

Mientras Bailamos: Situated Performance and Hemispheric Tele(counter)choreographies at Lugar a Dudas

***Mientras Bailamos: Performance Situada e Tele(contra)coreografias Hemisféricas em Lugar a Dudas*¹**

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¹ Note to the editors: One first version of this article was submitted in Portuguese to the *Revista Arte e Ensaios* [Arts and Essays Journal], in July 2023, and didn't receive any feedback. This version in English is original, with a few adaptations and updates.

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• **Resumo**

Este artigo reflete sobre a composição de *Mientras Bailamos*, performance situada e série mista criada pelo autor no contexto de residência artística no centro de arte contemporânea *Lugar a Dudas*, Cali (Colômbia), que articula tele(contra)coreografias (Andrade, 2023, 2022, 2016) de enfrentamento às operações da aliança entre neofascismo, neocolonialismo e neoliberalismo nas Américas. A partir da escrita de uma quase-crônica de dança, *revoltando* arquivos do processo, este texto explora a noção de *imaginação radical*, de Haiven & Kashnabish (2015, 2014, 2012), para propor caminhos de pesquisa performativa situada que trama pesquisa acadêmica, prática artística e movimentos sociais.

• **Palavras-chave**

performance situada; tele(contra)coreografias; pesquisa performativa situada; prática artística hemisférica; neofascismo nas Américas.

• **Summary**

This article reflects on the composition of *Mientras Bailamos (While We Dance)*, a situated performance and mixed media series created by the author during an artistic residency at *Lugar a Dudas* contemporary art center (Cali, Colombia). The series articulates *tele(counter)choreographies* (Andrade, 2023, 2022, 2016) as a way of confronting the operating alliances between neofascism, neocolonialism and neoliberalism across the Americas. In writing a dance quasi-chronicle that seeks to *revoltar archivos*, this text explores the notion of *radical imagination* proposed by Haiven & Kashnabish (2015, 2014, 2012) to map out lines of situated performative research that bridge academic research, artistic practice and social movements.

• **Keywords**

situated performance; tele(counter)choreographies; situated performative research; hemispheric artistic practice; neofascism in the Americas.

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For Cali and my friends at Lugar a Dudas

What follows are notes and clues from a thought-draft in dialogue with *Mientras Bailamos* (“While We Dance”). *Mientras Bailamos* is a mixed media series that I developed first in 2019 as an artist-in-residence at Lugar a Dudas contemporary art center, in the city of Cali, Colombia, and in the years following, as I participated in residencies across the Americas. It will therefore be necessary to follow both the here and *there*.² In this text, which I consider a practice of thought-draft, I *re-turn archives* [“*revoltar arquivos*” in Portuguese]³ and the ruins of memory to produce a quasi-chronicle of *Mientras Bailamos* as a *situated performance*⁴ that blurs lines of action between the artistic, the political and the academic—or in other words, a *tele(counter)choreography*.⁵

² I invite the reader to actively attend to the notes that follow as a radical supplement to the strategic spatialization of this text.

³ *Revoltar arquivos* [re-turn archives] indicates a performative practice of counter-archiving. I am playing here with the ambiguous meaning of “revoltar” in Portuguese that primarily designates an act of revolution and/as nonconformity (a kind of *trope spinning*) at the same time that reserves, in its letters, the anagram “re-voltar” (return again). Thus, the *revolt archives* gesture operates as one iterability of a form of documentary insubordination (Macaya, 2021), in which the insistence of a repetition is already the assumption of a transformation, a twist move or even a transductive operation.

⁴ I understand *situated performance* as a practice that co-implies and reorients bodies-environment-agency; in other words, it reinscribes-produces-and-destabilizes what is usually called context. A genealogical study on the notion of situated performance, crossing theories of site-specific arts and situated knowledge can be read in Chalub (2023).

⁵ *Tele(counter)choreographies: theorizing dance as performative practice* was the title of my postdoctoral research (2020–2022) at New York University (NYU), where I served as a visiting scholar at the Hemispheric Institute of Performance and Politics. The prefixes “tele” and “counter” work here in favor of the thoughtful exercise of choreography as a practice of expansion. They denote special attention to the processes of transduction, distribution, and transfer of agency power, sometimes strengthening it and sometimes disarticulating it, while it is produced and located in situated ecologies between bodies, politics, environment and alterity. *Tele(counter)choreographies* is an unfolding of the notion of “telechoreography” (Andrade, 2016) which I defined as a process of embodying/ex-boding process of becoming other (as we learn from dance practice and experience): a process of materialization-dematerialization that begins a trail and remissive referentiality, an interpellation without which no concept, study, object, thing, question or action can move and mobilize effects. When referring to this notion as a textual strategy, as a specific mode of theorization, I described it as: a “force of teleportation, translation and iterability between gestures, choreographies, texts, calls and traces of traces of thoughts that come dancing” (idem, p. 22). Two years after completing my doctoral work, I started thinking with Lidia Larangeiras about the question of “counter-choreography” as a situated practice of resistance in the face of geopolitical challenges, the commodification of life, and relational forms and exchange, especially in the context of neoliberal cities. The collaboration with Lidia was more specifically marked with the

Furthermore, this text draws on the work of artists, activists, authors and movements engaged in rethinking research-creation and solidarity in the current moment of intensifying ultra-conservative, autocratic and austerity forces that have crossed histories and become naturalized in the everyday landscape of the Americas. The idea of a thought-draft conjures an act of vacillation, something that may always return in the form of rotations, *doubts*, announcements and the precipitation of something more radical, always to come. *What follows*, then, is written in parts and notes, with different tones, sometimes in two or three purposefully untranslated languages and in more than one time.

1. There and here, there and here

Mientras Bailamos (2019) emerged out of radical dialogues following repeated episodes of violence committed against artists-in-residence at Lugar a Dudas⁶ as well as workers and other neighboring people in the region. Between the months of October and November of that year, a resident of the building in front of Lugar a Dudas fired more than fifty lead bullets at our homes. This occurred at the beginning of *El Paro Nacional*⁷, during which, in Cali, protesters

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course *Performance as Counter-Choreography and Situated Inscription*, which we taught at the Rio Art Museum (MAR Museum) in 2018, during the 2nd Trans-In-Corporados conference programming. Consecutively, I began to meditate on the methodological and conceptual implications between “tele” and “contra”-choreographic in the current context of intensification of ultra-conservative forces in Brazil, a theme that unfolded in my artistic and scholarly practices during my artistic residency at Lugar a Dudas and my postdoctoral research at NYU. This article is one of the outcomes of this situated analysis. Another recent contribution on tele(counter)choreographies, which analyzes the historical reiteration of autocratic dances in Brazil, is *(Dis)composing Autocratic Dances in Brazil, in the Streets and on the Screens* (Andrade, 2023), published by IDyM Journal. Lidia Larangeira also recently published her book, *Contracoreografias de Levante* (Larangeira, 2023), in which she invites us to think about counter-choreography as a form of resistance to the colonial and patriarchal legacy of the choreographic. I had the honor of writing its preface.

