“Zoukak Sidewalks” is a point of encounter providing a shared space between international artists, local practitioners, students and interested audiences. Through a program of artist talks, workshops and performances, spread across the year, Zoukak Sidewalks aims to spur debate around performance practices and create the opportunity to get a closer look on processes of creation and thought of various accomplished artists and companies, and possibly produce the momentum for new and unexpected collaborations. Each month an international practitioner or company will be invited for a residency in Zoukak’s studio to share their practice by showing works in progress, performing pieces of finished work (solo or group performances, play-readings), opening up practical work processes through workshops and confronting audiences with their discourse through talks and informal encounters.

This year, text based theatre companies, writers for theatre, multi-media theatre makers, performance artists, physical theatre makers, choreographers, stage directors… from France, Germany, Australia, USA, Greece, Poland, Spain, India and the UK will be sharing their work in Zoukak studio and other cultural venues in Beirut.
MOJISOLA ADEBAYO | 14 - 15 February
SANDRA ICHE | 16 - 17 March
PETER SELLARS | 13 April
ROZINA SHIRAZ GILANI | 19 - 21 April
DU ZIEU DANS LES BLEUS | 7 - 19 May
VANIO PAPADELLI | 24 - 28 May
BORER CROSSINGS | 3-7 June
TONI COTS – ESTHER FREIXA | 30 July – 11 August
LYDIA ZIEMKE | 7-16 October
MOJISOLA ADEBAYO
Workshop | 14-15 February

Mojisola Adebayo offers a workshop on the methods she uses to write new plays and create physical theatre performances that are inspired by real life experiences, mixing fiction and fact. The workshop will draw from her expertise in Theatre of the Oppressed and will use a variety of techniques including games, exercises, improvisation, devising and storytelling.

Artist talk | 15 February

Mojisola will share stories from her twenty year career, from being a street rapper to working alongside Augusto Boal through Theatre of the Oppressed; from working as an actor with the Royal Shakespeare Company to co-founding a slum dweller's theatre company in India; from performing on Antarctica to writing protest plays in South Africa.

Biography

Mojisola Adebayo is a British born, Nigerian / Danish performer, playwright, director, producer, workshop leader and teacher. Over the past 20 years, she has worked on theatre projects across the world including Antarctica, Brazil, Burma, Canada, Finland, Greenland, India, Ireland, Malawi, Norway, Palestine, South Africa, Sri Lanka, Sweden, Syria, the USA and Zimbabwe and Europe. Concerned with power, identity, personal and social change, her work has ranged from being an actor with the Royal Shakespeare Company to co-founding VIDYA, a slum dweller's theatre company in India. Having worked alongside Augusto Boal, she is a specialist facilitator in Theatre of the Oppressed, being invited to work particularly in areas of conflict and crisis.

www.mojisolaadebayo.co.uk
SANDBRA ICHE

Workshop | 16-17 March

The workshop is targeted towards dancers as well as actors, or any person wishing to explore the experience of stage performance. The workshop will begin with a warm up through movement and words. Considering one’s presence on stage as a rhythmic partition, like something we can mold. Sharpening our capacity to modulate rhythms. We will look for speed, a versatile presence. In instance point we will work on short compositions, linking gesture, speech and costume.

Biography

Sandra Iché studied History and Political Sciences at Université Paris I-Panthéon Sorbonne. In 2004, she joined P.A.R.T.S for a two-year research cycle. In September 2006, she joined the dance company Maguy Marin/ Centre Chorégraphique National de Rillieux-La-Pape and performed with the company internationally. She is currently developing her own work She is one of the founding members of LIEUES, an experimental art space in Lyon, and of Rodéo, an interdisciplinary magazine for academic and artistic research.

http://www.revue-rodeo.fr/
http://lieues.blogspot.com/
mansion-blatt.blogspot.com/
https://vimeo.com/34416664
PETER SELLARS
Artist talk | 13 April
at 7 pm in Salle Montaigne
of the French Institute, Beirut
Free Entrance

In his talk, Sellars will share his experience and vision on political engagement and social activism through art.

