

Professor Jay Pather Director of ICA

Pressing against and through **form** is characteristic of artists who own live art (or 'performance art') as a practice. Emerging from a range of disciplines from dance to painting, artists break rank with disciplinary silos to create new variations of form and a visceral immediacy to art making. The immediacy is informed by contemporary political contexts, a need to cut through apathy and go beyond political clichés. Bourgeois containment and access give way to a freedom to leverage form to specific intention and an opacity in the work that disavows the need to 'explain oneself'. In South Africa, this has meant revisiting ancient African practices, ritual, gathering and ceremony within contemporary live art practice as part of a decolonial proposition to consider live art that existed from pre-colonial times, and which continue to vividly live in the contemporary moment.

The decolonial proposition forms the core of the conference that runs alongside. Decolonial theory has its earliest formation in the global south. Moreover, there is a mirroring of histories - the marginalizing of First Nations Peoples and an Afro South American population brought to South America through slavery. Going beyond the dominant north-south axis, we trust the visions of South American curators and policy makers alongside members of the Live Art Network Africa, will productively open fields of creativity, dissemination, and audience reception of work in new global formations.

Speakers and Panelists

Africa

Carole Umulinga Karemera (R w a n d a)

Carole Karemera is an artist and cultural manager, and co-founder and executive director of Ishyo Arts Centre, one of the most dynamic creative organisations based in Kigali involved in cultural policy advocacy, capacity building, production and promotion of the creative sector in Rwanda and the sub-region. She has held important roles in various cultural organisations and networks at national and international levels (Arterial Network, Board of the African World Heritage Fund (AWHF), Rwandan Academy of Culture and Heritage, the Steering Committee of the African Cultural Policy Network (ACPN) and the Rwandan National Museum Institute). She is known for her activism for freedom of creative expression and intercultural dialogue in Africa, producing major cultural events such as the Kina Festival, Home Sweet Home Festival and the International Literature Festival.

Quito Tembé (Mozambique)

Quito Tembé Graduate in Arts and Cultural Management and Cultural Studies. Dancer and theatre actor, set designer and lighting designer. He worked as a set designer in cinema and as a technical director at the Franco-Mozambican Cultural Centre between 2001 and 2007, where he was responsible for the creation and execution of local and international artistic projects. He creates the scenography and lighting for multiple productions with various choreographers and dance and theatre companies in Mozambique and abroad. Since 2005 he has been the artistic director of the International Contemporary Dance Platform KINANI, based in Maputo, and manages creative residencies and the national and international biennial of performing arts. His programming and curatorial work includes the artistic committee of Danse en l'Afrique, the Afro-Vibes 2021 festival in Amsterdam, the Tanzmesse NRW in Düsseldorf and the Lyon Biennale.

N’Gone Fall (Senegal)

N’Goné Fall is an independent curator, writer and consultant in cultural policies. A graduate of the École Spéciale d'Architecture in Paris, she was the editorial director of the Paris-based contemporary African art magazine *Revue Noire* from 1994 to 2001. She edited books on African art and curated exhibitions in Africa, Europe and the USA. She was the General Commissioner of the Africa2020 Season in France, a series of 1,500 + projects in arts, science, and entrepreneurship hosted in 210 cities across France.

nora chipaumire (Zimbabwe)

nora chipaumire was born in 1965 in what was then known as Umtali, Rhodesia (mutare | Zimbabwe). She is a product of colonial education for black native Africans - known as group B schooling. She has pursued other studies at the University of Zimbabwe (Law) and Mills College (Dance, Oakland| ca). She is committed to lifelong research and knowledge sharing especially in non-formal spaces and locations in the wind.

Dr. Bernard Akoi-Jackson (Ghana)

Bernard Akoi-Jackson (PhD), is an artist, curator, writer, and educator who works with “postcolonial African identities” and is particularly drawn to vestiges of colonialist encounters as overtly bureaucratic rituals that lead to absurdist stalemates. Using paintings, performances, videos, installations and texts, he creates immersive situations that are both atmospherically dense and permeable to critical audience reactions. His interests cut across forms and media and these multi-disciplinary, audience-implicating installations and performative “pseudo-rituals”, have featured in a huge variety of exhibitions globally. Akoi-Jackson holds a PhD in Painting and Sculpture from the College of Art and Built Environment, (KNUST), Kumasi where he also lectures on disruption and the revolutionary potential in contemporary art practice.

