ZOUKAK THEATRE COMPANY PRESENTS

ZOUKAK SIDEWALKS 2016
THE FESTIVAL
NOVEMBER 8 - 15

Including this year
FOCUS LIBAN
NOVEMBER 11 - 13

فرقة زقاق تقدّم
أرصفة زقاق 2016
المهرجان
8 - 15 تشرين الثاني

يتضمّن هذه السنة
فوكس لبنان
11 - 13 تشرين الثاني
With the exclusive partnership of Middle East Airlines MEA
In partnership with the French Institute in Lebanon
In collaboration with the British Council and Goethe Institute - Lebanon

بالشراكة الرئيسية مع طيران الشرق الأوسط
وشركاء المعهد الفرنسي في لبنان
بالتعاون مع المجلس البريطاني ومعهد غوته - لبنان
We are surrounded by exclusion, marginalization, elimination and segregation, where no logic transcends denial and negation, and no value surpasses killing and displacement. The world of politics is deteriorating and visibly weakening in the performance of politicians everywhere today. Like blood thirsty clowns, they carry discourses and practices full of naivety and limited to their own benefits, they raise ignorance and stupidity to an iconic level and present them as the model and standard for entertainment, amusement, enjoyment and comfort. And here, some art stands in the face of ignorance and comfort, beautiful and angry, clear and confrontational, reflecting, with its contradictions, honesty and pleasure: observing, thinking and rethinking. From within the margins of the dominant powers, of militarization, of investment and exploitation battles, and monopoly wars, art paves a sidewalk for the meditating pedestrians, allowing them to innovate paths of imagination and new possibilities. On the sidewalks of those alleyways, the edges of those cities and streets, we gather with those with whom we connect, in thought and in practice, in this little world, and together we re-propose collective work, exchange and creation as tool for living. We are delighted in Zoukak, ten years after the founding of our company, to host colleagues who have followed up on our work as we followed up on theirs, where many discussions and joint thinking processes have gathered us around theatre and its role in our world today. We exchanged with them experiences and views, we agreed and disagreed, and as always we enjoy sharing this vitality that links us to them with the audience and the artists in Lebanon. We are hosting Duzieu from France, Third Angel and Chris Thorpe from the UK, suite 42 from Germany, and Mark Mitchell from the United States. We are also pleased to host the German director Thomas Ostermeier, whose theatrical discourse represents a powerful base for the position of theatre within today’s troubled world. In addition to that, we will shed the light on resident art in Lebanon, where, through the “Focus Liban” grant we will meet with artists from diverse backgrounds, within the Lebanese context and its conflicts and chaos, in an attempt give back to diversity its value and to define our society on the basis of that mixture and these differences. This platform reflects the current nature of Lebanese society, providing works in theatre, dance, and music by artists of Lebanese, Sri Lankan, Syrian, Palestinian, French, Japanese and Swiss origins to an audience that no doubt surpasses and exceeds this diversity and plurality. We hope that Zoukak Sidewalks - The Festival 2016, will create some sort of concussion within our thoughts and our souls, along with the burst of wonderful cultural activities taking place in Beirut during this period. With our love and appreciation Zoukak Theatre Company
كلمة المهرجان

التنوع والتعدد.
تحميّ أن تضيف أرصفة زقاق - المهرجان 2016 - حيث لا تتفوق على النكران والتفّي منطق، ولا يعول على التقلّد والتكرّر قضمة. تنظّم السياسة وتتعمّك في أداء سياسيّ عالمياً اليوم. كمّرّيجين دمويّين، يحملون خطابات وممارسات لا تخلو من السذاجة وتقتصر على منافعهم، يرفعون الجهل والغباء إلى مستوى الأيقونة والنموذج الأعلى.

مع حنياً وتقديراً فرقة زقاق

نحن سعدون في فرقة زقاق وبعد عشر سنوات من تأسيس فرقتنا، باستضافة زملاء وأكّوا مسار عملنا وأثابنا عملهم، حيث جمعنا العدد من النقاشات والتفكير المشترك حول المسرح دوروه في عالمنا اليوم. نتدخّلنا، نستعرض، نرقّب دوماً في مشاركة تلك الحيوانية التي تجمعنا بهم مع الجمهور والفنانين في لبنان.

تضيف فرقة دوزيو من فرنسا، وفرقة ثويث من المملكة المتحدة، وفرقة سويت من ألمانيا، ودار جيد توماس أوسترمار، التي يمثل خطابه السريحي اليوم قاعدة قوة لموقع المسرح في العالم المتأّرّ.

إضافة إلى هذا، ترتكز الضوء على الفنّ المقيم في لبنان، حيث ومن خلال منحة "فوكس لبنان" تجتمع بفنانين وفنانات من خلفياتٍ متنوعة، تنتمي ضمن السياق اللبناني، بتقاطعات وقرونية، زعّم بإعادة الاعتبار للتنوع وتعريف المجتمع على أساس ذلك الإختلاف والإختلاف. تضع هذه المنحة طبيعة المجتمع اللبناني الحالي، تقدّم أعمالاً في المسرح والآثاث الموسيقى لفنانين وفنانات من أصل لبناني وسوري وفلسطيني وليبي وسويسري... لجمهور يزيد ويفوق هذا
Zoukak Theatre Company and Cultural Association

Zoukak Theatre Company, created in 2006, is a non-hierarchical structure, dedicated to theatre practice as a social and political involvement, with a belief in theatre as a space for common reflection and in collectivity as a position against marginalizing systems. Zoukak’s productions are created in series of common research raising questions around certain themes: gender - “Silk Thread” (2012), religion and power - “Lucena: Obedience Training” (2013), Lebanese history - “Perform Autopsy” (2013) and “Heavens” (2014), death and immortality - “He Who Saw Everything” (2015) and “Death Comes Through the Eyes” (2014), childhood and violence - “School Acts” (2014), “Organs Tissue and Candy Games” (2014) and “Innocent Violence” (2016), Migration - “The Battle Scene” (2015) among others. Their work has been shown in several cities in the Middle East, Europe, the United States, Africa and South Asia (MUCEM museum, 62 Center for Theatre and Dance, The New York Public Library, Ibsen Center, ITFOK, The Battersea Arts Center, The Southbank Center).

