

Title: Dreaming as Choreopolitical Withdrawal: Darkness, Rest, and the More-Than-Human Body

Abstract:

This paper explores dreaming, rest, and darkness as choreopolitical practices that reclaim art from the imperatives of productivity and visibility. Drawing on André Lepecki's theorization of the choreopolitical as the potentiality found in stillness, suspension, and refusal, and on Bojana Kunst's critique of artistic labour under late capitalism, I examine how non-productive states such as sleep, hibernation and dormancy, constitute embodied refusals of the neoliberal demand to perform and to be visible.

Through readings of artistic works such as Ana Rita Teodoro's *Common Dreams*, Boogaerdt & van der Schoot's *Fremdkörper*, and the rest activism of The Nap Ministry, the paper situates the resting or dreaming body as a site of speculative world-making. Dreaming becomes an interspecies and intersubjective process that echoes posthumanist thought, where human and nonhuman forms of consciousness co-inhabit a shared ecology of slowness and care.

By linking the temporalities of rest to what Lepecki identifies as the political force of stillness and disappearance, I propose that darkness and sleep are not escapes from the social but conditions for re-imagining it. Artistic practices that linger in these thresholds rehearse alternative social foundations grounded in opacity, vulnerability, and collective recuperation.

Keywords: artistic-research, choreopolitics, dreaming, darkness

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Name: Ana Isa Araújo

Affiliation: PhD candidate in Performing Arts and the Moving Image (Faculty of Fine Arts, University of Lisbon/Polytechnic Institute of Lisbon)

Contact information: a.isa.araujo@gmail.com, <https://www.aisaaraujo.com/>

Mini-CV: A. Isa Araújo is an intermedia artist and artistic researcher whose practice unfolds across performance, dance, installation, and digital media. Grounded in ecosomatic and posthuman approaches, her work explores interdependence between humans and more-than-humans through slow, durational, and site-responsive processes. She engages decomposition, attention, and transformation as artistic methods, composing relational ecologies with bodies, places, devices and duration as material. Her research, developed through the project *de/compos(t)ing*, investigates how opacity, slowness, and co-becoming can reorient artistic practice toward care, reciprocity, and the more-than-human.