Dr Lance Nawa (South Africa)

Lebogang Lance Nawa, PhD, has more than 40 years’ experience in the Arts, Culture and Heritage sector in South Africa for which he has received accolades in capacities such as cultural activist, academic, creative writer (author, poet, journalist, etc.), journalist, book reviewer, and member of various related organisations/councils/boards. Dr. Nawa has published extensively in peer-reviewed academic journals and also his own books such as *Wandering tributaries* (short stories), *Through the eye of the needle* (poetry), *This land is native* (poetry) *Bela Bela Land claim: the best restitution model in South Africa* (nonfiction), *Theatre in Transition: Artistic processes and cultural policy in South Africa* (co-ed, nonfiction), and *Culture and liberation struggle in South Africa: from colonialism to post-apartheid* (ed, non-fiction). He has also presented papers at national and international conferences. Nawa obtained DLitt et Phil (PhD) in Cultural Policy and Management, from the University of South Africa (UNISA) in September 2012, as the country’s first candidate in the field. He is currently a part-time lecturer at Tshwane University of Technology (TUT)’s Department of Performing Arts where he was the recipient of the TUT Postdoctoral Researcher of the Year 2014. He has also taught at other tertiary institutions like Vista University (now part of University of Pretoria), German University of Hildesheim (as a visiting scholar), and Sol Plaatje University (SPU). As policy expert and cultural activist, Nawa was involved in the establishment of the Arts and Culture Task Group (ACTAG) and Report; 10-Year Arts & Culture Policy Review; Review of the White Paper on Arts, Culture and Heritage; drafting of the National Theatre and Dance Policy, the renaming of E’skia Mphahlele Community Library and FF Ribeiro Clinic; and the erection of the statue of Kgosi Tshwane in front of the City Hall in the City of Tshwane. As an internationally acclaimed creative writer, in June 22 Nawa received the Pan African Writers Association (PAWA)’s Esteemed Patron of the Arts Award jointly with the Ghanaian President Nana Addo Dankwa Akufo-Addo, Nigerian President Muhammed Buhari and Vice President Yemi Osinbajo. In May 2024, he was conferred the Culture Personality of Year 2024 Award by the General Union of Palestinian Writers and the Assembly of

Jerusalemite Intellectuals for his role in the Palestinian political struggle as the Secretary-General of the National Writers Association of South Africa (NWASA).

South America

Marlon Barrios Solano (Venezuela/US)

Marlon Barrios Solano (USA/Venezuela) is an interdisciplinary artist, creative technologist, and researcher with a background in dance, software engineering and cognitive science. His works combine generative AI, machine learning, creative coding, and performance. He is currently Maker-in-Residence focused on AI, Arts and Diasporas at CAME Center for Art, Migration and Entrepreneurship at the University of Florida in Gainesville, USA. He is also an artist-in-residence with the Rewilding Cultures program at Radiona in Zagreb, Croatia, and at Lake Studios Berlin, Germany, where he is a founding member. His recent works are deployed as dynamic browser-based AI art, performance interfaces, improvisational scores, sound environments, AI chatbots, and video that he organizes as installations, workshops, participatory performances, and/or lectures. All the work and code are published and distributed with an open-source license.

<https://marlonbarrios.github.io/>

Professor Andre Lepecki (United States)

André Lepecki (CBA '24) is a Professor at the Department of Performance Studies at NYU University and Associate Dean of the Centre for Research and Study at Tisch School of the Arts. He has edited several anthologies on dance and performance theory and is an independent performance curator, who has created projects for HKW-Berlin, MoMA-Warsaw, MoMA PS1, the Hayward Gallery, Haus der Kunst-Munich, Sydney Biennial 2016, among others. He is the author of *Exhausting Dance: performance and the politics of movement* (2006, published in thirteen languages), and *"Singularities: dance in the age of Performance"* (2016). He received the AICA-US award *"Best Performance"* 2008 for co-curating and directing the authorized redoing of Allan Kaprow's 18 Happenings in 6 Parts.