They have been commissioned by international festivals, theatres and universities to create original work: NYUAD’s Performing Arts Center, UAE; Krefeld/Monchengladbach City Theatres, Germany; Cynthia Woods Mitchell Center, University of Houston, Texas; Theatrefestival Schwindelfrei Mannheim, Williams College, Massachusetts; LIFT and The Royal Court Theatre, London among others. Zoukak members have participated in residencies, panels and given workshops and lectured at universities and in non-academic contexts, in the Middle East, Europe, the United States and Africa. In addition to that Zoukak has been working with marginalized communities across Lebanon for the last ten years (disabled children, women victims of domestic violence, incarcerated youths, individuals affected by war, including refugees), applying theatre on various levels. The company developed a specific approach to psychosocial interventions of drama therapy and socially engaged theatre, providing workshops and training programs to diverse groups, and devising performances in different Lebanese regions and in various contexts locally and abroad, including Calais’ migrants and refugee camp, in France and in refugee camps in Serbia.

Zoukak endeavours to develop an environment of dialogue and reflection around the performing arts in Lebanon and to provide artistic development and international touring opportunities for local artists. The company produces collaborations, residencies and events with international artists in the company’s studio, curating since 2013 “Zoukak Sidewalks”, an international performance platform and “Focus Liban” a showcase for the diffusion of work by local emerging artists. Zoukak is a three-time AFAC award grantee, in 2012 the company received the Ibsen Scholarship award and in 2014 the Anna Lindh Foundation’s Euromed Dialogue Award for social resilience and creativity.
باعتراف ماسة سياستياً واجتماعياً، ضمن منظومة تشاركية غير هوبوي، تومن زقاق بالمسرح كمساحة للتفكير المشارك وبالعمل الجماعي كمرانون مواجه للأنظمة التهميش. تقوم فرقة زقاق بخلق أعمالها ضمن سلسلة من الأعمال التي تتحرك في كل فترة حول مواضيع مختلفة، طارحة التساؤلات حولها: الجند - "خيط حرير" (2012)، الذين والسلطة - "إليسا / تدريب على الطاعة" (2013)، التأريخ اللبناني - "مسرح وطني" (2013) و"جنة جنة" (2014)، الموت والخلود - "الفوت يأ" (2014) و"الموت يأ" (2015)، الطفولة والعنف - "صور مدرسية" (2014) و"أمهاء نسخة وسكار" (2014) و"عنف بري" (2016)، الهجرة - "مسرح المعركة" (2015) وغيرها من الأعمال. عرضت فرقة زقاق أعمالها في عدة مدن في الشرق الأوسط وأوروبا وأفريقيا وجنوب آسيا، تأتي هذه الأعمال للقيام بأعمال سرحيّة وورشات عمل وتدريب من قبل العديد من المهرجانات السرحيّة، والمسارح والجامعات مثل: جامعة نيويورك أبو ظبي، ومسرح مدينة كريستيانينغ في ألمانيا، ومهرجان جين/المهاجرين من الخارج، وحفلات من العالم لأرصفة زقاق. وهي منصة دولية، ومنصات نويعية، حيث تلامسها استديو زقاق، حيث تقام ومهرجان شونيدلافري السرحي في مانيهيم ألمانيا، ووربليز كولدوج في ماساتشوستس، ومهرجان لندن الدولي للمسرح، ومسرح الزنجال كورت في لندن، كما يشارك أعمال فرقة زقاق في العديد من الأحداث الفنيّة والندوات والمحاضرات، ومهرجان شونيدلافري السرحي في مانيهيم ألمانيا، ووربليز كولدوج في ماساتشوستس، ومهرجان لندن الدولي للمسرح، ومسرح الزنجال كورت في لندن. كما يشارك أعمال الفرقة في العديد من الأحداث الفنيّة والندوات والمحاضرات، ومهرجان شونيدلافري السرحي في مانيهيم ألمانيا، ووربليز كولدوج في ماساتشوستس، ومهرجان لندن الدولي للمسرح، ومسرح الزنجال كورت في لندن. كما يشارك أعمال الفرقة في العديد من الأحداث الفنيّة والندوات والمحاضرات، ومهرجان شونيدلافري السرحي في مانيهيم ألمانيا، ووربليز كولدوج في ماساتشوستس، ومهرجان لندن الدولي للمسرح، ومسرح الزنجال كورت في لندن. كما يشارك أعمال الفرقة في العديد من الأحداث الفنيّة والندوات والمحاضرات، و
### Tuesday, November 8

**18:00** Opening exhibition and festival reception, *Burial*, Mark Mitchell (USA)
Exhibition Running from 8-13 November, Dawawine, Free entrance

**19:00** Artist Talk, *Burial*
Mark Mitchell (USA)
60 Minutes, Dawawine, Free entrance

**21:00** Performance, *Land Without Words*
Suite42 (Germany)
55 Minutes, Mansion - Zoukak El Blat, LBP 25 000

### Wednesday, November 9

**19:00** Performance, *L'Avantage du Printemps*
DuZieu (France) - Zoukak (Lebanon)
55 Minutes, French Institute - Salle Montaigne, LBP 25 000

**21:00** Performance, *Land Without Words*
Suite42 (Germany)
55 Minutes, Mansion - Zoukak El Blat, LBP 25 000

### Thursday, November 10

**18:00** Roundtable, *Le Théâtre comme pensée*
Olivier Saccomano & Roger Assaf
90 Minutes, Francophone Book Fair - Biel, Free entrance

**21:00** Performance, *600 People*
Third Angel (UK)
65 Minutes, Mansion - Zoukak El Blat, LBP 25 000

### Friday, November 11

**12:00** Master Class, *Alexander Kelly* (UK)
180 Minutes, AUB - Auditorium B, West Hall, Free entrance

**17:00** Master Class, *DuZieu* (France)
180 Minutes, USJ - IESAV - Salle 305, Free entrance

### Saturday, November 12

**12:00** Pitching, *Dismemberment*
Focus Liban: Dima Matta
15 Minutes, Mezzanine - Sunflower Theatre, Invitation only

**12:00** Pitching, *Hush... They are Listening*
Focus Liban: Yara Bou Nassar
15 minutes, Mezzanine - Sunflower Theatre, Invitation only

**13:00** Performance W.I.P.*, *The Story of a Mother*
Focus Liban: Kahraba Collective
20 Minutes, Mezzanine - Sunflower Theatre, Invitation only

**16:00** Performance, *Géologie d'une Fable*
Focus Liban: Kahraba Collective
45 Minutes, French Institute - Salle Montaigne, Free entrance
**SCHEDULE**

**Sunday, November 13**

17:00 Performance, *No Blood Included*
*Focus Liban: Petra Serhal*
40 Minutes, French Institute - Exhibition Hall, Free entrance

21:00 Performance, *The Battle Scene*
*Zoukak Theatre Company (Lebanon)*
50 Minutes, Sunflower Theatre, LBP 25 000