⁶ Lugar a Dudas is a contemporary art center founded by Oscar Muñoz and Saly Mizrahi in 2005, in Cali, Colombia. Active since April 9, 2005, it has been “a space under permanent construction, a scenario of mutations, a quadrilateral for *peleas duras* [hard struggles] and a workshop of constantly changing mechanics, all focused on the formation of an ecosystem in which artists can meet, make, break and, above all, fail” (LLANOS, 2018, p. 7). See: www.lugaradudas.org/.

⁷ “On the 21st of November of 2019, a mass mobilization known as “El Paro Nacional,” the National Strike, took to the streets in dozens of cities all over Colombia. The Paro emerged amidst widespread discontent, including opposition to right-wing President Ivan Duque’s proposed package of neoliberal policies for Colombia (the reform of the national pension system, a new labor contract law and a financial reorganization of public enterprises), the

assembled on the streets around Lugar a Dudas. The urban uprisings were led by a series of popular protests in Cali, Bogotá, Medellín and other Colombian cities. They were marked by the disproportionate force of repression by the State, acts of police violence and a state of constant surveillance, curfews and the persecution of civilians with tear gas, horses, batons and rubber bullets in squares, avenues and alleyways. These operations were covered by the media on various digital platforms and corporate communication vehicles that replicated, expanded, managed and paced the alliance of bodies in movement. The State and the media orchestrated a narrative that the streets would not be safe for families and “good citizens”: *¡que no salgan a la calle!* On the other hand, in chorus, we sang in the streets:

Qué lo vengan a ver
Qué lo vengan a ver
Esto no es un gobierno, son los paracos en el poder

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Lugar a Dudas is based in two houses located on 14 Norte and 15 Norte streets, which are on the corner of Avenida Octava Norte (Av. 8N), in the neighborhood of Granada, Cali. The headquarters brings together a documentation center, offices, galleries, one library and rooms for projections and film club. Another building is geared towards the specific actions of the Lugar a Dudas artistic residency program, “*La Resi*”, as we used to call it, with six rooms for artists in the program. The facilities are very close to the downtown and around 900 meters from the Municipal Administrative Center (CAM), a place

uncertain future of the Peace Agreements signed in 2016, the increase in the killing of social leaders in rural areas and the lack of funding for the public education system, among others. On the evening of the 21st of November, the peaceful marches turned to face-offs with riot police. On the third day of protest, November 23rd, the killing of a student, Dilan Cruz, by the Colombian anti-riot police (ESMAD) shook the country. In the following weeks, protesters took to the streets again and again and neighborhood cacerolazos – public gatherings where people bang pots and pans – turned into an extended mobilization. In a city traditionally characterized by a North-South spatial segregation by class, cacerolazos were heard loudly both in the South and in the middle and upper-middle class neighborhoods of the North” — an excerpt from Montero and Currie’s essay in the Injurr Journal. Available on: <https://www.ijurr.org/spotlight-on/urban-revolts/an-urban-perspective-on-the-colombian-paro-nacional/>, last accessed on November 16, 2023.

that was a point of convergence for different social movements—even for some coming from neighboring cities and villages, who crossed the entire city of Cali on journeys of protest in the months of November and December 2019. At CAM, insistent collective acts of *cacerolazo* [a kind of protest, very popular in Latin America, in which people bang pots and pans] were carried out, bringing together dances, music, drums, songs and slogans that challenged the complex situation of power in the Colombian context and that denounced the neoliberal and necropolitical conformities carried out by the governments of Iván Duque and his precursor and mentor, Álvaro Uribe. Several sparks initiated *El Paro*, but its slogans responded, above all, to: the disastrous case of *false positives*;⁸ the consequent increase in murders of social leaders (peasants, former indigenous and reintegrated *guerrillas*); the failures of the peace between the Government and the Revolutionary Armed Forces of Colombia (FARC); and youth agendas aimed at defending Education, which demanded greater funding and better salaries for teachers.

Due to its geographical proximity, *La Resi* heard the whispers and tremors of the *cacerolazos* on their way to the square, the crackles of moral pumps and tear gas, and the vigilant helicopters that flew over the region for hours, with their powerful tracking lights that mapped the streets on the eve of the scheduled protests, in a typical movie scene of vigilantes searching for the “belligerents,” or the “*baderna*,” as they were called in the context of counter-dance in Brazil.⁹ This whole situation literally knocked out and broke the glass on my door. I started to notice the clicks as soon as I arrived at the house, from the first night I slept there, on October 28th, when I was woken up several times

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⁸ The *Falsos Positivos Scandal* in Colombia refers to the executions of civilians, innocent people extrajudicially killed by members of the Colombian army, and then falsely labelled as enemy combatants. “False positive” has to do with forging the production of “positives” — a military rhetorical term designed to confirm the “success of a mission”. Here, thousands of extrajudicial executions were carried out to justify the military campaign against FARC, mostly during Álvaro Uribe’s (2002-2010) and in his successor’s administrations.

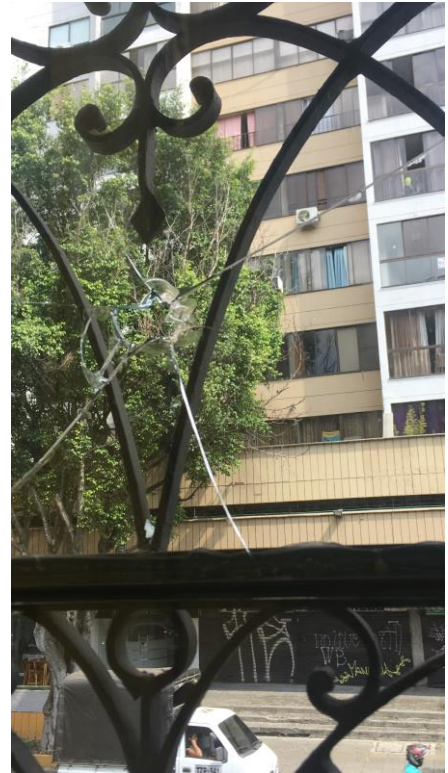
⁹ Counter-dance is an artifice of counter-revolution. These interpellations are a typical performance of the neoliberal State and its consequent “rationing of democracy” which, recurrently, activate the warlike strategy of accusatory rhetoric as a way of containing the forces of marginalized sectors and dissident alterities (cf. Derrida, 2009). In Centelha’s words, this is an “explicit counter-revolutionary mode, *which intensifies the civil war and triggers the machine for creating internal enemies*” (2019, p. 45, my highlights in italics). Accusatory speech acts like these have shaped contemporary austerity policy and, especially in Brazil, as I have demonstrated with the question of *baderna* (cf. Andrade 2023, 2018, 2016), they reenact a historical relationship between dance and the policy of occupying the streets.

by the noise of projectiles hitting the exterior glass door that led to the room's balcony—the place where I slept. I came to think that they were small stones propelled by the friction between the tires of the cars that were traveling very intensely on Av. 8N.

No, Sérgio... lamento. Es que alguien está disparando en la ventana de su pieza, hace como una semana. Son balines, no piedras. ¡Un horror! Ya se rompieron los vidrios de la otra ventana. Aún más, la Malu sintió un pinchazo en la pierna, otro día, cuando estaba afuera. La piel quedó marcada, como dolorida, roja. Hemos llamado a la policía, pero sin éxito. (...) No sabemos quién está haciendo eso, pero creemos que viene del edificio que está en frente a su puerta.

