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A Podcast on Contemporary Dance in Israel

Yali Nativ & Iris Lana

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Reality Exceeds Fiction

Episode 44

Transcript

From the series

Embodied Contacts

Dance in the aftermath of October 7th and the 2023 war

With

Erez Maayan Shalev, is a multidisciplinary artist and curator, dramaturg, and academic. In recent years he has served as a co artistic director together with Nava Zuckerman and Itai Doron at Tmuna Theater, the Intimadance Festival, and the Non Genre Festival. He is a senior faculty member in the Department of Theater and Performance Studies at the University of Haifa. He holds a PhD in Performance and Theater Studies, as well as BSc and MSc degrees in Plant Biotechnology, all from Tel Aviv University, and is a graduate of the Yoram Loewenstein Acting Studio. Maayan-Shalev has created, curated, designed, and performed in theater, dance, and performance works, as well as in multidisciplinary exhibitions shown in theaters, festivals, and galleries in Israel and abroad.

Itai Doron is a theater creator, artistic director, dramaturg, teacher, and performer. In early 2020 he was appointed artistic director of “Haifa Group” at the Haifa Municipal Theater. Since 2022 he has co-headed and taught in the “Nekudat Ketzeh” program for emerging theater directors, together with Avi Gibson Bar El. He has performed as a dancer in works by choreographer Talya Beck, and served as dramaturg for works by Omer Krieger and Roi Yosef. He is currently a co-artistic director of the Non Genre Festival, the Tmuna Festival, and Tmuna Theater, together with Nava Zuckerman and Dr. Erez Maayan Shalev.

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“Many of those who fought are no longer with us, and we will never fully know the testimony of the horror of war and the sacrifice of the soul. And for the sacrifice of their souls. The committee bows its head to their heroic act”.¹

Iris: Hi Yali,

Yali: Hi Iris.

Iris: Hello Erez and Itai and thank you for coming. As part of a series of conversations about dance in the wake of the events of Oct. 7th and the war, we’re here at the Tmuna Theatre in Tel Aviv with Itai Doron and Erez Maayan Shalev to talk about the A-Genre Festival that took place in July this year. Tell us about the festival, how it came to be, and about your partnership.

Erez: Our partnership actually has its roots in dance.

Yali: That’s a good starting point.

Itai: Really?

Iris: Dance?

Erez: Yes, we first met when you came to haul sand for a dance festival.

¹ Text from *Levkovich Committee: Musical Prologue for Public Inquiry Committees*, by Cnaan Levkovich, 2024. A-Genre Festival Tmuna Theatre

Itai: Oh, that's right.

Erez: I could elaborate on this for a second. I'm not sure how relevant it is, but Itai had done a lot of things before, and somehow, our paths hadn't crossed. And in 2021, when I was co-artistic director of the Intimadance Festival alongside Anat Katz, we needed help hauling three and a half tons of sand from the *Parking* hall. So I posted "Who's up for hauling sand with me in exchange for a festival ticket?" And one person responded and that was Itai Doron.

Yali: It was worth it.

Erez: Later, we met for a post-hauling beer and so I realized that I really wanted him in my professional life, so I invited him in, and he accepted.

Yali: And you, Erez, are the artistic director?

Erez: I'm a co-artistic director at Tmuna Theater, together with Nava Zuckerman, the founder, and Itai Doron, since late 2021. But even before that, I was the artistic director of festivals here including the Intimadance Festival, as I mentioned, for three years with Anat Katz, and during COVID, I managed various projects here with Nitzan Cohen. So, I've been walking these halls for quite some time.

Iris: And you, Itai?