**Monday, November 14**

18:30 Performance, *Confirmation*
*Chris Thorpe (UK)*
85 Minutes, Mansion - Zoukak El Blat, LBP 25 000

21:00 Performance, *Soudain La Nuit*
*DuZieu (France)*
90 Minutes, Sunflower Theatre, LBP 25 000

**Tuesday, November 15**

12:00 Master Class,
*Thomas Ostermeier (Germany)*
90 Minutes, Lebanese University, Fine Arts Institute, Furn el Chebbak, Free entrance

18:30 Performance, *Confirmation*
*Chris Thorpe (UK)*
85 Minutes, Mansion - Zoukak El Blat, LBP 25 000

21:00 Performance, *Soudain La Nuit*
*DuZieu (France)*
90 Minutes, Sunflower Theatre, LBP 25 000

12:00 Master Class,
*Thomas Ostermeier (Germany)*
120 Minutes, Lebanese University, Fine Arts Institute, Furn el Chebbak, Free entrance

16:00 Performance, *Journal d'une crevette*
*Focus Liban: Camille Brunelle*
15 Minutes, Mezzanine - Sunflower Theatre, Invitation only

16:30 Performance, *Barzakh*
*Focus Liban: Minwal Theatre Company*
40 Minutes, Mezzanine - Sunflower Theatre, Free entrance

19:00 Artist Talk,
*Thomas Ostermeier (Germany)*
90 Minutes, Art lounge, Free entrance

21:00 Ceremony, *Music concerts*
*Focus Liban: Oumi Ensemble, Two or the Dragon, and the Overseas Ensemble*
180 Minutes, Art lounge, Free entrance

**Work in progress**
ZOUKAK SIDEWALKS 2016
THE FESTIVAL
Mark Mitchell is an artist who speaks to social issues through textiles. His contributions to the cultural community bridge a number of disciplines, including art, music, theatre, fashion, activism, and education. He is the subject of the award-winning documentary film “Mark Mitchell”. His large work, the performance and exhibition Burial, at the Frye Art Museum in 2013 was a critical and popular success. “His Bow Dress” in 2010 with Anna Telcs and “Implied Violence” is in the permanent collection at the Frye Art Museum.

Mark was recently artist-in-residence at The New Foundation Seattle where he continued to develop his new group of sculptures, “Burial 2”, concerning racism and mass incarceration. He attended the CEL Residency at PICA last April, and was in residence at the City of Seattle’s Municipal Gallery May 14 through July 16, 2016. He was a finalist for the 2015 Neddy Award at Cornish, a finalist for the 2016 Artist Trust Innovator Award, and received the 2016 Kayla Skinner special Recognition Award from The Seattle Art Museum.

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The 2013 performance and exhibition “Burial” at the Frye Art Museum in part explored our relationship with the dead, how we view the bodies of our loved ones, and how we might honor them in a way both iconic and personal. The nine burial ensembles were designed and made for each of the nine model/muses who inspired them in the performance/viewing. Mark Mitchell also explored through the many hours of handwork that went into making them a personal meditation and letting go of 20 plus years of mourning over loved ones lost, Mark was unable to memorialize at the time of their deaths. The work plays with thoughts of eternity and ephemerality, the stylized and iconic all white ensembles rendering the models into marble while every material used was chosen for its ability to be reabsorbed back into the earth as quickly as is natural, like the unpreserved human body. These pieces are not complete until they have been reabsorbed into the earth.

Mark Mitchell works in hand-sewn textiles to examine issues of ceremony, tribute, and mourning, often using the tropes of funeral traditions. In his recent body of work, Burial, Mitchell explored these ideas through a series of intricate burial ensembles. His current project, Burial 2, tackles issues of mass incarceration, prison reform, and the racial disparity of the prison system - imbuing mourning with an activist intention.
suite42, led by theatre director and dramaturg Lydia Ziemke, is a collective of international theatre practitioners and artists in Berlin committed to work that engages with remarkable historical moments and in particular with the effects of violence, war and migration on society and individuals. suite42 focus does not lie on performance alone, but also on forming a context to each work from academic and other artistic sources. In 2011 suite42 commenced to cooperate with arabic speaking authors and companies to explore the present challenges in times of instability in the Arabic speaking regions and nationalistic tendencies in Europe. The work has been described as 'translations of the unspeakable'.

سويت 42

هي مجموعة مسرحيين ينتمون إلى دول مختلفة بإدارة الدراماتورج والمخرجة ليديا زيمكي، ومقرّها برلين. تلتزم المجموعة العمل والبحث في عمق اللحظات التاريخيّة المفصليّة، وعلى وجه الخصوص، تلك المتعلقة بآثار العنف والحرب والهجرة على المجتمع والأفراد. لا تركز سويت 42 على تقديم العروض الأدائيّة فقط بل كذلك على تشكيك سياق خاص بكل عمل، من مصادر فنيّة وأكاديميّة وغيرها. بدأت سويت 42 مشروعتعاون عام 2011، مع فرق ومؤلفين يكتبون باللغة العربيّة وذلك بهدف استكشاف التحديات الراهنة في أوقات عدم الاستقرار في المناطق العربيّة والزراعات القومية التي تحدث في أوروبا

وصف العمل بأنه "ترجمات لغير المحكي".
SYNOPSIS

War meets art in this intimate parable. The one-woman drama investigates the role of those watching at a distance in times of war and whether the value of art is obliterated by a brutal reality. A writer struggles to find words for her thoughts and feelings and takes on the role of a painter. The painter seeks the perfect image, but in K., a Middle Eastern city, she experiences the effects of war, violence and poverty, impossible to depict. Now she is forced to confront her lifelong beliefs in the value of art, and how to deal with her position in the world today.

Land Without Words

• Tuesday and Wednesday, November 8 and 9, 21:00, Mansion - Zouk El Blat, LBP 25 000
Third Angel is a theatre company. They are storytellers. They devised, wrote, designed, directed and performed new theatre. They question their relationship with the world around them and encourage their audiences and participants to do the same. They believe that what is of particular interest to the individual is of interest to those in their society; that the story someone wants to tell is the story that we should hear; that small stories are as worth telling as big stories.

Their theatre appears in different guises in different locations, but at its heart is a direct, unique relationship with their audience. Third Angel was formed in Sheffield in 1995 and the company has performed in theatres, galleries, cinemas, church halls, pubs, online, a car park, a minibus, a disused swimming pool, Victorian public toilets in Bristol, and a damp cellar in Leicester. They have performed around the UK and Europe, and in the last couple of years further afield in Lebanon, Brazil and the US.