- 16 Karen Devia, assistant residency program coordinator, was the first to tell me what those specific noises meant. Embarrassment, and a mixture of perplexity, followed. *¿Qué hacer?* – we asked ourselves for a couple of minutes. Ivan Tovar, coordinator of *La Resi*, told me later that the episodes had started just over a week before I arrived. I noticed that the period coincided with the moment when resident Malu Valerio, a Venezuelan artist, had proposed a phrase for La Valla¹⁰: “*TODES SOMOS E-IN MIGRANTES*” [we all are e-im-migrants]. For me, a coincidence should not be thought of as chance. Certainly, we would have no way of knowing the intentions of an apocryphal shooter. The issue that stayed with me, however, was the perception of the fact that my neighbor was firing on a house that had “*TODES SOMOS E-IN MIGRANTES*” printed on 5x2 meters.

¹⁰ La Valla at Lugar a Dudas is a 5x2 meter panel installed on the rooftop of La Resi, which visually communicates with Avenida Octava Norte, a street with a lot of vehicle traffic that connects the north to the west zone of the city. “This project manifested itself with the intention of communicating ideas that had the possibility of crossing everyday life through short texts. A thinking platform that serves as an extension or announces partial conclusions that arise in the processes” (see: www.lugaradudas.org).



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View of La Valla (left) and the perforated window of my room at La Resi (right).
© Personal archive, 2019.

More than fifty shots were fired at *La Resi*¹¹. The house in Granada, Cali, Colombia, adorned with a plaque, is well-known for hosting artists transiting

¹¹ In fact, I have no way of knowing the total number of shots we received. I have kept with me thirty-four projectile residues found in *La Resi*, most of them on the balcony that provided access to my room. I know that artist Katinka de Jonge also collected at least eight other projectiles, which were used in her work exhibited at the *Lugar a Dudas Documentation Center*. I also know that the police collected about ten others but for no purpose whatsoever. They took it and did nothing. No investigation was opened and no one was indicted for any crime, despite the criminalization of this practice in the country's penal code. The encounter with Colombian police took place on November 3rd, when they finally responded to a call from a commercial house neighboring *La Resi* that reported hearing similar shots in the window next to my door. On that day, we accompanied the police officers to the entrance of the shooter's building. A middle-aged white man, upon seeing the police arrive, tried to leave hurriedly in his car and was stopped by a police officer: "*Hay mucha bulla, mucha bulla,*" the gentleman repeated. The policeman: "*No, no, señor ... This is a zona rosa, you can't shoot here... if you*

across local, national and international borders. That year, 2019, was a record year for the U.S. deportation and detention of mostly Latinxs, and it marked one year after the consolidation of Brexit, which affected not only the United Kingdom, but the entire European Union and its relationship with neighboring countries. It was just one year after the start of the massive exodus of Venezuelans to neighboring countries, mainly to cities on the border with Brazil and Colombia. In this house, in this context, “e-im-migrant” is printed, this anagrammatic game that is also a call: some *other* is marked as migrant, immigrant and emigrant. In Latin America, this otherness is historically configured as our colonial mirror of self-understanding: racialized, sexualized, exploited, abject and freely violated. In particular, the “immigrant” is the body exposed to the cruelest undertakings of neocolonialism, subjected to situations of extreme precariousness and living in overcrowded housing. (Let us remember the conditions of Bolivians in Brás, in São Paulo, that do not live in anything resembling the luxurious facilities of Lugar a Dudas). The immigrant in contemporary Latin America is the radical figure of interpellation of the subject regarded as “the bad guy”, a great outlaw. *And Malu Valerio decided to say that we all, “todes”, were this kind of body, with an “e” to indicate a gender neutral term, this subject there with e... — you can't even conjugate it in Spanish [or Portuguese] without making your tongue tremble, “sujeite” — shoot them!*”, our neighbor would exclaim, perhaps. All of this in 10 square meters spread out on the top of a colonial house in the glamorous neighborhood of Granada, in Cali.

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What the iterability¹² of these encounters do, mobilize and materialize is crucial to think about, since we can never know the reasons or intentions of a

want a more peaceful place you will have to look for another neighborhood to live in.” “Bulla” is local slang that designates commotion among peers, party, entertainment. “Zona rosa” [pink zone], in turn, is a term used by the local city hall to describe areas in the city with high nighttime activity, such as bars, concert and dance venues. It was from this dialogue that I thought of materialities between shots and dance that were telechoreographed in actions “#1” and “#3” (see below). The *bullá* claim suggested the name of the series, *Mientras Bailamos*. The man continued on his way, while other police officers went up to the building and spoke with other residents who confirmed that they heard gunshots and who suspected that the noises were coming from that man's apartment. I recorded the arrival of the police, the flashing blue and red lights and the entire conversation we had outside the house. These records made up part of the audiovisual material of the soap opera shown in “video installation II” (see below).

¹² *Iterability* is a term adopted by Derrida, crucial to the theory of performativity along with Austin-Derrida-Butler, a nexus that links repetition to alterity, a vacillation of thought from the question of writing. It is worth highlighting that for the Franco-Algerian philosopher, this

trigger hidden behind the transparency of a window. And, even if we managed to capture the shooter and make him confess, to declare before the most rigorous legal-police machine what his real motivations were, that declaration would already be a citation and once again we would be thrown into endless *parasitology*. (...) I then decided not to go down this path of fear.



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Register of the bullet hole in Santa Tereza's apartment, Rio de Janeiro, which afterwards became part of the *Mientras Bailamos series* (see action #4 below). © Personal archive, 2019.

exceeds any exclusivity of the phonologocentric notion of alphabetic writing. "This iterability (*iter*, again, would come from *itara*, other in Sanskrit, and everything that follows can be read as an exploration of this logic that links repetition to alterity) structures the very mark of writing, whatever the type of writing (pictographic, hieroglyphic, ideographic, phonetic, alphabetic, to use these old categories)" (Derrida, 1991b, p. 356).

Between August and September of the same year, at the beginning of my preparation for the Latin American circulation of *PEBA* and the production of *Rehacer*,¹³ I spent some time living at a friend's house, in the neighborhood of Santa Tereza, in Rio de Janeiro. In one of the rooms, there was a hole in the wall from a rifle shot. The connection between bullet holes traced a route from the wall, the closet and the nearest window frame (and could have ended up in Cali). That rifle shot could have come from the skies of Rio de Janeiro. More precisely, for it to have followed that trajectory in an apartment high above Santa Tereza, “*it might have come from a helicopter.*”

•20 “Look, be careful. Do not stand towards the window. If you hear any ‘pipoco’ [noise of shooting], throw yourself down on the floor, protect yourself” — my friend had warned me, and I performed this choreography a few times in her house. On one occasion, I was talking on the phone, sending an audio to another friend and: “pow, pow, pow... oh gosh, fuck, wait!” — that’s what you hear on the audio recording. I took a photo of the bullet hole that was in the wall and filed it away. The situation was not new to me. Months before, in Botafogo, another neighborhood in Rio, where I had previously lived, I had woken up several times to register the sound of bursts of gunfire cutting through the silence of early morning.