Itai: I do theater. I'm a theater director and before joining Tmuna Theatre and receiving Erez's invitation, I managed the Haifa Group at the Haifa Theatre, a young group. A platform for young theatre, and that expanded my direction and thoughts on how institutions can serve as change agents, or not, and what is the public responsibility of art institutions within a city, country, a neighborhood, all those circles. And when I finished working at the Haifa Theatre, Erez approached me with an invitation to co-direct the A-Genre Festival, after a certain encounter with sand, and I thought this was the most precise and suitable playground to have after this experience to expand artistic thinking, what can art do, and I still think that A-Genre, for me is the most interesting, intriguing, bizarre, experimental space to question the role of art in society and what art can do, because it's a festival that isn't committed to any genre. On the contrary, it is committed to a-genreism, to conceptual thinking about the artistic mechanism we can create, to do things a little differently, and then what changes every time based on the pulse we place our finger on, asking, What is art now? How is art now, and A-genre knows how to respond to this the fastest, reacting very, very quickly because it's a small, edgy, rebellious festival. The invitation to artists is always to create something that's on the verge of a sketch, because there aren't big production budgets here. So everything aims for a kind of... you come to a playground, you come to try, to stretch your own boundaries to something you never did, we too, as curators. It's also an invitation to artists, and then it's an invitation to the audience to come to something we can't quite define, just because it will be invested and interesting and different from anything else happening in our artistic neighborhood.

Erez: The festival was founded in 2011 by Yair Vardi and Nava Zuckerman, the venue's founder, who was also co-artistic director at the time, in response to exactly this

idea. All different kinds of works emerged that said, I don't know what this is. It's not an installation, it's not dance, it's not sound work, it's not theater, it's something that is undoubtedly a creation seeking an audience, and it has no genre. And somehow, a space had to be created where people could see this thing evolving. And that's where it began. Later, Nitzan Cohen, of course, took it over and then Itai and I took the reins a few years ago.

Iris: What changed this year?

Erez: A lot. October 7th happened and caught us all, as it caught everyone. There's no need to elaborate, but it has forced us to think. We were contemplating how, if, and why to make theater...

Yali: at a time like this.

Erez: Actually, originally the festival was scheduled to be a month and a half after October 7th. A huge Festival with international guests, and famous...

Iris: like Ivana Müller

Erez: For example, and others. And a series of almost two weeks of premieres, theater, dance, music, performance, installations, exhibitions which suddenly seemed meaningless and disconnected from the world that had suddenly changed upon us.

And we did two things simultaneously. First, we deleted that festival and built a new one. A very fast, very small festival under the title “Small Movement.” It became a 3 day festival featuring works created either after October 7th or reshaped after October 7th.

Yali: That's the Tmuna Festival.

Erez: That's the Tmuna Festival “Small Movement”. A very intimate festival, where the audience received small jars of jam, made by volunteers in the south. Everything was small.

The second thing we did was to create a studying group which is something we like to do here, meaning, inviting thinking artists who think about art to talk around a specific theme in a peer-learning format. And we all arrived without words, with no knowledge of how to teach others, and together we tried...

Yali: What kind of people did you invite?

Erez: Artists, curators, theater directors, platform managers, festival directors. I can do some name dropping, but there's no need.

Itai: What mattered to us was coming together. We often try to expand our circle and invite people who aren't in our immediate audience. We feel at home at Tmuna, but at the moment, in this particular upheaval we needed to come together like a tribe. We, artists, Tel-Aviv based, secular, Jewish. It was very much like that, without shame. And to say, we too need to find words, formulations, find tasks, new meaning into this thing.

Erez: A renewed inquiry of identity.

Itai: We called the whole thing “At a Crossroads”, like the famous anthology by Ahad Ha’am. To question... because that’s what we felt, we felt we were at a crossroads, and we were being called to something different, and we didn’t have answers. And I think that from this learning process, the thought started to form that the next season should coalesce around a topic, a theme, and slowly, two works were born out of these meetings. One has already premiered. “*Shura*” by Roy Yosef which premiered at the Israel Festival, and the second is scheduled to premiere, by Daniel Cohen Levy. And we realized that what was forming for us was essentially a documentary season, and the name emerged: “*Reality Exceeds Fiction*”, from the notion of temporarily setting aside the power of myth, allegory, and metaphor, and what we’re asking of ourselves now is a head-on collision with reality, ruthless almost.

