. Dead migrants are denied identification because their bodies are absent. In his long-term

research-based performance project *Necropolis*, Arkadi Zaides documents these invisible “non-citizens,” the dead and missing persons that are buried without any documentation, listed without a name. He grants them entrance to *Necropolis*, the city of the dead. This growing archive is a heterotopia of missing bodies, a Foucauldian counteremplacement in which Utopia acquires an inverted reality that can only be grasped and thought imaginatively. *Necropolis* is not a reality that is not, but a reality that cannot be. In this documentary choreography, notions of citizenship and visibility are revealed as what Ariella Azoulay calls the master’s tools of imperialist knowledge production. The documentary choreographic gestures of deep mapping in *Necropolis* provide strategies of unlearning imperialism and make visible the unknown that nestles in the real. The documentary choreographic gestures of care lay bare the violence in the imperialist definition of citizenship as “a constituent element of belonging to the state” (Azoulay 2019, 39). Instead, this documentary choreography invites all the different companions involved – dead migrants, absent bodies, performers, researchers, spectators, ... – to constitute a shared trait of cocitizenship, perceived as a caring for a common world.

Biography Christel Stalpaert

Christel Stalpaert is an activist and works, with different companions, at the Arts Department of Ghent University. She is Senior Full Professor and director of the research center S:PAM (Studies in Performing Arts and Media) and co-founder of the research network “CoDa | Cultures of Dance.” She recently published *Performance and Posthumanism* (with van Baarle and Karreman, 2021) and is currently working on her book *Hyphenated Thinking: Performing Arts Activating Ecological Awareness*.

12:15-13:00 - Roundtable discussion between Christel Stalpaert, Sandra Noeth, Eva Brems, and Arkadi Zaides

13:00-14:15 - Break

14:15-15:00 - Screening of *Aphasia (Act Three)* - “A Kid from the Neighbourhood” - a film installation by Jelena Jureša

Aphasia (Act Three) revolves around the well-known photograph of a Serbian paramilitary senselessly kicking the dead body of a Bosnian woman. It was taken by photojournalist Ron Haviv in 1992 amid the atrocities committed by Arkan’s Tigers, as the notorious Serbian nationalist paramilitary unit led by Željko Ražnatović, alias Arkan, was known. The image itself is not shown in the film. Rather, it is described, interpreted, and contextualized in a monologue by journalist Barbara Matejčić and a choreographed performance by Ivana Jozić. Aphasia is a language disorder caused by damage to specific parts of the brain. It affects both comprehension and vocal expression. In her film, which is part of a larger project, Jelena Jureša uses the

medical term as a metaphor to explore the role of language in representing and healing historical trauma, but also in perpetrating and perpetuating the collective violence that precedes it. (text by Catherine Nichols for the exhibition of the work as part of Manifesta 14)



Jelena Jureša, *Aphasia (Act Three)* - "A Kid from the Neighbourhood" (2019), film still

Biography Jelena Jureša

Jelena Jureša is a visual artist, born in Yugoslavia, who lives and works in Belgium. In her films, photography, and video installations, Jureša explores issues of cultural identity, gender, the politics of remembering and forgetting, and collective violence. Her work has been exhibited internationally. Her film *Aphasia* commissioned by Contour Biennale won the main award at 23rd Ji.hlava IDFF. Using the previous line of research and continuing her collaboration with the performers from the film, she directed *Aphasia* performance, which premiered at the Kunstenfestivaldesarts in Brussels in 2022. She holds a PhD in practice from Ghent University, and is currently affiliated with KASK/School of Arts (HoGent) as a post-doctoral researcher. More info: www.jelenajuresa.com

15:00-16:00 - *Clubbin' in Complicity* - An van. Dienderen and Thomas Bellinck in conversation with Jelena Jureša

Starting from Ann Laura Stoler's notion of "colonial aphasia" our contribution will unpack the manifold artistic strategies employed in visual artist Jelena Jureša's eponymous film (2019) and performance (2022) *Aphasia*, two distinct works that each address the inability to speak about imperial histories and collective violence. Centrifuging around the much-publicized photograph of a war-criminal-turned-DJ, both works subvert the tropes of the dominant documentary regime and provide unsettling inquiries into the representation of violence and the violence of representation. Whereas the film weaves an intricate web of connections across time and space between Belgian colonialism, Austrian fascism, and the wars in Yugoslavia, the performance immerses the audience in the atmosphere of a (post-war-zone) nightclub, enticing them to physically participate in an intimate investigation of perpetration.