Third Angel is a collaboration between founding co-artistic directors Rachael Walton and Alexander Kelly. Both devised, designed, wrote and directed Third Angel’s work, as well as having significant experience delivering mentoring and creative learning projects in and out of formal education settings.
SYNOPSIS

600 People

“We step out of our solar system, into the universe, seeking only peace and friendship…”

So says the message from the human race on the Voyager spacecraft. But is there, y’know, anyone out there? Alex went to speak to an astrophysicist to find out. This is what he learned: Stellar Wobble. The Mirror Test. The Drake Equation. Fermi’s Paradox. Capitalist chimps and murderous dolphins.

The Enhanced Human.

Somewhere between stand-up comedy and an astrophysics lecture, 600 People is a simple show about huge ideas: the story of how a three-hour conversation with astrophysicist Dr Simon Goodwin changed how Alex understood the way the Universe worked. During this conversation Simon (99.5%) convinced Alex that there is no other intelligent alien life in our galaxy. Alex was surprised to discover just how disappointed this news made him.

With the simple set up of a table, chair and projection screen, the show explores how we think about evolution and intelligence, belief and invention, communication and space travel. It explores the stories we tell in order to understand our place in the cosmos, asks if there are extra terrestrials in our galaxy, and what it means to be human. (We said they were big ideas.)

MASTER CLASS

Devising From Autobiographical Material

Using rule-based devising, story-telling and ‘text-generating’ exercises, Alex will demonstrate some of the different starting points used by Third Angel to generate auto/biographical performance works. All the exercises in the workshop are conceived to help create particular shows and projects, and the workshop will include explanations of how these starting points were developed into performances.

• Performance: Thursday and Friday, November 10 and 11, 21:00, Mansion - Zoukak El Blat, LBP 25 000
• Master Class: Friday, November 11, 12:00, AUB - Auditorium B, West Hall, Free entrance
Chris Thorpe

Chris is a writer and performer from Manchester. He is a founder member of Unlimited and also an artistic associate of Third Angel. He is making a cycle of solo pieces and continues to collaborate with companies like Slung Low, Forest Fringe, RashDash and Soup Collective, with whom he wrote and recorded the piece “The Bomb On Mutannabbi Street Is Still Exploding”, which has been permanently installed at the Imperial War Museum North. Chris’s plays have been produced worldwide and he has toured with Unlimited and Third Angel in Europe, Africa, Asia and the USA.

Recent projects include a trilogy of plays, “Overdrama”, “House/Garden” and “Dead End” for Portuguese company Mala Voadora, which continue to tour in Europe. He is also still touring in Third Angel’s show “What I Heard About The World”, recently to Poland, Brazil, Germany and Lebanon.

He worked with poet Hannah Jane Walker in 2010 to make her solo show, “This Is Just To Say”. Hannah and Chris then worked together again to create “The Oh Fuck Moment”, which won a Fringe First at Edinburgh Fringe 2011. Their show, “I Wish I Was Lonely”, is still on the road. He also plays guitar in Lucy Ellinson’s political extreme noise project “TORYCORE”.

As a playwright, Chris recently worked with Hannah on a commission for The Unicorn Theatre in London, and revived his hit show, “There Has Possibly Been An Incident”, at the Stuckemarkt in Berlin following an invitation from playwright Simon Stephens. He also wrote Northern Stage’s Christmas Show, “Dark Woods, Deep Snow” in 2013.

Chris is currently writing a new show for the Royal Court and a new project for the Unicorn Theatre as well as continuing work with Manchester’s Royal Exchange Theatre.
CONFIRMATION

"Confirmation" is a new solo show from a multi Fringe First winning team: written and performed by Chris Thorpe (Unlimited Theatre, Third Angel), developed with and directed by Rachel Chavkin (The TEAM). “Confirmation” is a show about the gulf between beliefs that we cannot talk across. About our knee-jerk dismissal of the opposing viewpoint. About the way we choose to see only the evidence that proves we are right. Working with research into the phenomenon of confirmation bias, and a conversation with political extremism, “Confirmation” is an attempt to have an honourable dialogue, real and imagined, across that gulf. Not to debate the viewpoints, but to find out how we come to believe what we believe, and how, from a common starting point, we can end up so far apart.

The show has been developed through the Triggered@Warwick programme and with the support of experts and academics at the University of Warwick.

MASTER CLASS

This workshop explores how we make work in which everyone in the room (performers and audience) is actively engaged in examining the question at the heart of a show.

TEST Venue:

• Performance: Monday and Tuesday, November 14 and 15, 18:30, Mansion - Zouk El Blat, LBP 25 000
• Master Class: Tuesday, November 15, 12:00, Lebanese University, Fine Arts Institute, Furn el Chebbak, Free entrance
DuZieu is a theatre company directed by Nathalie Garraud (director) and Olivier Saccomano (author). Since 2006, they have gathered a group of actors and technicians and have been working in the form of cycles of creation. These cycles are a place of common research on theatrical writing and on the practice of the actor, they create a space of experiment in collective thinking as well.

From 2007 to 2010, they worked on a first cycle of research on tragedy: “Les Suppliants”. From 2010 to 2013, the cycle on youth, called “C’est bien c’est mal”, was built on the principle of a permanent laboratory, in continuous relation with the audience: two years of creation of brief experimental forms the “Études” performed in places welcoming adolescents - which lead to the writing and creation of the play “Notre jeunesse” (Les Solitaires Intempestifs). The company has just completed the cycle “Spectres de l’Europe”, with the creation of “Soudain la nuit”, in July 2015 at the Festival d’Avignon 69th edition. The three plays of the cycle will be on tour in the two next years.

The company is presently working on the conception of the next cycle of writing: “La beauté du geste”.

Along with these cycles of creation, Nathalie Garraud is involved in projects of cooperation abroad, in particular with Zoukak Theatre Company, and the European project Cities on Stage (directed by the Théâtre National de Bruxelles and the Festival d’Avignon). Olivier Saccomano pursued a theoretical research in philosophy and published in 2016 “Le Théâtre comme pensée” (Les Solitaires Intempestifs).
Soudain La Nuit

This is the third play in the cycle “Spectres de l’Europe”, and it springs from certain fantasies that dominate today’s European life in its relation to the foreigner. Following the sudden death of a young stranger on a flight from Istanbul, 8 people are quarantined in the emergency service of a European airport. This comes from a simple idea: instead of representing in a conventionally miserable way, the distress of those who knock at the closed doors of Europe, we are locking up Europeans, behind their hermetic doors, in a situation of material and psychological destitution. To go through loss, to expurgate fantasies, to separate bodies, names and voices, to part from oneself, to fall and stand up again, to lose consciousness and earn a part of the unknown, to become in one word a stranger to oneself not by a deliberate conversion or a sudden awareness, but by a discreet movement, an amplified attraction.