In Rio, terror has been choreographing our daily lives and home for a long time across many platforms. It did not start in 2019, but the rhythm intensified at institutional levels with the rise of the far right to power. At the very beginning of his term in office, Wilson Witzel, former Governor of the Rio de Janeiro State, who was closely aligned with Jair Bolsonaro's conservative and weapons-oriented agenda, even posted videos on his own social media pages in which he proudly showed his direct participation as one of many *snipers* hired by the State who together flew helicopters over Rio's favelas to hunt down “bad

¹³ My return to Cali in 2019 was made possible by the intersection of the *Rehacer: 10 years later in Lugar a Dudas* and *PEBA – Latin America Tour*, two projects funded by Funcultura (Brazil) and in partnership with Lara Sales and Tonlin Cheng, who were still traveling with their son, Ernesto, who was just over a year old at the time. I had a special motivation to return to the city 10 years later to retrace the video dance paths *Ilesos, nos vemos (o nos vemos ilesos)*, which I produced during my first residency in Lugar a Dudas, in 2008, but whose original edits were stolen in 2009, along with other personal belongings, from my carry-on luggage in the Cali International Airport. Haunted by the loss of the archive for so many years, I proposed to Lara and Tonlin to return to the city to perform a reenactment project, facing the trauma of losing an archive.

citizens.” With statements such as “*the good citizens there are with firearms to protect society, the better it will be,*” “*I’m going to shoot them [the bad citizens] in the head,*” and “*the mess is over!*”, Witzel performed for the cameras and his image and speech excited supporters and critics on social media, in the streets and in bars: some people perplexed, others in agreement. Having lived this experience, the episode of the *balines*¹⁴ in Cali only confirmed for me that the perverse banality of violence not only crosses borders in the Global South, it inscribes a certain choreographic skill in managing shots that condition life and death. This skill is not socially equitable, obviously, as there are bodies and surfaces in positions of more and less vulnerability, interconnected and tracked via postal codes, visa status, race, gender and class markings, among others.

No te preocupes, vamos a hacer alguna cosa. Mira, cuando tengamos otra habitación libre, tu podrás cambiar, si lo quieres.

Tranqui, Ivan. Pensemos qué podemos hacer. El disparador nos quiere aterrorizar. Sin embargo, estoy bien acá. Es muy serio, sí... pero son balines, no voy a salir por ellos.

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The fascination with shooting from one window to another at any time across the city in your neighborhood is correlated (in telepathic and telematic frictions)¹⁵ with the *choreography of fear* (Andrade, 2023) inscribed by

¹⁴ The small projectile residues — *balines*, as they say in Spanish — are made of lead and vary in size and shape, as the impact on the targeted surfaces (glass, wood and masonry) alters their design. However, they all appear as small crumpled cylinders. More recently, in an exhaustive search on online pages of arms and ammunition companies, as well as profiles of shooting club attendees on social networks and digital platforms, I discovered that the remains of ammunition found in *La Resi* resembled a type of *warhead* used by 5.5 mm air rifles. I also consulted the legislation that deals with regulating the possession and use of these weapons in Colombia (Decree nº 2535, December 17, 1993) and Brazil (Decree nº 9,607, December 12, 2018). The preliminary comparative analysis of such laws and their effective exercise in everyday life in both countries would require a technical-legal opinion, which far exceeds the scope of this article. However, for now, it is worth highlighting that, even if such control devices exist, on the internet it is possible to easily find several “legal” stores that make it easy to purchase these weapons, “*with guaranteed delivery throughout the national territory!*” — they announce.

¹⁵ Perhaps, here, we find an opportunity to make the “tele” of telechoreography spin in what I call “thought that comes dancing” (Andrade, 2016). “Tele” highlights the processes of materialization and de-materialization in transit, spatiality and also temporalization, as well as the communicability and transducibility of the “choreographic.” This little graft of Derridean

techniques, ends and affections danced by the far right in Brazil. Specifically, the banal feelings of threat experienced in Cali seems similar to the moment of Jair Bolsonaro's rise to presidency in Brazil, expressly highlighted by the relaxation of gun legislation in the country, one of the main goals of his presidential campaign. This was applauded and choreographed back by the voting majority who, dressed in shades of green and yellow, made hand gestures mimicking cocked pistols, calling Brazilians to arms in a patriotic fight for notably anti-democratic agendas. As I have said before, such movements are reproduced and disseminated in compulsive choreographies of fear amidst hands, fingers, *hashtags*, lethal and non-lethal weapons on all possible platforms, on the ground, in helicopters, in *drones*, in the *overflow* of internet data, in the relationship between windows and from body to body in the city.¹⁶

•22 Talking to Ivan Tovar about the connections I had been making, he showed me a flyer for *La Maza Está Calladita* (2019), a reggaeton show organized by Colombian artists Tatyana Zambrano and Henry Palacio. What caught our attention in the image was the comical poses of the group printed on the graphic, who were making the gesture of the cocked pistol with their hands. I decided to get in touch with Zambrano, who, via WhatsApp audio, told me about her performance scheduled for November 8th at the Museum of Modern Art in Medellín. I told her what I had been thinking about the

trace highlights the always deferred and iterable thought of distance produced by the choreographic. It is related at once to the telematics [word that brings “tele” — from relational distance, “the distance” — closer to *matós*, thought, science or study, anima + *ikós*, adjective suffix; *matikós* is a specific mode of thought that comes close to *mathēmatiké tékhne*, mathematical art] that makes other metaphysical structural spatiality, the telos (*the end*), tremble [the *télos*, *teleos*, of “destination,” “limit” and “bottom,” logic of circular metaphysics that connects the beginning and end of thought, “into-*télos* that sets in motion the movement and orients the becoming in its own direction” (Derrida, 1991b, p. 88)]. The emphasis in such *tele* destabilizes, as a counterforce, the *ends* of a certain history of choreography (Lepecki, 2017, 2006; Foster, 2011) marked by the idealism of order and guidance between command and obedience, master and disciple, choreographer and dancer, choreography and dance, first thing and second thing, etc. Telechoreography also has something to do with telepathic (*tele* -distance, *pathos* of affection, suffering, passion) when we think about the processes of embodying and ex-bodying in the wake of sensation, more precisely tele-sensoriality. “The virtualized, “telepathic” and phantasmatic transport, characteristic of the iterability of (choreographic) writing, acts as a haunting, as a force that guarantees repetition as an uncontrollable difference of the trace that, even ‘removed from a context and repeated in other linguistic signs, carry with them traces of the previous context and expose them to the new’” (Larangeira, 2023, p. 61-62).

¹⁶ For an analysis of these *choreographies of fear*, see Andrade (2023).

choreographies of fear in the context of Brazil and she told me about the reggaeton show, which involved a “*gymnasia con Armas y sin Armas*” [gymnastics with and without weapons], in which hand gestures of weapons were choreographed to create other exercises. The performance was a response to the peace treaty in Colombia, “*in a way very trashy and very punk,*” suggesting a “*funny and charlatan gymnastics for artists... also supported and inspired by the FARC manual.*” It was a new stage of a broader project by the artist, *Vernissage Museo FARC* (2017), a fictional model that she would have developed in Mexico City, “*where all museums are possible, there is a museum for everything, for the police, the kids... the cream of museums, and, well, why not a FARC museum?*”.