Biography Thomas Bellinck

Thomas Bellinck is a Brussels-based artist whose documentary practice branches out into theater, installation art, TV, He is known in particular for his work focusing on state-sanctioned violence, memory politics, and mobility injustice. Since 2016, Thomas has been working as a doctoral researcher in the arts at KASK/School of Arts (HoGent), where he is one of the founding members of The School of Speculative Documentary. Among other things, for the past few years, Thomas has been developing "Simple as ABC", a series of interview-based works scrutinizing the apparatus of EU "mobility management". More info: www.thomasbellinck.com

biography An van. Dienderen

Filmmaker An van. Dienderen works at the intersection between documentary, anthropology, and visual arts. While exploring various documentary strategies and the relation between self and other, she also investigates the medium of film in a self-reflective way. She graduated in audiovisual arts (Sint-Lukas, Brussels), obtained a PhD in Comparative Cultural Sciences (Ghent University), and was a visiting scholar at UC Berkeley with Trinh Minh-ha. She made several documentaries screened worldwide, awarded with (inter)national prizes. She regularly publishes and is affiliated as a lecturer & artistic researcher at KASK/School of Arts (HoGent). More info: www.anvandienderen.net



Denis Cointe, *Barail* (2022), film still

16:15-18:00 - Screening of *Barail*, a movie by and in the presence of Denis Cointe (author-director) followed by an aftertalk

Within Le Barail, a specialized support home, a garden now offers a landscape to its inhabitants. In this protective enclosure, in the slowness, the fragrances, and the lights, they listen to the sounds of the world. Their bodies as great receptors. *Barail* is a sensitive experience, outside of language, an encounter with women and men distanced from our gaze. More info: <https://www.atelier-documentaire.fr/films/barail>

Biography Denis Cointe

After working in pictorial expression until 2005 and then in photography and video, Denis Cointe engaged towards the realization of films and shows/performances. He founded the company *Translation* and directed two unpublished texts by Marie NDiaye (*Die Dichte* and *Délivrance*) and a poem by Jean-Christophe Bailly (*Blanc sur noir*), around phantomatic presences. His films *Y penser sans cesse* (2011) and *Ouzoum* (2016) collected the traces of the disappeared in the Berlin and Pyrenean landscapes. Cointe is a member of Didier Lasserre's contemporary music ensemble "Silence was pleased" (Ayler records).

Saturday, 9 December 2023

10:00-10:30 - Gathering



Carolina Mendonça, *Zones of Resplendence* (2023), image: Thany Sanches

10:30-12:00 - *Muscular Ruminaton* - Carolina Mendonça

Carolina Mendonça has been investigating how to address sexual violence through choreography and theatre; studying the consequences such experiences have on bodies, in social structures, and in imagination. Her own stories constitute a prism through which she feels, hears, and speculates; asking herself and others how to confront power relations from the everyday life, lived experiences of domination in the intimacy of a room, behind the apparent tranquility of a gathering. As Elsa Dorlin says “for some, the question of defense does not disappear when the moment of overt political mobilization ends but is part of a continuous experience” (Dorlin [2017] 2002).

Further investigating the ways in which bodies are affected by sexual and gender violence, this encounter will share practices that could help us think about how our bodies carry an archive of feelings (Ann Cvetkovich 2003). We will engage in

ruminating in our muscles what histories, stories, narratives, and perspectives are stuck to one's flesh. How can participants get in touch with what they carry in their bodies? Can the training of imagination be a political work? What kind of traces do such conversations bring to the forth? Can we observe our muscles dreaming?