Antonio Araujo (Brazil)

Artistic Director of "Teatro da Vertigem" and professor of the Performing Arts Department and Postgraduate Program (PPGAC) of the Communication and Art School of the University of São Paulo (ECA-USP). Directed the following plays: *O Paraíso Perdido* (Lost Paradise) (1992); *O Livro de Job's Book* (1995); *Apocalypse 1,11* (2000); *BR-3* (2006); *História de Amor: últimos capítulos* (Love Story: Last Chapters) (2007); the *Dido and Enéas* opera (2008); *Bom Retiro 958 Meters* (2012), the *Orfeo and Euridice* opera (2012), *Dire Ce Qu'on ne Pense pas Dans des Langues Qu'on ne Parle Pas* (2014); *Patronato 999 Meters* (2015), among others. He won the Golden Medal Award of the Prague Quadrennial in the category Best Realization of a Production in 2011 with *BR-3*. Antônio was curator of "Próximo Ato" (Next Act – International Contemporary Theatre Meeting), "Rumos Teatro" (Rumos Theatre) and the Performing Arts World Meeting (ECUM).

Maria Jose Cifuentes (Chile)

María José Cifuentes Miranda is currently a PhD candidate in History from the PUC in Chile with a Masters in Performing Arts Practice and Visual Culture from the University of Alcalá, Spain (2009). She is a teacher, researcher, manager and curator in the field of Performing Arts. And written several books including *Social History of Dance in Chile 1940-1990* (2007), *Independent Dance in Chile, Reconstruction of a Scene 1990-2000* (2009) and is editor of the book *Repensar la Dramaturgia, Errancia y Transformación*, Centro Parraga (2010). Cifuentes has held several prominent posts including being a member of the Centre for Research and Memory of the

Performing Arts in Chile, a researcher at ARTEA, director of MOV-S Chile (2015), curator and playwright of Espacios Revelados, Chile (2016), and Director of the Escena Doméstica Festival (2011-2014). She currently serves as Artistic and Executive Director of Nave, Creation and Residency Centre in Santiago, Chile.

Ka(ra)mi” (France)

Author, composer, producer, DJ, and musician in the theatre or on stage for other artists (Dawn Richards, Dena, Teme Tan, and Mélissa Laveaux among others), Ka(ra)mi is a 31-year-old Swiss artist from Geneva of Haitian and Hungarian origin. Her musical influences range from hip hop, R&B, house, afro beats and Caribbean music. After first gaining experience within the group Kami Awori, followed by a 3-year DJ career and various collaborations, Ka(ra)mi has finally decided to let her inner voices express itself by giving free rein to her Caribbean, electronic and soul influences.

Ana Copete (Colombia)

Colombia. Director of the Pacific Music Festival Petronio Alvarez. Lawyer and Master of Public Management from Santiago University of Cali with training in Negotiation from the University of London. She has served as the Culture and Positive Messaging Specialist for USAID and ACDI/VOCA and Director of the Social Management area and the Business Development Center of the Port Society of Bonaventure Foundation where she led region processes such as the formalization of the Pacific Viche/Biche.

Maria Luisa Angulo (El Salvador/France)

Maria Luisa Angulo is an artist-researcher of Salvadoran origin and French-Salvadorian nationality. She trained in contemporary dance in El Salvador, Senegal, and France, and she holds a master's degree in economics from the Sorbonne University and a master's degree in digital arts from the École Universitaire de Recherche (ArTec)- (Paris, France)-. Combining her artistic and academic training from a decolonial perspective, she focuses her research on the intersection between art, digital technologies, and society. Since 2001, she has been conducting research and creative projects in various countries in Latin America and West Africa, organizing workshops, conferences, festivals, digital art exhibitions, and intercultural creative residencies between Africa and Latin America. In collaboration with artist-researcher Marlon Barrios Solano, she co-founded the Pangea.IA collective to explore hybridizations between the body as a political space, dance, and artificial intelligence from the Global South.