And from the thought of this larger season also came the idea of connecting A-Genre to the term *committee of inquiry* which is also trendy these days in search engines, and of course, we all know why. And we started exploring this apparatus of a committee of inquiry and realized that this is somewhat what we demand of ourselves as artists. Because a committee of inquiry doesn’t really have actual teeth. It’s a bit borderline, it’s not a court of law. It doesn’t seek to prosecute; it seeks to find the truth. It doesn’t seek to incriminate. And I think that’s where we ourselves had to say, that’s somewhat what we’re demanding of ourselves, and that’s what we’d like to ask of the artistic community. For a moment, to look outward at the objective reality, to delve into it, to research it, to even borrow actual practices of collecting testimony, and data analysis, and to see...

Erez: And form conclusions.

Itai: And to ask what is the position I take in the face of this reality, and then to ask how art fits into this process. And that was the open call we put out. Pretty quickly too.

Erez: We were very surprised by the number and quality of the proposals we received.

Yali: Many?

Erez: Many. Many of them lacked the courage we hoped to find. Many proposals of commissions of inquiry into oneself, lots of personal self-introspection, lots of avoidance of brave and genuine confrontation with the world, which is currently redefining itself and asking us to draw conclusions about how... about the paths that brought it to where it is now.

But there were also a few interesting ones, and we also initiated invitations to artists to create a community of people who create art that genuinely engages with reality, and asks deep questions about it, and from within it. And brings the investigating committees here to the audience.

We quickly realized that the method by which the audience would convene would be through division into small committee groups. This was actually the first time we held such a festival where the audience arrived, there was a gathering, we can soon elaborate on this if you'd like... but then pretty quickly, the audience divided into

groups of 25 people. And that's how they moved from group to group, building actual meeting protocols. Becoming part of the meetings, a committee where they were presented with the investigations, findings, and conclusions.

Yali: So, the audience was actively involved in this process?

Erez: Very much so.

Iris: Could you elaborate on how you utilized the spaces at Tmuna? I've never seen such versatile use of all the spaces here.

Erez: Tmuna is a playground, that's the beauty in the festivals here. The entire theater transforms itself and gears up for the event, including all its parts, everything, even the innermost parts, tiny storage rooms, dressing rooms, the offices, corridors, were all converted into spaces where committees operated.

Yali: What were the topics of the committees of inquiry?

Itai: They were quite diverse, the committees. For example, one committee dealt with the environmental damage of the current war. At first, it seemed like a very minor issue, but it goes way beyond that. The very significant damage that occurred, and the more work that was done on this piece of the collective 'Reaction Time', a wonderful collective made up of sound artists, designers, video... who worked on this topic.

There was constant progress, because it started with the crater in Be'eri and a story about a flower that grows only there, an endemic flower that will no longer exist, and continued with the massive fires, and several interviews with people such as agronomists, academic researchers. Nature and Parks Authority researchers.

Iris: Botanists

Itai: And farmers too. And also what's happening on the beaches in Gaza, and then the northern front opened. And the fires, the farmers, the orchards, and the expansion that kept growing. And it looked like a very minor issue amid the crazy human tragedy we are in, suddenly the environment and the consequences of war in general, and this war in particular. But it also shed light on a very very big absurdity, that we are fighting over a piece of land while destroying it as we fight over it.

Which is of course a bit banal and cliché to say. Yet when you deal with such specific and verified delving, and with data, it has nothing to do with what you feel. Then suddenly, it feels like the absurdity grows into other dimensions rather than the usual cliché of how we destroy the land that we are defending it against missiles, rather here, this is how it looks. Those are the actual consequences...

Erez: the committee findings were presented to the audience in a very interesting, layered, and unexpected way.

Yali: That's exactly what I wanted to ask, how does all of this work as art?

Erez: The audience entered the installation in the entire Cycle space which included actual artifacts from the site. Soil, burned fragments, actual tree trunks completely charred. And some were interpretations of materials that were literally taken. Findings from the site, along with video clips and sound. And the audience was provided with headphones with channels, allowing them to switch between them. One channel was raw data, supposedly, about changes in growth environments, literally in the soil of different places across the country, not just at the Be'eri crater. A second channel featured interviews with people who live there. Farmers, agronomists working there, researchers active in the area.