• Performance: Monday and Tuesday, November 14 and 15, 21:00, Sunflower Theatre, LBP 25 000
This documentary play is the first study of the cycle “Spectres de l’Europe”. It was created as part of the project “Baghdad - cultural capital of the Arab world 2013”.

In a Europe where political power doubts its own abilities, Duzieu questions how Europe readily turn to non-Europeans and cling to them since they are still able to maintain a position of control towards critical situations. Here, one tends to idealise non-europeans as they are confronted to what Europe refuses to face again (war, revolution, poverty).

In this mirror game, this performance proposes a fictional situation that exposes these contradictions. For example: the encounter between a young post-'Arab Spring' director and a French actress, during rehearsals for the play Othello. At the crossroads of micro-fiction and documentary, the play blends autobiographical elements with Shakespearean themes: Othello is a foreigner (a Barbarian) entrusted by powerful Venetians with a power of action they have lost but still need to use to protect their political interests. Thus possessing what others lack, Othello soon becomes an object of fantasies on several levels (military, sexual,...).

Master Class

What are nowadays the possible links between theatrical action and political action? Does it even mean anything to bring from an idea (action) two types of situations that should practically, without falling into confusion or generalities, be carefully distinguished? From some theses presented in the book Theatre as Thought, Olivier Saccomano and Nathalie Garraud, author and director of the Duzieu Company, will share their theoretical and practical assumptions around this topic, which is in the heart of their research today.

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Michael’s Spring

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Thomas Ostermeier

After studying direction in Berlin in the 1980s, Thomas Ostermeier’s name first appeared on the map when he was appointed artistic director of the Barracke at the Deutsches Theatre, where he worked from 1996 to 1999. There, he directed plays by modern German and English-speaking playwrights, to great acclaim. In September 1999, aged 31, he became co-artistic director of the Schaubühne, where he continued his work as a discoverer of new texts. Classic or modern, those texts are always reinterpreted and integrated to the reality of post-reunification Germany and of an officially-united Europe. Yet those plays, like the German and European states, remain splintered, echoing the reality of a world in which conflicts are multiplying and barbarism hasn’t disappeared. Thomas Ostermeier’s engaged, living, critical, and generous theatre is just as concerned with the role of the individual within society as with great timeless questions.
SYNOPSIS

Thomas Ostermeier considers theatre as an art specialized in conflict, ruled by complexity, and should not be based on good intentions. In this talk, Ostermeier will share his vision about the role of theatre in the contemporary political, economic and social systems. Within the global complex political situation and multiple crises, and the challenges facing the cultural sector in general, where does theatre stand as an art form today? What position can it take? What relationship can it build with the audience/society?

MASTER CLASS

Thomas Ostermeier in this Master class will share his method in directing theatre, focusing on his approach in working with the actors.

ARTIST TALK

Thomas Ostermeier considers theatre as an art specialized in conflict, ruled by complexity, and should not be based on good intentions. In this talk, Ostermeier will share his vision about the role of theatre in the contemporary political, economic and social systems. Within the global complex political situation and multiple crises, and the challenges facing the cultural sector in general, where does theatre stand as an art form today? What position can it take? What relationship can it build with the audience/society?

Artist Talk: Sunday, November 13, 19:00, Art lounge, Free entrance
**SYNOPSIS**

**Battle Scene**

"Fill your eyes with this horror! It is the only thing that can stop you!" The madman cries to the fleeing multitudes of the living, who reward him with a martyr’s death, after which he joins his dead comrades: a sea of impassive ghosts overrunning the cowering future combatants and victims of la guerre de demain. War beaten back by apocalypse. And the following year the war came."

Susan Sontag, *Regarding the Pain of Others*

Shall we continue being spectators of the events, the disputes, the conflicts, the fighting, and the crimes? Shall we keep having our distance from them? Tell their stories and question them? Or are we part of their theatre, building a new foundation? The monstrous overrepresentation of violence has created yet again a crisis of values and a loss in meaning, leading to silence. Silence here imposes itself. Speech faced with the unsaid becomes incapable of representation, moving the action to a new battlefield. 

"The Battle Scene" is a reenactment. Committing the acts without distance. It is a foundation for a practice of open waged battles, taking us beyond the mere act of witnessing. We are not the eyewitnesses of what we’re telling, we are the committers of the crimes, we are the people of war, we put ourselves on both sides of the front and we engage in our battle, we draw the lines of what we are living, we establish the possibility, we set up the chance without sinking.

Saturday, November 12, 21:00,
Sunflower Theatre, LBP 25 000
Since his graduation from the theatre department in the Lebanese university, Ali has been interested in researching his cultural religious heritage as well as the saturated religious environment, to which he belongs on the one hand, and modern art and its role in the reformation of this heritage on the other hand. This research was accompanied with his concern not to humiliate or misrepresent the relationship between what is sacred in terms of religion and what is tabooed. After being influenced by techniques from several European countries, he turned back to study the contemporary dance in the Arab world and the body movement that is related to the society’s memory and its local circumstances, which contributes to creating an identity for contemporary dance whose techniques and problematic are inspired by its surrounding and its history.

In 2009, he created “On the lips snow”, as a first attempt to study the vanishing of memories, its restriction, and relationship with the body on the level of personal family relationships. Later on, he created “Danas” (profane/impurity) in 2010, in which he studied physical violence of daily life, in addition to the value of the body and ways of dealing with it, absenting it as a social and influential entity, and violating its privacy, to reach his work “Fatmeh” in 2014 and “Leila’s Death” in 2015, which purely studies the religious Shiite practices. In it, he searched in the voice of “Oum Kolthoum” for the state of melancholy and grief in the Arab taste and culture, as well as looking for the covered and uncovered, the allowed and the forbidden religiously and socially. Both “Leila’s Death” and “Fatmeh” were presented in Avignon Festival in 2016 under the official selection, and were presented in many festivals and theatres in different countries.
This dance performance invokes the masculine presence in mourning rituals, and from there, goes on to tackle the concept of modern masculinity, with all its connotations of social and political authoritarianism/power. The work approaches its topic within the conceptual theme of the Land of Fire, that relates both to the religious dimension of Hell and punishment after death, and to the (military) concept of Scorched Earth, and the political dimension of war, with all that it entails in terms of beginnings and endings.