Biography Carolina Mendonça

Carolina Mendonça is interested in the contamination of knowledge and in being vulnerable to different logics. She holds a Master in Choreography and Performance from Giessen University in Germany and graduated in Performing Arts at ECA-USP. Her latest projects are *Zones of Resplendence* (2023), which speculates on feminist perspectives on violence; *Sirens* (2021), which is an attempt to compose a dissonant choir; *Pulp-History as a Warm Wet Place* (2018), which deals with an intuitive archeology digesting the leftovers of the 17th and 18th centuries; and *a useless land* (2018), where together with Catalina Insignares they read through the night while the audience sleeps. Carolina develops practical theoretical research, which she shares in the workshop called *Impossible Practices*. The workshop deals with telepathy, levitation and deep listening and other expanded perception practices. She also works as a dramaturg with Carolina Bianchi, Marcelo Evelin, Marcela Santander, Dudu Quintanilha, and others.

12:00-13:00 - BAD FACTS, BAD FAITH, BAD FATE, Ligia Lewis

What are the conditions of black life that require an affirmation like Black Lives Matter? What would it mean to make good on such an affirmation? What kind of matter-ing could unfold to disentangle histories overdetermined by History's victors? What kind of seeing / hearing would be required for such an occasion? In a world constructed by historical fact and reason, what imaginaries could be mined to break with the bad faith facts that have conditioned (black) life as reducible to a statistic, a set of numbers, a series of measurements that when mapped across the body becomes the very container for continued violence? This talk will be a sharing of my practice-one that looks into the conditions of black life/death and the choreographing of the impossible.

Biography Ligia Lewis

Ligia Lewis works as an artist, director, choreographer, and dancer conceiving and directing experimental performances. Her works are presented either on stage, in a gallery, museum, or on film or in an exhibition format. Lewis's works are often marked by physical and emotional intensities by which comedy and tragedy collide. Through her work, performer and audience alike confront a confluence of processes that disrupt normative conceptions of the body while she negotiates the ghostly traces of history, memory, and the un/known. Lewis recently finished works including: *A*

Plot A Scandal (film, 2023) *A Plot / A Scandal* (for the stage, 2022); *Still Not Still* (2021); *deader than dead* (2020); the trilogy *Water Will (in Melody)* (2018), *minor matter* (2016), and *Sorrow Swag* (2014). In the fall, she will open her first solo exhibition, “study now steady” at CARA in NYC (US). A survey of her stage works will be presented at HAU Hebbel am Ufer (Berlin, DE) in November 2023. Her other works include: *Sensation 1/This Interior* (High Line Commission, 2019); *so something happened, get over it; no, nothing happened, get with it* (Jaou Tunis, 2018); *Melancholy: A White Mellow Drama* (Flax Fahrenheit, Palais de Tokyo, 2015); *\$\$\$* (Tanz im August, 2012); and *Sensation 1* (sommer.bar, Tanz im August, 2011 and Basel Liste, 2014).



Ligia Lewis, A Plot / A Scandal (2022), image: Moritz Freudenberg

13:00 - 14:00 - Kopano Maroga in conversation with Carolina Mendonça and Ligia Lewis

Biography Kopano Maroga

Kopano Maroga (they/them) is a South African performance artist, writer, and cultural worker living in Brussels, Belgium. Their research interests lie at the intersection of decolonization, art, mysticism, and queerness. Their debut poetry collection, *Jesus*

Thesis and Other Critical Fabulations, was released through uHlanga press in 2020. They very much believe in the power of love as a weapon of mass construction.

14:00-15:00 - Break

15:00-18:00 - *Towards Documentary Choreography* - Inner Outer Circle Discussion

The Inner Outer Circle Discussion is a participatory exchange format that fosters collective thinking. In this segment of the symposium, the participating researchers and makers are invited to occupy the inner circle and share their thoughts related to the core concept of documentary choreography, while the audience is seated around them. An empty seat in the inner circle will allow an audience member from the outer circle to join and contribute briefly. This format intends to facilitate collective discussion and reflection on the key aspects of the proposed concept.

18:00-18:30 - Ending notes