Biography

Opera, theater, and festival director Peter Sellars is one of the most innovative and powerful forces in the performing arts in America and abroad. A visionary artist, Sellars is known for ground-breaking interpretations of classic works. Whether it is Mozart, Shakespeare, Sophocles, or the 16th-century Chinese playwright Tang Xianzu, Peter Sellars strikes a universal chord with audiences, engaging and illuminating contemporary social and political issues.

A Harvard graduate, Sellars was appointed Artistic Director of the American National Theater at the John F. Kennedy Center for the Performing Arts in Washington, D.C. at the age of 26. His landmark ANT staging of Sophocles’ AJAX, set at the Pentagon, was invited to tour Europe and ignited the start of an international career.

Other theater projects include Nixon in China with longtime collaborator John Adams; thestaging of Shakespeare’s The Merchant of Venice with a cast of black, white, Latino, and Asian-American actors; an Antonin Artaud radio play coupled with the poetry of June Jordan, For an End to the Judgment of God/Kissing God Goodbye, staged as a press conference on the war in Afghanistan; a production of the Euriptides’ The Children of Herakles, focusing on contemporary immigration and refugee issues and experience; and, in 2009, Othello, inspired by and set in the America of newly elected President Barack Obama, and Desdemona, Sellars’ collaboration with the Nobel Prize-winning novelist Toni Morrison and Malian composer and singer Rokia Traore, that was presented among other venues, in London as part of the 2012 Cultural Olympiad.

A staging of his latest work, with composer John Adams, The Gospel According to the Other Mary, will be seen in the U.S. and Europe early in 2013.

بيتر سيلارز
محاضرة | 13 نيسان

الدخول مجاني

في هذا اللقاء سينشر باتر سيلارز الجمهور تجربته ورؤيته للإلتزام السياسي والنشاط الاجتماعي عبر الفن.

نبذة عن الفنان

بيتر سيلارز مخرج مسرح وأوبرا ومدير العديد من المهرجانات حول العالم، هو واحد من أكثر الفاعلين إبداعاً وأهميةً في فنون العرض على مستوى الولايات المتحدة والعالم. سيلارز صاحب رؤية ومعروف بعمله الرائد على تأويل الأعمال الكلاسيكية الكبرى. إن كان من خلال إخراج أعمال موأرت أو شيكسبير أو سوفوكليس أو الكاتب الصيني من القرن السادس عشر تانغ كزيانزو، يضرب باتر سيلارز على وتر عالمي مع الجمهور مضيئاً على القضايا الإجتماعية والسياسية المحورية وملتزماً بها.

تخرج سيلارز من جامعة هارفارد، عنَّ مديرًا قيّمًا للمسرح الوطني الأمريكي في مركز جان كينيدي لفنون العرض في واشنطن وهو في عمر السادسة والعشرين. شغل إخراج فيله، فأصبح لوس فوكليس إطلالة بارزة على العالم بعد أن تم تجاوز العمل إلى أوروبا.

من أعماله: نيلسون في الصين، أحد أعماله بالتواصل مع المؤلف الموسيقي جون أدامز، راجع التدبيريات، نسيك، سيركسيب مع مجموعة من الممثلين السود والبيض واللاتينيين والأمريكيين. كما خرج مسرحية إد�اء مراقبة مع شارك ل- جون جودن وهي، من أجل نهاية حكم الله، تبقي الله، ودعاً، والتي أحترجها كفؤس صاحب للحرب على أفغانستان، وأخرج «أبناء هيراكليا» لبوليريس رز في الهجرة المحورية وقصيئا الإاجئين وتجاربه. في العام 2009، أخرج «ملحية» وهو عمل مستوحى من إиноخد الرئيس الأميركي باراك أوباما، و«دزمونا» الذي تتعاون فيه مع الكاتبة الجائزة مي جازز، الفنون، موسى ودزمونا، والموسيقية واللغوية الموهوبة روكيا تراوري، والتي عرضت في عدّة مراسم من بينها الأولمبياد الثقافي 2012 في لندن، أما في الـ 2012، فتم تغيير أحد أعماله في أميركا وأوروبا والذي يتعاون مع المؤلف الموسيقي جون أدامز: للإنجليك بالنصب، مرين القرية.
Bharatanatyam, an ancient classical dance form of Tamil Nadu, South India, embodies dance, drama, poetry, music and mythology to create a highly stylized art form. While this dance is historically a solo art form, performed in Hindu temples as a means of worship and devotion, Bharatanatyam has taken to the international stage in modern times and is performed outside of the religious context.