This work, which concludes the study's trilogy after “Fatmeh” 2014 and “Leila’s death” 2015, focuses on the relation of men to the rites of death and mourning, which are spaces often reserved for women. For it is the woman who mourns the dead, who sings of their absence, and laments her loss of them, while the men fight on the battlefields of wars.

Here, as well as referencing Arabic Islamic history and mourning rites (with its tradition of remembering the unjust killing of good men, especially as they fight for the good cause of achieving rights and revealing wrongs and injustice), the work also references the rite of passage into adulthood of male members of the extinct Selk’nam tribe of the Tierra del Fuego (Land of Fire) in South America. The rite is based on facing ones’ fear, unmasking evil spirits and revealing the truth, and is rich in theoretical dimensions and elements of movement that greatly enhance the study of masculinity in situations of ritual.
Koon is a group of multi-talented artists coming from various disciplines, gathered regardless of considerations of nationality or identity. They work on creating pioneering experimental performances, and on empowering and developing the performer’s tools in the region, in order to train multi-disciplinary performers. In addition to that they work on enhancing the traditions of making theatre, relying on the actuality and images of the street, in an attempt to be freed from the traditional forms of theatre. They strive to expand the circuit of theatrical and cultural work, especially in areas disadvantaged in terms of culture and infrastructure.

Founded in 2002, Koon Theatre Group launched its project of working in alternative spaces beginning with the group’s first works. As a result, Koon was the first theatre group to present a street performance as well as site specific theatre performances in Syria. They have performed in streets, buildings’ rooftops and in a pedestrian tunnel.

**Franchise Theatre Group**

فرقة كون كمجموعة من الفنانين متعدد الجنسيّة والخلفيّة القبليّة اجتمعوا بغض النظر عن الجنسيّة والهويّة، تعمل الفرقة على بناء عروض طليعيّة تجريبيّة وعلى تطوير وتطوير أدوات المؤدّي العربي في المنطقة لتأهيل مؤدّي متعدد المهارات وتعزيز تقاليده ناء العرض المسرحي الذي يعتمد على أحداث الميّار والمصورة. تهدف الفرقة إلى الخروج عن الشكل التقليدي للعمل المسرحي وتسعي لتوسيع دائرة العمل الثقافي المسرحي خاصاً في المناطق المحرومة من الفعل الثقافي والنبيئة الحبيبة.

تأسست فرقة كون المسرحيّة عام 2002 وانطلقت في بداية مشروعها ومنذ أول أعمالها من فكرة الأماكن البديلة تكانت صاحبة أول عرض مسرحي شارع يقدّم في سوريا أحد المثلّقي إلى آمك في غير تقليدي يحتوي عروض مسرحية. قدمت الفرقة عروضاً في الشارع وعلى أسطح أبنية وفي نفق لعبور المشاة.
SYNOPSIS

The Story of a Mother

In this theatrical performance, a group of artists from various backgrounds—“dancers, actors, musicians and technicians”—will go through questions about war and missing, about loss and violence production, about resisting the culture of death, through working on a story “The Story of a Mother”, written by the Danish novelist Hans Andersen (1805-1875). Koon, in this performance, chooses to refer to popular heritage, to analyse it and present it through questions that concern the group.

The story (written in 1848), is a tale of a mother who lives with her young son. The angel of death comes and takes her son’s soul, then the mother begins a journey to find him, in the hope of bringing him back. In every stage of the journey, the mother loses something; her voice, her blood and her eyes, until she reaches the angel of death bereft of all her senses, and the story ends with her going back alone. Through our dramaturgy, we will try to dismantle the symbols in the story and create intersections between them and our life today: War is taking us and our society to an unknown fate. How many mothers and families are searching during the war for someone they lost? Today, we lose something in every step we make in order to preserve our lives. “The Story of a Mother” is the experience of humanity during war. We will work on reproducing the fear, reacting to and simulating death in order to face it. This is an attempt to observe the individual’s resistance to violence.

Saturday, November 12, 13:00,
Mezzanine - Sunflower Theatre, Invitation only
Hanane Hajj Ali

Hanane Hajj Ali is an artist, activist, researcher, consultant, and trainer. She is a member of the expert facility of the 2005 “Convention on the Protection and Promotion of the Diversity of Cultural Expressions”.

Beside her renowned activity as an actress, writer, and director since 1978, Hanane Hajj Ali is a founder and board member of several cultural institutions and artistic organizations in the Arab world such as “Culture Resource - Al Mawred Athaqafy”, “Action For Hope”, and “Ettijahate, Independent Culture”. She has been participating in the design, elaboration, implementing and monitoring of several regional and national programs of cultural management, cultural leadership, and cultural policies. She is a member of the Arab cultural policy group. She edited and wrote books and guides in cultural and artistic research, cultural management, and cultural policies.

Beside her extensive academic and artistic activities as an independent artist, Hajj Ali has collaborated with the Lebanese ministries of Education, of Information, and Culture. Lately she has been cooperating with the Tunisian ministry of culture through “Tunis the country of the art” program initiated by Culture Resource organization in order to enhance the Cultural management capacities in both the governmental and independent sectors, and to stimulate the common projects between the two sectors in six different Tunisian regions.
“Theatre in progress”

Hanane, a fifty-something year old Lebanese actress and citizen, exercises daily to avoid osteoporosis, obesity and depression. She takes walks in her secluded, personal space, and in the open space of Beirut. Along the way she revisits dreams, desires, hopes, disillusions, characters, and roles - mostly several Medeas with whom she shares some commonalities.

The effects of this daily routine are contradictory. As a matter of fact, two hormones are stimulated in her body, Dopamine and Adrenalin that are alternatively destructive and constructive, amidst a city that destroys to build and builds to destroy.

Alone on a bare stage, Hanane - woman, wife and mother - lifts the veil on her identity, becoming an “unveiled” performer on stage, where personas progressively parade to fit together like Russian dolls.
Collectif Kahraba is a performing arts company, comprised of artists and technicians from different backgrounds, who firmly believe that art is a trajectory towards openness and dialogue. Through its various activities, Collectif Kahraba questions the world in which we grow, and the challenges of the changing perception of our identities. Since 2007, Collectif Kahraba has presented ten different performances that brought together different artistic disciplines, including, theatre, puppetry, shadow theatre, contemporary dance. Many of these performances were showcased in different countries, including Lebanon, Syria, Iran, Qatar, France and various European countries. Collectif Kahraba has also developed international partnerships that led to artistic collaborations in Hungary, Japan, Senegal and Egypt. The collective also initiated a multidisciplinary, free festival, “Nehna wel Amar wel Jiran”, which held its fourth edition in 2015 and gathered more than 40 artists and over 5000 spectators.
SYNOPSIS

Origin of a Tale

The first fable may have been modelled from clay. The central element will be clay in layered sheets, in piles, in blocks, in bas-relief, modelled live, and so on, giving life to figures and spaces. It is from and through this raw material that the two interpreters will build the genealogy of fables and their origins. The piece combines live sculpture and drawing, movement, object manipulation and sound creation.