One of her *Vernissage's* actions was the reproduction of the fictitious department designed as a documentation zone, in which various activities on a human-scale were carried out—including gymnastics with and without weapons. Furthermore, in the same human-scale reproduction of the *Vernissage* documentation area, Tatyana told me that a video-performance by the FARC, *Venimos de la patria proletaria*, with music and dance was created by the movement. She sent me the link to the video, which weeks later would be remixed with other videos in my *Mientras Bailamos video installation III* (see below). In the FARC video, recorded in the forest, choreography and singing are mixed with rifles and graceful twirls, accompanied by very recognizable cultural codes (the rhythm of popular music, *guerrilla* clothing, gender marking that defines the logic of association between groups and couples, among others). Here, choreography and singing appear as animating links (Taylor, 2013) central to the formation and operation of the FARC guerrilla corps.

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Monica Restrepo¹⁷ invited me to El Paro’s big march on November 21st, which began with the closure of highways in several parts of the city, starting at 4 am. We chose a meeting point in the northern region of city, leaving Puente Sameco to CAM. It was hours of walking, jumping, laughing and shouting

¹⁷ Monica Restrepo is a Cali artist and professor of performance at the Instituto Departamental de Bellas Artes de Cali. For more than 10 years she has been investigating banal stories, archives and *chismes* (a term that can be translated in many ways, such as “gossip,” “stories” or “tales”), unfolding them into artistic and pedagogical procedures. A friend since my first residency in Cali, in 2008, Monica was an important interlocutor throughout the entire *Mientras Bailamos* process. Certainly, her attention to *chismes* has influenced the tone of my performative writing in this article.

collective slogans. Over our heads, *drones*, helicopters and all kinds of gazes from the windows... in one of them, a person wearing a mask with a camouflage pattern was dancing with a machine gun in his hand. Whether it was a toy machine gun or not (it looked very real), Monica and I thought it was astonishing, of course: *iUy, maryca! iQue fuerte!* I tried to record it with my cellphone camera, but the person disappeared into the transparency of his window. Instead, I registered the *drone* over our heads. Choreographies of protest on the street required a lot of skill in making unusual and strategic calculations, especially to avoid bombs thrown by the police. This is a rule, a general *phantom* that sets the rhythms for the temporality of all marches.

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The bodies that regularly participate in public massive demonstrations and that challenge the exceptional authority of the State know that they will last until police repression exerts its strongest force (it seems redundant, and it is). The permanence of a march of rupture is always marked by the postponement of repression and consequent dispersion. The bombs initially arrive from the sides and from behind, where you can't see them coming, and through the alleyways. *iEscucha!* They throw frightening bombs, first, from the edge, to force bodies into some place where they can be more precisely controlled, where riot police are always waiting in front of us, with their clubs, shields, masks and weapons. This happens until the first bomb detonates at the front, and another, and another, getting closer and closer to the center, announcing that “the party is over.” This is a generic script, of course. Sometimes the dispersion is much more authoritarian. But the most resistant ones always return, protecting others who try to escape its wrath by creating a containment barrier. “Then there’ll be stones, sticks... whatever is on the floor. This is a dance that cannot be danced alone. *No justice, no peace.*” We dance a back-and-forth that can last hours or minutes, until the exercise of the law of the strongest — which is always that of the police — reaches its state of greatest repressive force and ends *la bulla*. That’s why the police are there, to demonstrate what shapes their own body, to perform the law of the strongest.

On that November 21st, the repression reached its peak of strong force via the implementation of a curfew issued by city hall. From 7pm onwards, anyone who was in the street and who was not a member of the police, the army or the air force could suffer the cruelest sanctions in the language of internal warfare, state terror. Against the low-flying helicopters and *drones*, *los cacerolazos* erupted from the houses. The next day, CAM was filled with people

with their *cacerolas*, drums, dances and choirs: “*resistencia, resistencia, resistencia*”... “*qué lo vengan a ver, qué lo vengan a ver...*”

The crossed set of references and experiences, here and there, provoked continuity and deviations in the choreography of fear between hands, weapons and digital triggers (cell phones, cameras and online platforms). As the shooting progressed with each day, I began to collect traces and periodically dialogue with *La Resi*'s colleagues,¹⁸ as well as with other local artists and friends,¹⁹ highlighting geopolitical relationships shaped by practices not only Colombia and Brazil, but other countries in the hemisphere as well.²⁰ Furthermore, I continued to produce and organize drafts, dances, images and writings, and to participate in the actions of *El Paro Nacional*, demonstrations and *cacerolazos*, exercising and collaborating with local experiences of resistance that gave rise to the tele(counter)choreographies performed in the series *Mientras Bailamos*.

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¹⁸ Beyond Lara and Tonlin, who came with me from Brazil, I was joined during my residency at Lugar a Dudas by artists Bruno Caracol (Portugal), Katinka de Jonge (Netherlands), Luna Aymara de Los Ríos (Colombia), Marta Ramos-Izquierdo (Spain) and Sarah Duffy (United Kingdom).

¹⁹ In addition to my colleagues already highlighted above, I would like to name Leonardo Candelo, Ana Carolina Arcila and Angélica Nieto, Cali dance and theater artists who worked on the video-dance project *Ilesos, nos vemos (o nos vemos ilesos)*, in 2008. The periodic reunion with these artists was part of the creative script that structured my residency as a reenactment proposal. The meetings were moments of exercising the connection of times, spaces, memories and materials. I literally opened my little notebook, showed my drafts, croquis, reference images. We used to handle the *balines* remains around the house, make collective food, work on cultural translations, and engage in expeditions throughout the city, etc.

²⁰The choice of this hemispheric cut was due both to autobiographical crossings and to the belief that these territories share geopolitical experiences, both material and historical that dialogically connect their contexts through performativities engendered by neocolonialism, neoliberalism and neofascism. Following Lane: “[...] a hemispheric approach to the study of performance, then, illuminates the different tropes, genealogies and cultural forms that shape or are shaped by performance in the different cultures of imperialism in the Americas and in their contemporary legacies. The hemispheric focus delineates the shared historical experiences of North, South and Central America – conquest, native genocide, colonialism, slavery, independence wars, nation formation and histories of migration and deterritorialization – and illuminates the formative role of performance in these historical contexts” (2010, p. 114).

2. Solidarity and Radical Imagination

Katinka de Jonge²¹ was an important interlocutor in discussions about the methodological paths I was adopting. Based on our conversations, she suggested I read *The Radical Imagination* (2010), by Max Haiven and Alex Khasnabish, and lent me her copy that she had brought for the trip. The work, which I read and commented on during shared intervals, began a reflection on various strategies that I had already been adopting in the practice of *Mientras Bailamos*—what I understand as clues for situated performative research. In order to think about these paths, I will sketch two entries here: “Solidarity and Radical Imagination” and “A Situated Procedure to *Re-Turn Archives: Performing_____Materials*”. The first of them is reflected in dialogue with the readings of Haiven & Khasnabish (2015, 2014, 2012).

