PROGRAMME

SYMPOSIUM (open to all)
NETWORKING (by invitation)
PERFORMANCES (open to all)

Venue: UCT Hiddingh Campus (unless otherwise stated).
14:00 **Opening comments:** Jay Pather

14:10 **Panel 1: Loss, Language, Embodiment**
- **Dee Mohoto** *Corporeal herstories: Navigating meaning in Chuma Sopotela’s ‘Inkukhu ibeke iqanda’ through the artist’s words*
- **Gabrielle Goliath** *A different kind of inhabitance: Invocation, and the politics of mourning in performance work by Tracey Rose and Donna Kukama*
- **Bernard Akoi-Jackson** *Must the artist ‘be beautiful’, I mean, really? About disturbed pieces, spot the difference*
- **Nondumiso Msimanga** *State of emergency: ‘Inkulumo-mpendulwano’ (dialogue) of emergent art when ‘ukukhuluma’ (talking) is not enough*
- **Same Mdluli** *Space is the place and place is time: Refiguring the black female body as a political site in performance*

15:30 **Tea & coffee**

16:00 **Q&A with Panelists**

17:00 **Break**

18:30 **Symposium Opening**

18:45 **Panel 2: Overarching Thematics**
- **N’Goné Fall** *Disseminating Live Art*
- **Sarah Nuttall** *Upsurge: A Poetics of Turbulence*
- **Jelili Atiku** *Title Forthcoming*

19:00 **Performances**
- Panaibra Canda
- Khanyisile Mbongwa
- Bernard Akoi-Jackson
SYMPOSIUM

SUNDAY 18 FEBRUARY

10:00  Tea & coffee

10:30  Panel 3: Rethinking the Archive, Re-Interpreting Gesture
       Bettina Malcomess  don’t get it twisted: queer performativity and the emptying out of gesture
       Christian Etongo  Can a performance be ‘replayed’?
       Alan Parker  Effigy in the archive: ‘Ritual’ and performance of the dead in contemporary South African live art practice
       Katlego Disemelo  Performing the queer archive: Strategies of self-styling on Instagram
       Laila Soliman  Performing Vulnerability

12:00  Q&A with Panelists

13:00  Ends

15:30  Networking Session 3 (details elsewhere on this programme)

           LANA Symposium moves to the Iziko South African National Gallery (ISANG)

18:30  Performances
       Chuma Sopotela
       Jelili Atiku
       Christian Etongo
MONDAY 19 FEBRUARY

09:30- Networking Session 4 & 5 (details elsewhere on this programme)
12:30

14:00 Panel 4: Suppressed Histories and Speculative Futures
Khwezi Gule To heal a nation: Performance in the zone of non-being
Mwenya Kabwe ‘Astronautus Afrikanus’: Performing African futurism
Massa Lemu Performance in biopolitical collectivism: A study of Gugulective and iqhiya
Andrew Hennlich ‘Touched by an angel’ (of history): Messianism, the camp and history in Athi-Patra Ruga’s ‘The Future White Women of Azania’
Wura-Natasha Ogunji Title forthcoming

15:30 Q&A with Panelists

16:30 Tea & coffee

17:00 Panel 5: Live Art Publics, Education and Curriculum
Panaibra Canda Necessity and challenges for networks: How can we theorise the practice and creative process of live art as a tool for education and other practices in society?
Andrew Mulenga For the record: Documenting Zambian performance art, where do we start?
Catherine Boulle Disseminating through writing: A discussion of the ICA’s forthcoming collection ‘Acts of Transgression’ on contemporary live art in South Africa
Nomusa Makhubu Artistic citizenship, anatopism and the elusive public: Live art in the City of Cape Town

18:30 Q&A with Panelists

19:30 Supper

20:30 Performances
Lesiba Mabitsela
Dean Hutton
**SATURDAY 17 FEBRUARY**

09:00  Tea & coffee

09:30  **Networking Session 1: Introductions; Intentions for LANA**
      This session will look at the intentions for LANA, why the Network is needed, and how the goals of LANA will be taken forward.

11:00  Tea & coffee

11:30  **Networking Session 2: Platforms for Live Art on the Continent**
      This session will discuss live art (or multidisciplinary) festivals on the continent, where these festivals are taking place and the institutes/organisations that run them.

13:00  Lunch

**SUNDAY 18 FEBRUARY:** Cape Town Art Fair

15:30  **Networking Session 3: Sustainability and Dissemination of Live Art on the Continent**
      Live (or performance) art is a paradox. Transient and anarchic, live art lives inside of its time; it is disruptive, anti-establishment and non-commercial. However, artists have difficulty in sustaining a career in performance precisely because it is momentary and unsellable. What, then, are the mechanisms that may further its life? And do such mechanisms compromise the intent of live art’s disruptive form? Convened by Jay Pather, director of UCT’s Institute for Creative Arts(ICA), the panel will include: N’Goné Fall (Senegal), Panaibra Canda (Mozambique), Jelili Atiku (Nigeria) and Khwezi Gule (South Africa).
MONDAY 19 FEBRUARY

9:30  Tea & coffee

9:45  Networking Session 4: Theorising Live Art (publications and conferences)
This session will discuss conferences on the continent that focus on live art, African journalists, writers and academics who are reviewing and reflecting on live art in critical, generative ways, and books or collections of essays about African live art.

11:15  Tea & coffee

11:30  Networking Session 5: Live Art Education; Formation of LANA Secretariat
This session will discuss art curricula that include the study of live art on the continent, and the success of these courses/syllabi in terms of take up from students and the impact on the quality of work being produced. The second half of the session will be dedicated to the formation of a LANA Secretariat to coordinate the Network going forward.

12:30  Lunch

TUESDAY 20 FEBRUARY

11:00  Meeting with LANA Secretariat

13:00  Ends