أصل الحكاية هو أول حكاية تحكي بالمعجون، الذي يشكل المادة الرئيسيّة للعمل. يستخدم المعجون في طبقات وقوالب متعدّدة، تعجن مباشرة أمام الجمهور، خالقة من الأشكال والأماكن حياةً، سيقوم الراويان بإخبار تكوين وأصول الحكايات من خلال هذه المادة الخام. يجمع هذا العمل بين مناخ إبداعيّ عّدة كالمنحوتات الحيّة والرسومات والحركة والتحريك والصوتيّات.

Saturday, November 12, 16:00,
French Institute - Salle Montaigne, Free entrance
Khouloud Yassine

Born in Lebanon in 1979, Khouloud Yassine is a choreographer, dancer and actor. She holds a BA in theatre studies from the Lebanese University and a BA in choreography from the University of Paris 8.


In 2009 she played the main role in Jocelyne Saab’s film “What’s Going on?” and choreographed the dance film “Obscenitas Project” with the Dance Works Rotterdam Company. In 2012 she created the solo “Le silence de l’abandon” presented in Approdi Festival (Cagliari), June events (Atelier de Paris - Carolyn Carlson), the FRAC Lorraine (France), Dansfabrik festival (Brest, France), and the Danse D’ailleurs festival (Caen, France). In 2014/2015 she collaborated as a performer with the choreographer Danya Hammoud on her piece “Mes Mains Sont Plus Âgées Que Moi”, and in 2015 she performed in “Retrospective” an exhibition conceived by Xavier Le Roy at the Beirut Art Center.
At the intersection of presence and absence I create my trajectory; I question my image, play with my authority, create my victory and witness my own fall. Watching fragile bodies and feeling their ineptness in a world abundant with heroes, I emphasize our weakness in a world so full of images that it gets drained from meaning; I challenge the image with presence and the presence with absence.

Friday, November 11, 19:00,
Beryte - IESAV - USJ, Invitation only
Minwal Theatre Company

Minwal Theatre Company was founded from a need to assemble a group of artists to promote theatrical activity and develop techniques. Their research is based on the retrieval of the humans’ rights to think liberally, in spite of all socio-political and economical crises, and the evolution dictated on them, which makes them fragile, threatened and stereotyped. The company’s work is based on Arab literature and contemporary philosophical references; they attempt to develop the use of multimedia in their theatrical productions, and take the decentralisation of culture in Lebanon as a main concern.
SYNOPSIS

Barzakh

Barzakh, the loose translation of Isthmus in Arabic, is the barrier between two things. It is also the place that stands in between earth and the afterlife from the moment of death and until judgment, for (s)he whom has passed shall enter into a timeless and placeless space, where “No living being says to the dead: be me”. Many questions trouble the mind of human beings, from the thought of existence and going through the end of life, or death, passing through time and the attempt to determine it. Humans are born into a world of experiences that begin and end, while the sole constant is time - never stopping, even with the sudden stop of a human being’s heartbeat. The event in this theatre performance is built around a moment within a real situation. This situation is focused around an accident that has pushed the actress (Roaa Bzeih) into the realm of the Isthmus - from one space of time into another - where she was revived after a 35-minute resuscitation following the cessation of heartbeat, as a result of a tragic car accident that almost took her life.

برزخ

البرزخ هو الحاجز بين الشئين وهو أيضا ما بين الدنيا والاخرة من وقت الموت إلى البعث. من مات فقد دخل البرزخ، حيث لا زمان ولا مكان “ولأ حزن يقول لميت كي” أسئلة عديدة تراود فكر الإنسان. ابتداءا من فكرة الوجود والخلق وصولا إلى نهاية الحياة أو الموت، مروراً بالوقت وكيفية تحديده، فالإنسان يولد ويعيش تجارب مختلفة تبدأ وتنتهي والشيء الوحيد هو الوقت الذي لا يتوقف تتوقف قلب انسان. إن الحدث في العرض السرحي هو اللحظة التي دخل فيها الممثلة (روآ بزح) عالم البرزخ بانتقالها من زمن إلى زمن آخر. خضعت عملية انتعاش ناتجة عن توقف القلب دام لمدة 35 دقيقة، إثر تعرضها لحادث سيارة كان يؤدي حياتها.

Sunday, November 13, 16:30,
Mezzanine - Sunflower Theatre, Free entrance
Petra Serhal

Petra Serhal is a Lebanese performance maker and actress. She graduated from the Theatre Department in the Lebanese University, Institute of Fine Arts with a Diploma of Higher Studies in Acting (2005). Lately, she received her MA Body in Performance (2015) from Trinity Laban Conservatoire of Music and Dance, UK. Throughout her career, she collaborated with multi-disciplinary artists and filmmakers. She also worked with Rabih Mroué and Lina Majdalani on several projects. In 2010, she started her collaboration with Dictaphone Group, a research and performance collective that creates live performances based on research on space. In her practice, Petra is interested in the performativity of the choreographed body, and the representation of the violated body, as well as how to create an original interactive space with the audience.

Her performances include “The Mourned” in 2011, “Project Martyr” a work in progress; Her collaborations with Dictaphone Group include “This Sea is Mine” in 2012, “The Bus Cemetery” in 2012, “Nothing to Declare” in 2013. Her essay “Beware of the Image” has been published in Ibraaz.
SYNOPSIS

No Blood Included

How do we mourn anonymous bodies in collective remembrance moments? What remains of these lost bodies?

“No Blood Included” is an interactive performance that gives space for absent violated bodies, and explores the performativity of mourning in moments of remembrance, with a group of twenty-five audience members at a time.