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In *The Radical Imagination* (2014), the authors meditate on the urgency of dialogical praxis between social movements and for researchers to not only dream about different futures, but also to “bring those possible futures 'back' to work on the present, to inspire action and new forms of solidarity today” (Haiven & Khasnabish, 2014, n.p.). Here, imagination is the urgent, radical social link in this transformative process. The authors argue that radical imagination is not the ingenious capacity of an individual who follows the “accumulative” model, or as something that *we have*, but instead is something that *we do* and, radically, *we do together*.

We do not “have” a radical imagination, no matter how dearly we wish for revolution or how unpopular our ideas might be. The radical imagination is something we do, and something we do together. Imagination, our capacity to project into the present and the future, is constantly in the dialogic process of reweaving itself in both explicit and subtle relation to those people, institutions, and forms of power that surround us. For this reason, the radical imagination is never one thing and is always changing. We cannot grasp it or measure it or define it. But we can convoke it. That is, we can call it into being as part of collaborative praxis. Indeed, social

²¹ A Dutch artist who was attending the Lugar a Dudas residency program at the same moment as me.

movements are convoking the imagination all the time. (Haiven & Khasnabish, 2012, p. 411).

For the authors, the convocation of a collaborative praxis of radical imagination, the *prefigurative methodology*, would therefore seek to transform academic spaces into spaces for community convening. In this space the researcher neither acts in mere “avocation,” in the distanced defense of movements, nor “invocation,” as just a trivial collector of theorizable objects originating from social movements—as an action from the inside out that certain ethnographic, case study or observer-participant strategies seem to suggest. The prefigurative method wants to convoke a radical imagination “here and now” of research praxis, which has to do with assuming a “potential strategy that understands research methods and ethics as vehicles for bringing that future [radically imagined]” (ibid., 413) and thus “bringing communities together in order to create new spaces and possibilities for dialogue and debate and new zones of possibility, reflection, contention, dissonance, and discovery” (idem).

I identified in this proposition an exercise of solidarity with a correlation of forces between academia and social movements that not only start from contexts, but that, above all, build contexts collectively, like a situated praxis. More specifically, this praxis seems to place the question of the performativity of research within a commitment to social struggle, exercising radical imagination as a dialogical process of convening communities, other agents and associations. It is a very instigating proposition to think about dialogues between the political, the academic and the artistic; a proposition that came into my hands precisely due to the practices in which I was involved (and, as we will see later, the *performing _____ materials* procedure operates something that can be learned from *punk technology* — as Katinka would say, of working radically from the means and materials that are available on hand). However, in the sources I consulted, I also noticed that the authors did not address the issue of radical imagination and prefigurative methodology in dialogue with tactics, strategies, contexts and, above all, forms of collective convocation that were already well-thought-out, in and from a dialogue with the expanded artistic and aesthetic field. We do not know the reasons for this obliteration; they were not stated because perhaps they are not informed by this in their daily lives.

However, it is a fact that there are agents and aesthetic forms that shape and/or participate in academic spaces, communities and social movements,

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composing a correlation of specific forces. It is also notable that agents and what has been historically configured as artistic and aesthetic forms, in universities and other spaces, sometimes seem to live in worlds that only appear as consumer relations, but do little to build bridges between praxis and actions. Perhaps Haiven & Khasnabish will point us in the direction of thinking about other futures of our collective work that help us to dialogically reposition art and academia and the communities that organize them.

However, I would like to offer a few additional considerations that return to the field of situated performance from artistic practice. I will write in notes that, if handwritten, would be like shorthand: full of erasures indicating some experience or attempt at drafting “to remember and redo”. These are notes that accompany me and have made me think about *Mientras Bailamos* as a situated experiment of radical imagination from the singularities of praxis between the academic, the artistic and the political work. Here are *z*, *y*, and *w* at hand:

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Any appeal to the imagination as a “capacity to project oneself” radically presupposes some experience of the body as matter, whether organic or inorganic, legal, affective or social, a thing, a human or an animal, individual or collective. The body acts by playing with the iterability of the sensitive, sensorial, institutional, historical and power relations. This set of agencies produces some social *corpus experience* that derives. Therefore, it is always a body-matter through a complex system of exchanges (not necessarily accumulative, rent-seeking and of income) that can be called upon to imagine.

“Projecting oneself,” still, seems to me to refer to an opening of transport, or more precisely of telechoreography—or better a tele(counter)choreography, if we follow the previous note correctly. Again: calling upon our body-matter capacity to project itself into the present and the future. This radical imagination will be seen as what Martin (1998) marked as a decisive link between dance and politics, and dance as politics, to the question of mobilization. There is something about putting bodies in motion that relates, dialogically, to dance and politics. The problem of mobilization is key, even when we hope to counteract and resist

the unbridled motility of modernity and thus think about the urgency of *stillness*, as Lepecki (2006) pointed out, or a radical state of general strike.

Radical imagination, therefore, may have something to do with dance aspect from the perspective of a vibrating body which implies dragging oneself and things through place. What vibrates and resonates is already anchored, in some gravitational and counterbalancing relationship—never solitary, but an action in constant assembly. Here we find something about the borders of indeterminacy (unstable and unclear) that Foellmer described when theorizing dance strategies and tactics and protest choreographies that perform “(unstable) media for the alternative use of public space, a process particularly characterized by playful tactics and by rendering unclear the boundaries between everyday, artistic, and political behavior” (2016, p. 68). I would, however, rethink the notion of the “alternative use of public space,” since from the situated perspective that I use here, the definitions of an agent’s participation in the “usual” or “alternative” environment do not make sense when we understand that public space is always a result of an active correlation of forces. Instead of thinking in these terms, I propose that we radically imagine how we gather together in public spaces to create “more livable lives” (Butler, 2018).

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3. A Situated Procedure to *Re-Turn Archives*:

Performing_____Materials

Exercising tele(counter)choreographies from a tension in artistic practice demands a dimension of situated dance. It was by materializing tele(counter)choreographies that I produced and organized the series *Mientras Bailamos* in choreographies, videos, objects, installations, urban intervention, lecture-performance and texts, crossed by so many levels of segregation and violence and, also, of uprising, resistance and trembling. Amidst bodies, windows, surfaces, streets, notebooks, networks, projectiles, words, images,

media, *chismes*, doxographies, and various technologies, actions and dialogues perform the space-time relationship in a distributed way, jointly producing the context from which they emerge. Instead of simply reproducing the police-like masturbatory anxiety of hunting a neighbor-shooter, I set out to *re-turn* materials that emerged in a radically situated way, and thus initiate instances of remissions, counterattacks and convocations for uprising.