Yali: Full interviews or excerpts?

Erez: Excerpts. Excerpts. Actual processing of the same data that could be heard on the first and second channels and on the third channel – a sound interpretation made by the artists' collective, timed one-to-one with the other two channels, so one could experience it emotionally and intellectually, simultaneously.

Iris: I must say, it was also incredibly beautiful. It was like entering a magical space where you are overwhelmed with information, from immense aesthetic richness to the magnitude of the horror.

Itai: True. They were very obsessive. They went and really picked all the thorns from there. The thought of the material as materiality, as an act of documentation, as an object. It wasn't just, okay, I'll put a thorn here, but the act of driving out with the car, collecting things from the same place where I interviewed the farmer or the forest ranger.

Erez: The material itself is a testimonial.

Yali: It's like anthropology transformed into art.

Erez: Absolutely. Absolutely.

Itai: I think this is a direction that really, really interests us – this move that we also want to continue in the next *Non-Genre*, which will deal with journeys, with going out before the land, going out on a journey. I think we are very, very interested in causing – first of all, ourselves – to step out of our artistic habits, to step out of what's familiar, out of our studio.

Yali: Put anthropologists on the team.

Itai: A bit of anthropology always carries the risk, and the fear, of doing this “one-shekel” anthropology, because art allows you a kind of charlatanism, like, okay, in the end: “I just felt this was the right thing.” Whereas scientific anthropology holds some sort of, I don’t know, standards. I think that’s the flexibility art allows. We’re asking art to come a little closer to that seriousness of anthropology, to curiosity, and also to its practices, to diligence, and to responsibility. And responsibility is the word that, for me, has been the most important of all since October 7th.

Yali: And also *being there*, actually being in the place.

Itai: Being there.

Iris: Witnesses. What other works were there?

Erez: The work that opened each of the festival's events was a piece we called "*The Cnaan-Levkovitz Committee for the Study of Inquiry Committees*." We invited the brilliant musician, Cnaan Levkovitz, to create a kind of impossible, or maybe very possible collage of the opening statements of the national inquiry committees in Israel.

In the opening statements of these committees, that was the moment when the honorable judges allowed themselves to be emotional. To articulate, for a brief moment, the real motivation, the social, human, political, moral need that stands behind an inquiry committee, in the face of the disasters they were appointed to investigate.

It was staged almost like an operatic event: three opera singers, standing around a table with a blue tablecloth, a scenography very much evoking an inquiry committee. And interestingly, we discovered shared themes across all those statements by the judges, themes that almost all relate to responsibility. As we said before, the responsibility we, as a society, are required to take for the events unfolding within our own community.

We as a society, and the office-holders who were involved in those events. In other words, the demand for accountability in the face of disasters becomes very clear. And the operatic medium, the medium that knows how to generate or tell myths, felt like the most accurate match. Because the origin of myths is precisely this, the great disasters that generate myths, heroes, and, sadly, also the forces that consolidate a society.

Iris: And there was also that piece at the entrance to the 'Parking' hall, where the audience participates by reading projected texts.

Erez: Right. First of all, the space you're talking about is a new space we invented in the theater.

Iris: Just an entrance...

Erez: So not anymore. It is now called the 'Upper Bar', and it was transformed into another space in the theater, a space that allows people to stay after performances, a place where you can drink a good beer, but mainly a place to sit after the show and process the experience you just had. And during the festival it actually became a performance space in its own right. One of the events that happened there was...

Erez: The Karaoke Committee for the Study of Evil... What did we call it?

Itai: *The Study of Violence in Israeli Society.* I think this was a work that was a kind of risk, a very interesting medium based risk. Yonatan, who is an artist we really really love, and who comes originally from...

Yali: Yonatan who?

Itai: Yonatan Ron, sorry. Yonatan Ron, an artist we love very much, who originally comes from theater direction and theater making.