Saturday, November 12, 17:00,
French Institute - Exhibition Hall, Free entrance
Beirut-based OUMI Ensemble is comprised of Mohannad Nasser (Oud), Nobuko Miyazaki (Flute/Shinobue (Japanese Bamboo Flute)), Rami Al Jundi (Arabic Percussion), and Ruedi Felder (Double Bass). Their name derives from “umi”, the Japanese word for “ocean.” The musicians come from different shores - Syria, Japan, and Switzerland - and journey together through their music to discover new horizons, encounters and connections. OUMI Ensemble plays original compositions as well as traditional music from the Middle East, East Asia, and elsewhere, blending and integrating their own personalities and different cultures. Equipped with virtuosic skills on their instruments, they believe in an open approach to their musical traditions and fearlessly fuse them with classical, jazz and many more influences into a unique style: sweepingly fast-paced, sweetly melodic, and passionately improvised. OUMI Ensemble sees borders as an illusion – so they transcend traditions. The ensemble stands for tolerance and is a living proof of cultural interconnection and exchange. Their journey continues.
Marhaba: a musical greeting, an introduction, a fast-paced and lively piece, a fun start that creates a chock to the listener. The piece relies clearly on the element of rhythm and transforms gracefully and energetically into a very free form which opens the door to improvisation.

The Gift: a piece rich in rhythm and oriental maqams, that expresses through a dance structure the various states of movements related to three forms of dance (oriental, valse and flamenco).

To The Moon: a calm piece, a nightly monologue, in which we find a melodic element that is repeated and expresses the state of getting ready to sleep, with an extensive space for lazy improvisations.
**BIOGRAPHY**

**Two or the Dragon: Abed Kobeissy & Ali Hout**

Abed Kobeissy is a lecturer at the Lebanese American University on the history and aesthetics of Arabic music. He received 2 masters degrees from the Antonine University on musical semiotics and aesthetics in modern Arabic audio-visual mass media productions. He has published many articles on musicology in specialized journals, and lectured in international musicological colloquiums. He also collaborates with many local bands as a Buzuq player.

Ali Hout graduated from the Lebanese University in acting, directing and film studies. He trains and plays music in different workshops in Beirut throughout the year and collaborates with different local bands as a Riq player.
SYNOPSIS

Two Or The Dragon was created by musicians Ali Hout and Abed Kobeissy as an expression of their common interest in contemporary urban sounds and traditional Arabic music. This project is propelled by questioning Arabic music’s capacity to express urban soundscapes as an organic part of its sonic vocabulary, and its predisposition to express violence, as a local aesthetic, without causing a ruptured relationship with its lyrical roots.

This interest was sparked when Hout and Kobeissy began to compose music as a duo for contemporary dance and theatre performances, as well as several film productions. Hout and Kobeissy grew up in the Beirut of the 1990’s (universally described at the time as “the biggest construction site in the world”), yet they are unable to recall one single moment or a single sonic memory, from 1990 till the mid 2000’s, that does not contain the dominant and violent sound of heavy machinery destroying what was left of the city, and contributing in the collective obliviousness of post-war Lebanon. This crude aural landscape eventually cleared the way for the sound of the slow-moving deadline-free reconstruction sites, still a very present component of Beirut’s sonic environment. The duo’s main incentive is to allow this aural memory to find its way into their work as composers and performers. Violent soundscapes have haunted Beirut in times of both war and peace, and this violence deserves its place, as a sonic aesthetic, within contemporary trials for Arabic music; not only for the sake of sonic justice, but also as a motive to dance and to sing.

Sunday, November 13, 21:00, Art lounge, Free entrance
Ilaria Lupo is a Beirut-based visual artist. She develops a public space practice through site-specific projects and interventions. Her process-based work aims to infiltrate social dynamics by navigating different spheres and formats, questioning the boundaries of artistic practices.

Paed Conca is a musician and composer based in Beirut, working in Lebanon and internationally. Among several other projects, in 2006 he founded PRAED, with artist Raed Yassin. PRAED works on the connection of the Arabic folk ‘shaabi’ and the traditional ‘mouled’ ritual music, with genres such as free jazz, space jazz, and psychedelic rock. The duo deconstructs and re-elaborate the hypnotic effect as common ground at the source of them.

The Overseas Ensemble: Ilaria Lupo in collaboration with Paed Conca and the music group Sarigama

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Ilaria Lupo is a Beirut-based visual artist. She develops a public space practice through site-specific projects and interventions. Her process-based work aims to infiltrate social dynamics by navigating different spheres and formats, questioning the boundaries of artistic practices.

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**SYNOPSIS**

**The Overseas**

The overseas ensemble is a live performance, an album and a film. Initiated by Ilaria Lupo, it is based on a collaboration between the Swiss composer Paed Conca and the Sri Lankan music group Sarigama. Sarigama is a band of Sri Lankan migrant workers based in Beirut, who are non-professional musicians. They work by day and rehearse at night - in a basement rented out from an Asian shop in the suburb neighborhood of Jounieh, where they set up their studio. They play mixed genres, in line with the manifold forms of blend that crossed the history of music in Sri Lanka. Ilaria Lupo initiated a collaboration between Paed Conca and Sarigama to produce a 5 tracks demo, “The overseas ensemble”. Due to a restrictive legal frame, in Lebanon Sri Lankan contemporary forms of music develop in underground circles only. Their invisibility goes along with the political body they stand for. The project aims to consider their (invisible) presence in the city through the lens of contemporary cultural production. At the same time, it inherently tackles the legal definition of the ‘artist’ in Lebanon and the limited access to performance display.

**الأوّفّرِسِيز**

هو عرض وألبوم وفيلم، مشروع تعاونٍ بمبادرة من إلّريا لوپو، يجمع بين مؤلّف الموسيقى السوئسِيّيّ هايدر كونكا والفرقة الموسيقىّة السيريلانيّة "ساريغاما" وهي فرقة مؤلّفة من عمّال وعمالات يعيشون في لبنان، هم موسيقيّون هواة يعملون في النهار ويتدرّبون في الليل في مستودع مستأجر في ضواحي مدينة جونيه. تعرّض الفرقة أنواعاً موسيقى متعدّدة مرّت عبر تاريخ سريلانكا. بادرت إلّريا لوپو لإقامة هذا التعاون ما بين هايدر وساريغاما بهدف إنتاج وتأليف خمس مقطوعات موسيقىّة، وبسبب الإطار القانوني المقيد في لبنان تطور الأشكال الموسيقىّة المعاصرة في حلقات “الأندراوراند”. يهدف المشروع إلى تحويل حضورهم غير المرئي في المدينة إلى عدسة مكّرة للإنتاج الثقافيّ المعاصر ويسعى بالوقت عينه إلى معالجة طبيعة التعريف القانوني للفنان في لبنان.

**Sunday, November 13, 21:00, Art lounge, Free entrance**
For reservations, please email:
www.ihjoz.com
For more information, find us on Facebook: Zoukak Sidewalks