Specifically, the compositional and dramaturgical directions of the work were shaped by the procedure of *performing_____ materials*, a set of practices that I use in my creative processes. It consists of, firstly, identifying in the work with (and through) materials a performative strategy that situates the contingent relationships between body, agency and environment. One of the operational folds of this procedure is to scrutinize the differences that materials perform in the world, be they textual, conceptual, corpographical, objectal, imagery, memorial, spectral, eventful, desirous, etc. These classifications are also worked on as becoming-drafts and are changed in the collective encounter of artistic, political and pedagogical spaces.²² They are also linked to other operations, which are: (a) practices of performing *yourself through* materials, performing *with the* materials, and performing *the* materials; (b) practices of *in-ex-bodying* (physical actions like activating, reenacting, reproducing, collecting, recording, repeating, choreographing, dancing, declaring, decreeing, representing, quoting, remixing, conjuring, exorcising, ritualizing, showing, presenting, vocalizing, babbling, migrating, etc.) which are mediated by *body-environment conditioning factors* (corporeity work and efforts, space-time limitations etc.); and (c) *cartography*. When I teach courses using this procedure, we always open with the “performing ourselves” practice, starting with the materials *we have at hand* which come to us, or we carry, or take with us, or which engage us to build, remodel, embody and ex-body. This leads us to think of means, forms, and sensitive experiences that distributively archive, generate and mobilize affections, environments and other situated materials.

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²² I have already had the opportunity to present and practice the performing_____materials procedure in different pedagogical contexts, mainly in my attempts to engage students and artists toward a transborder action among artistic, scholarly and political works. Some of these contexts were: MAR – Rio Art Museum (Brazil), Universidade Federal do Rio de Janeiro (Brazil), Instituto Departamental de Bellas Artes de Cali, Instituto de Bellas Artes de la Universidad de la Republica (Uruguay), and York University (Canada).

Materials compose, store, gather (and we gather around them), guide, inform, relate, accompany. Materials weigh, they matter. They lead us, they make us desire. Materials build history, they tell us history and stories; they are the fruits of labor, they reify historical social relations, they are engendered in the processes of in-ex-bodying. They persist and also burn out, run out, lack. The most enigmatic and contradictory affections would not be possible if they were not already material. Materials break the absolute presence, the certainty of the one, the self, the self in itself.

And, what was on hand?

Someone compulsively shot at my window, produced residue (remains of *balines*, and broken glass on the balcony floor), mobilized affections, memories, and images. In that moment, I was writing an essay about choreographies of fear.²³ In Granada, we are in a “zona rosa” [pink zone], which is an area in the city where *dance* and *bulla* are “allowed.” Other whispers, gestures and gunshots on the streets of Cali, literally in front my bedroom, make the one-off event overflow on my doorstep. The shooter looks at me from top to bottom (comparing the spatial relation between the high building and La Resi; the media and police helicopters and the anonymous *drones* too). There are images, drafts, tags and writings on the streets, on networks, in my notebooks; they seem to continue, deviate or oppose conditions between them (...). What practices in-ex-body this constellation of materials? What conditions apply to them and is it necessary to remodel them? What routes, maps, writings, compositions and new materials emerge from this situation and how do they re-elaborate the situated praxis?

Meetings at home, in the city and with friends, whispers on the streets, in my personal files and in public memes on the internet and so on were treated in *Mientras Bailamos* as distributed anchoring materials. I also took it as a challenge to work from a translocal perspective which, in effect, resulted in linking Cali to Rio de Janeiro, Santiago de Chile, Montevideo, Ciudad de México, New York, La Paz, Montreal and many others cities in the Americas that get tired and rise up, that tele(counter)choreograph confrontations at a time of

²³ This writing was the basis for the lecture-performance presented in the end of the *Mientras Bailamos* series, which was reedited and reworked into my article *(Dis)composing Autocratic Dances in Brazil, in the Streets and on the Screens*, aforementioned, published by IDyM Journal in 2023.

intensifying neofascism, neoliberalism and neocolonialism. It consisted of a radical imagination that hemispherically overflows with a constellation of dialogues between different moments of time, among *La Resi*, the streets and the neighboring community. They perform missives to counterattack and counterfire the relations between body-agency-environment, and not just in response to the neighbor's lead bullets spiraling from above. They translocate cities, neighbors, artists, politicians, police, bombs and *balines*, the many whispers in the city.

Here is a possible description for the actions of *Mientras Bailamos*, which took place between November 27th and December 14th, 2019, in cumulative actions:

#1 – Intervention on La Resi’s facade: application of the *lambe-lambe panel* [wheat-paste poster] “*no dispaes don't shoot não atire*” (formed by two continuous blocks — one measuring 4.00x5.50m and the other measuring 6.50x3.90m: total area of 47.35m²), which was installed on November 27th on the outer facade of the Lugar a Dudas Residency. It was printed on sheets of newsprint, produced by the legendary and radical printing cooperative La Linterna printing house, which uses lithographic printing machines from the 19th century (cf. Carteles La Linterna, 2018). The text “no dispaes don't shoot não atire” is repeated exhaustively, sliding in the gradient effect between the colors blue, orange, green and magenta. The intervention on La Resi facade was not only positioned opposite the shooter’s building, but was also located on Av. 8N, the CAM route, the point of convergence of demonstrations and conflicts with the police force.

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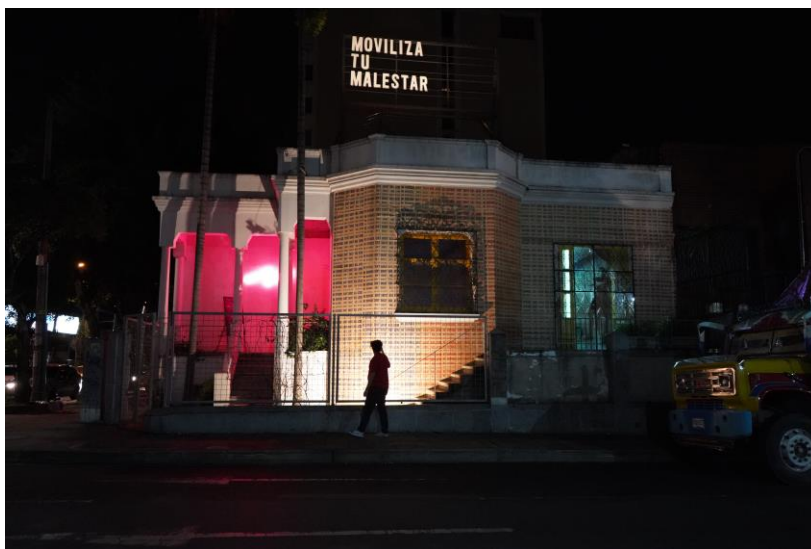
Lambe-lambe installation. © Personal archive, 2019.

#2 – Video-installation I (7'4") — perspective 1: an image projected from inside my bedroom at *La Resi* to the street in front. The beam of light passing through the dusty glass door retained the image, which was then displayed on Av. 8N as a screen with a ghostly and translucent effect that dialogued with the wheatpaste poster intervention (action #1). In the *looping* image, you can see a video in which I am exercising a continuous and almost meditative bodily effort; its persistent question is whether to continue dancing on the boundary between the house and the street. It is a body that is both tired and agitated, in which even rest must be calculated. It was recorded in black and white, in *contra-plongée*, by a cell phone camera placed on the edge of the proscenium of the El Presagio Theater stage, which was next door to *La Resi*. The photograph captured two great contrasts of luminosity between the stage and the audience. However, in the *perspective 1*, the image was only seen from outside the house, mediated by the frame of the dusty glass door. This frame, in conjunction with the moves performed by the dancing body, produced moments of escape and fluctuation at the limit inside and outside of *La Resi*. The activations only occurred at night because the projection required low street light, a period that also coincided with the most common time of shooting by my anonymous neighbor. (See the full composition in the video 1 below).