Rozina will situate this rich art form historically and demonstrate how it performs as confluence of many artistic genres, dance, theatre, music and literature. She will familiarize the audience with some of the basic footwork and hand gestures, which are used to depict stories of the ages and serve as the foundation of her original choreography. Finally, Rozina will reflect on how dance expression has guided her work over the years, highlighting the core components of her workshops.

Workshop | 20-21 April
from 10:00 am till 5:00 pm
in Zoukak Studio
14 hours | Participation fees: 100000 L.L.
This two-day workshop will provide participants an opportunity to explore the basic components of Bharatanatyam as a dance drama and participate in exercises, which focus on self-expression through movement. Based on the theme of "Navras" or 9 Expressions, the workshop will begin with basic technical skill building and move on to explore the 9 emotions of dance: love, laughter, compassion, anger, courage, fear, disgust, surprise, and peace. After acquiring a basic knowledge of all the dance elements of Bharatanatyam, participants will work in groups to produce their own short pieces as a way to reflect on the course material and engage in the creative process.
Rozina Gilani, an Indian performing artist, choreographer and instructor of Bharatanatyam. Trained in several classical and contemporary dance forms, Gilani was formerly a student of Atlanta’s prestigious dance institution, Kruti Dance Academy and in 2004 she completed her Arangetram ceremony under the guidance of her guru Mrs. Dina Sheth. Over the past 15 years, she has worked on dance projects internationally (U.S., Budapest, Hungary and Palestine). Her work as a performing artist has gone hand in hand with her research focusing on representations of identity, collective memory and post-trauma in the Palestinian performing arts. Between 2008 and 2011, she conducted several workshops in Palestine, where she used the storytelling element of classical Indian dance to confront her students and audience members with choreography that reflects both a level of introspection as well as a range of emotions that are evoked by relating to one’s environment. Gilani considers her dance classes also as a place to develop a form of expressive therapy.
**MAY**

**DUZIEU DANS LES BLEUS**

**Performance “Notre Jeunesse”**

**| 8-9-10 May**

**at 8:30 in Sunflower Theater**

“Notre Jeunesse” (Our Youth) is the result of a cycle of work on adolescence, entitled “It's Good, It's Bad.” This cycle was conceived as a research on adolescence, with a continuous connection to the audience. During two years, the company created short forms called “Studies” and performed them outside of theatre houses; in locations hosting adolescents (schools, social centers, community houses…), the writing and creation of “Notre Jeunesse” are the fruit of this experience.

**Workshop | “Mask games, tools of a contemporary theatrical situation”**

**| 18-19 May**

**from 10:00 am till 5:00 pm**

**in Zoukak Studio**

**Participation fees: 100 000 L.L.**

A workshop with Nathalie Garraud on mask working techniques of writing and improvisation.

The work of Du ZieuDans Les Bleu Company articulates, within the process of writing, the relation between a philosophical, historical or political issue and the creation of situations and masks by actors (considering them as historical figures) capable of putting theatrically in action this issue. The focus of this workshop will be the transmission of improvisation techniques and mask games used by the company, to lead the actors to write and create theatrical situations that question their own existence, with its historical and political conditions.

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**فرقة دوزيو دان لي بلو**

**عرض مسرحي “شبابنا”**

**في 8 - 9 - 10 أيار**

**مسرح دوار الشمس، الطيّونة، بيروت**

**للحجز: 1281390**

«شبابنا» عرض مسرحيّ أتى نتيجة جولة من العمل على موضوع المراهقة وكان تحت عنوان: «إنه جيّد، إنه سيّئ». أخذت الفرقة جولة العمل هذه باعتبارها بحثاً متعلقاً ومتصلّاً بالجمهور حول موضوع المراهقة. خلال هاتين السنتين من البحوث والعمل، خلقت الفرقة عروضاً قصيرة أسمتها «دراسات» وقامت بعرضها خارج صروح ودور المسرح، في مواقع تستضيف المراهقين (مدارس، مراكز اجتماعية، وغيرها)، فأتت كتابة وعملية خلق «شبابنا» كثيرة لهذه التجربة.