Erez: But he also studied later at Bezalel for three years.

Itai: Exactly, and he makes works that deal with responsibility, with the way the individual is positioned in relation to injustices and violence in various forms. He made a work that was karaoke inside a museum, based on cases of violence, different scripts of violence, and this was at the Artists House in Jerusalem.

We really love Yonatan, and we really loved that work, and he suggested turning it into something that is not a gallery but a theater. This was a medium shift that, in our opinion, did wonders for the mechanism and for the work itself. The idea was that what an artistic inquiry committee can give to the dry protocol is the simple act of embodiment.

Erez: And the experience that passes through the viewer's own body.

Itai: And I think this was something the artist, Yonatan, tried to create. An intensified karaoke room that feels very comfortable, with snacks, seeds, Arak, and popsicles.

Iris: We came to have fun...

Itai: And at first, the first track was light and playful, and slowly people began to speak out loud words that are very very difficult. And the reactions...

Yali: Like what, for example?

Itai: A person who stopped speaking, which was really really intense. Every time, you know how on television you see the bouncing lyrics, and he held the microphone like this, and he simply did not speak whenever the difficult words appeared. He was trembling, really really really trembling. And then there were people who enjoyed embodying Ben Gvir, for example. They enjoyed it so much.

Erez: Or the piece about the chocolate.

Iris: Or the kindergarten teacher screaming at the children.

Itai: Which Erez refused to listen to.

Erez: I have small children...

Iris: I volunteered to read. And then... I read the text that appeared...

Yali: Tell me what you said.

Iris: I do not want to repeat it. It was simply traumatic.

Erez: As you can imagine, it was a harsh text of a kindergarten teacher abusing two children from her class in front of all the other children.

Iris: And I am reading, and I keep thinking, how am I going to get out of this?

Yali: And how did you get out?

Iris: I did not get out of it. I read until the end.

Yali: How did you read it? Dramatically?

Iris: Dramatically. Yes.

Erez: It really invites the viewer into karaoke. Karaoke is a participatory model. You come into a karaoke room, you choose a song, you sing.

Yali: Right. That is exactly why I will never do it.

Erez: And people were invited into the game. And the audience of the A-Genre Festival is a very skilled audience in participatory actions. Possibly the most skilled in Israel in participatory practices.

Itai: And in a way we did a kind of iPhone trick on our audience, in a good way, using that trait they have, that desire of "I want to take the microphone and take part because I am at A-Genre, that is what we do here." Suddenly taking that same action and placing it somewhere completely different. And we got very strong reactions to

this work. It worked extremely well. Yonatan also said afterwards that the format shift into theater, into a group that gathers together, that is committed to being in a shared moment, did wonders for what he was trying to create.

Erez: There were a few more works, it is worth mentioning them. But I want to refer to another action we carried out in the festival, one that entered into every single event, and that is *“The Inquiry Committee for Art in This Moment.”*

We talked about how much we enjoy creating peer learning groups, and when we began working on the festival, we felt that one inquiry committee was missing. A committee that looks inward at the field of art. A committee that looks deeply, bravely, and uncompromisingly at political activist art, at its potentials compared to things happening elsewhere in the world, and at its effectiveness here in Israel, both before October 7th and since October 7th.

Itai: The subject of our inquiry in the committee was really ourselves. We tried to avoid investigating or blaming the larger art institutions, the cultural institutions, or even the larger cultural field in Israel, Israeli culture in general. Rather, we focused on ourselves, the artists who, when we look in the mirror, say: we are active, we are conscious, we question things, we take responsibility. Where have we failed? Where do we continue to fail? And we explicitly asked the committee members to go hard on us. We literally told them: write manifestos that state what is not working here.

Erez: And what needs to be done. To offer conclusions, not only to investigate but also to truly propose conclusions. We invited to this committee artists, curators, directors of cultural institutions. Among them were Ruti Director, Said Abu Shakra from the Umm el Fahem Museum, Emmanuel Witzthum from FeelBeit, Hadas Oprhat, Dafna Kron, Amitay Yaish Ben Ousilio, from the Otef HaNegev Theater.