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#3 – Installation of a pink neon sign *Mientras Bailamos*, measuring 1.5x0.5m. The neon circuit was installed on the left side of the facade, on the suspended and slightly recessed balcony, with white walls and colonial style frames that are typical of the Granada region. This area gives access to the main door of the La Resi. The neon reflection on the white walls of the balcony created a cozy pink zone at the entrance to *La Resi*. In composition, the actions #1, #2 and #3 suggest missive plays between the choreographic image, the words and the city, producing combinations of riot slogans throughout the series: *mientras bailamos, ino dispaes! don't shoot! não atire!*

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La Resi's facade modified by the *MB* actions #1, #2, and #3. © Angelica Sabogal, 2019.

#4 – Video-installations and scenography/immersion circuit, open to visitors inside La Resi, in the context of an open studio exhibition, on December 14th. On that occasion, Lugar a Dudas also installed a new slogan in La Valla, which said “*MOVILIZA TU MALESTAR*” [MOBILIZE YOUR DISCOMFORT], convoking new tele(counter)choreographies between the *Mientras Bailamos* series and the protests that were

intensely taking over the streets of Cali for almost a month. The circuit was composed of:



Scan QRCode to view video 1 or [click here](#)

- a) Video-installation I (7'4") — perspectives 1 and 2:** In this second moment, the *video installation I* now returns, adding the activation of a new perspective seen from the inside of my bedroom. In *perspective 2*, the video shows the image projected on the inner wall separating the room and the street, revealing the theatrical setting where the video was produced. Furthermore, visitors could hear the sound of the body breathing heavily and the noise of the foot sliding on the ground and could also approach the shot-out door, see up close the perforations in the glass that linked the inside and outside, the room and the street. This installation also composed the scenography immersion described below.
- b) Video-installation II (9'00"):** Composition of two 20" cathode ray tube televisions that together display a soap opera, rhythmmed by bossa nova classics in 8bit mixed by audios of banal dialogues with Cali police. The footage consisted of random and desynchronized recordings of: (1) images that imitated the language of surveillance cameras, mapping the external facade of the shooter's building (its lights, windows and peaceful corners) captured in different *contra-plongée* angles from the rooftop of *La Resi* and from the streets of Av. 8N; (2) images of the police helicopter flying over Av. 8N, on the night of November 20th, in its vertical terror making a light

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performance over the “scorched earth”; (3) images from the episode on November 3rd, with the participation of Ivan Tovar, Katinka de Jonge, police officers and me. Images “1” and “2” were produced in partnership with Tonlin Cheng and his 4k digital camera. Images “3” were captured by myself, using my cell phone. The televisions are positioned on the floor, suggesting the perspective in *plongée* of the observer to the TV, as well as the spatial arrangement of the shooter’s building in relation to *La Resi*.



- 36 Scan QRCode to view video 2 or [click here](#).

c) Video installation III (24'21"): Two computer screens positioned facing each other, in two cubes 2.5m apart, one low and the other high, once again referring to the different view perspectives of the house and the building. The screens display two video tracks depicting personal registers of the massive demonstrations in Cali and of other choreographed protests, street riots, and memes, political clashes engendered by the dramaturgical associations between neoliberalism, neo-fascism and neo-colonialism in different corners of the Americas throughout the past 30 years. The play of diametrically opposed screens makes viewing both video tracks always a kind of taking-a-stand by the observer: looking at the right or left screen, the one above or the one below. On the other hand, the composition provides encounters that can suggest complementarity, opposition, mirroring, response, deviation and derivation, a *re-turning archives* gesture from

dance to politics and from politics to dance. (See the content of images in video 2).



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Video-installation III, at El Ensayadero gallery in February 2020. © Jacobo Osório, 2020.

d) *Scenography immersion:* A site-specific experience in my bedroom at La Resi, composed of digital photography on an iPad, 34 lead projectiles (remains of *balines*), a bed, table, chair, and personal belongings. The photo displayed on the iPad is the image of a bullet hole from Santa Tereza's house, in Rio. The device is affixed to the side wall of the door that was shot at. The holes marked in the photo and on the window are aligned at the same height, so that a new shooting trajectory is suggested, like an artificial continuity between the holes in Cali and Rio de Janeiro. The 34 *balines* are lying just below on the study table. A lamp and chair formed the composition of the scene.



Scenography immersion at La Resi. © Angelica Sabogal, 2019.

#5 – Lecture-performance *La Coreografía del Neofascismo Cotidiano es Miedo*, [The Choreography of Everyday Neo-Fascism is Fear] an action held on the rooftop of *La Resi*, on the series' closing night, on December 14th. On that evening, around 8:30 pm, after the visitors had gone through the entire circuit of actions, they were invited to go up to the rooftop to watch me enact a lecture-performance. The complete lecture-performance involved: making *caipirinha* drinks and passing them out to those in attendance; dancing and reactivating body memories; reading my text "*To read while walking on the terrace*"; and dialoguing with the public. I chose to carry out the action on the rooftop because this was the most visible and exposed point of the house in relation to the shooter's building. The reading presents a theoretical discussion about the *choreographies of fear*, mainly highlighting the

increasing power of the Brazilian far-right. This reading at the same time has something in common with my ongoing academic research, and it opens possible connections to the ongoing context in Cali. It was divided into sections: *i. The Baderna of Democracy*, *ii. Out of Self*, *iii. Tele(counter)choreography* and *iv. The Fear*. The conversation that day with the public lasted around 2 hours, in which we talked about our experiences on the streets of Cali during the demonstrations that were still going on in the city. The entire action, at the same time, performed a gesture of courage and collective solidarity between the performer and the audience, both exposed to the gaze of the shooter. A certain touch of irony and grace in the air, all washed down with lots of lemon, sugar, cachaça and ice.²⁴

Subsequently, some of these pieces were exposed in an individual exhibition throughout the month of February 2020, at the La Vitrina and El Ensayadero galleries at *Lugar a Dudas*, notably, the video-installations I and III and the text of the lecture-performance of action #5. Presently, this text is archived in the institution's Documentation Center. In 2022, video installations I and III, and a new version of the lecture-performance, were presented in a collective site-writing exhibition at the gallery 4th Space, in Montreal (Canada), organized by Pulse Lab/Concordia University. The tele(counter)choreographic rearrangements, their planes of composition, *reenact* and (sometimes) literally operate modes of agency and fugitivity that disarticulate everyday terror, blurring outside-and-inside, here (in this text) and there (through the other in-ex-bodying remains) — *while we dance*.

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²⁴ Few days after the beginning of *Mientras Bailamos'* actions, between November and December 2019, we did not hear more shootings against the house. Conversely, the wave of protests in Cali and through the entire Colombia lasted months for end, pushing up resistance, keeping on dancing liveable places for living.

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
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Como Citar

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