Yali: And what came out of it? Give us some examples.

Itai: Very contradictory things. But maybe we can read a bit, for example, from Chen Alon, or from Semyon.

Erez: Absolutely. Chen Alon, one of the founders of Combatants for Peace and a researcher at Tel Aviv University:

“Here are the conclusions. **One:** we must commit deeply and wholeheartedly to the process and not to the outcome. What is required is the creation of a cultural artistic theatrical infrastructure, not an artistic product or a one time project. We must not think in projects but in processes without an expiration date, without the necessity of an artistic result. We must work against one time creations, against the creation of an artistic object. **Two:** we must strive for the politicization of theater, not for political theater. We must not create art with artists, certainly not for artists, but with non activists and non actors. The role of artists and art in the post democratic era is to return to human beings, to citizens, the ability to imagine by returning to them the artistic means of production that were taken away. We must not create art in order to sell it to consumers, and we must not see the audience as consumers, but as producers of art. The practical and immediate result of this conclusion is working with non artists and non actors.” And it goes on and on.

Alongside that, of course, the landscape of the committee members was not monolithic at all. Among them was Yonatan Levy, an important and highly regarded theater creator from the north, who held opposite views. He argued that we must stop the politicization of art, that we must stop protest art, that it betrays the role of art. It was important for us to create a respectful conversation that would present different angles on the same question. And at each night of the festival we gave the

audience a booklet that included all the texts written by the committee members, as well as three manifestos that were presented live to the audience in the space.

Itai: And this created a very interesting weave. This is what is so enjoyable about A-Genre. Suddenly you have an intellectual component, and we also published a small booklet, and there is opera, and there is an open bar, and then you split into groups and move between an installation about the environment and the impact of the war on the environment, a small performance, a musical theater piece, a karaoke room.

Erez: A video work by Hadas Ophrat, a highly activist piece by the Pink Front, a lyrical poetic piece by Daniel Engel about a combat soldier and his desires, and the question that raises, or does not raise, in relation to marriage.

Itai: A piece by Sarah Sigal about the neighbor upstairs, a hoarder who made her life miserable, which became an absurd allegory about life here, about how this is our home even though it is so dangerous for us, and about the air we breathe, and yet it is still the home we inherited.

Erez: A philosophical reflection by Carmel Ben Asher on lamentation. And a small activist work of mine, together with Nir Jacob Yonesi, called “A Cry to the Cabinet,” which invited the audience to shout into singing greeting cards and send them in the real world, by mail, to the members of the security cabinet.

Yali: And the audience shouted?

Erez: They shouted.

Itai: And I will just say one last thing. I think the whole weave we described created a response that, for my ego, was the most gratifying. People told me that this was the first art event where they felt, at least according to what they told me, less shame

about being there. Because the feeling of shame accompanies us, and unfortunately fades. We return to some kind of normal life, to routine, to the cultural world, all of us. But then, at the end of July, shame was still present. And suddenly something about coming to an art event, to an art festival, and not feeling shame, but feeling that you are doing something meaningful for yourself, that you are not escaping reality but connecting to it and delving into it, that was very much what we tried to achieve. And still, I will say, it is not enough. It is not enough, and more is required of us. We do not yet know what that “more” is, but we are trying to take one more step toward it. A realistic and grounded step. Toward it, within our role in the cultural fabric. In terms of the resources we have, in terms of the audiences we have. And still, it is not enough. We need to take another step, and another step, and another step. Because reality is so difficult, and there is so much tragedy around us, so much injustice and so much suffering, that what we are doing here, I think more is required of us. We demand more of ourselves. We hope to succeed a little more next season, in the next Non Genre.

Iris and Yali: Itai and Erez, thank you very much.

Erez and Itai: Thank you very much.

Credits

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Music in this episode:

“Levkovitz Committee: A Musical Prologue to Inquiry Committees in Israel” by Cnaan Levkovitz

Performed by Tony Trutosh, Noa Carmi, and Ori Shani

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