**ورشة عمل | «تمارين أقنعة، أساليب لمواقف مسرحية معاصرة» | 18 - 19 أيار**

من الساعة العاشرة صباحاً وحتى الخامسة من بعد الظهر في استديو زقاق

**رسم الإشتراك: 100000 ليرة لبنانية**

ورشة معمل تديرها ناتالي غارو حول تقنيات العمل على الأقنعة في الكتابة والارتجال المسرحي.

تظهر فرقة “دوزيو دان لي بلو” خلال عملية الكتابة العلاقة بين الفلسفة والتاريخ والقضايا السياسية، وبين خلق المواقف والأقنعة من قبل الممثلين باعتبارهم نماذج تاريخية. لندعم قدرة على وضع هذه المأساة موضع فعلًا مسرحيًا. ستركز هذه الورشة على تقنيات في الإرتجال المسرحي وتمارين أقنعة الممثل التي تستخدمها الفرقة. ستعمل الورشة على قيادة الممثل نحو تأليف وخلق مواقف مسرحية تسائل واقعهم الخاص وظروفهم التاريخية والسياسية.
A Conference by Olivier Saccomano, author and philosopher, around his book “Le Théâtre comme pensée” (Theatre as thought), which is to be published by “Solitaires Intempestifs”.

This work intends to meet a double task: to consider the theatre experience starting from its internal references and, from there on, see in what conditions it can form an experience of thought.

About the Company

Du zieu dans les bleus is a theater company located in Picardy, France since 2006, and is in companionship with the group ALIS, in Fère-en-Tardenois.
The company is co-directed by Nathalie Garraud (director) and Olivier Saccomano (author). Their work on contemporary writing, in cycles of creation, focuses on practical and theoretical research, and the relationship between the work and the public. After the cycle on tragedy “Les Suppliantes” (2007/2010), the cycle on adolescence “It’s Good It’s Bad” was built on the need of a writing practice and permanent stage experimentation, in continuous link with the public.

www.duzieu.net
Vanio Papadelli
Lecture performance | 24 May
at 7:00 pm in Zoukak Studio

This performance lecture will trace the journey of Vanio Papadelli’s movement research within an autobiographical but also historical and philosophical context. Vanio will present and discuss the compositional process of selected live and video recorded extracts of her different solo and duet pieces. In her analysis of the different sources of her movement training, she will provide a personal account but also a historical contextualization of the original sources: Polish ensemble physical theatre inspired by Jerzy Grotowski, somatic movement as integrated in dance and theatre training. Contact improvisation within the American postmodern dance arena and in its application in actors’ training.

Workshop | 25 - 26 May
from 10:00 am till 5:00 pm (14 hours) | Participation fees: 100 000 L.L.

The workshop brings together elements from Polish ensemble physical theatre, somatic movement and Contact Improvisation dance in order to expand physical and emotional expressivity by awakening the senses, reflexes and imagination. It proposes ways of transforming inner and outer impulses in spontaneous and creative movement that demonstrates awareness, precision, originality, and sensitivity and can lead to both intense and intimate expressions. Polish psychophysical training in the tradition of Jerzy Godowsky trains the performer in rhythm, coordination, impulses and most importantly allows individuals to go beyond their individual clichés and discover our potential for extra-daily visceral emotional and physical expression. Somatic movement opens territories for individual internal experiencing of one’s moving body without the stress of external expression and stylized results. Contact Improvisation is a dance form that takes practitioners into a wide range of physical encounters based on physical contact and exchange of weight through safe and methodical exercises. In this workshop, the three sources will be blended in one whole that will help the participants embody the potential poetry and the pure pleasure of movement.

The workshop is open to dancers, actors, performers and all those who are interested in movement and physical expression. Suiited to all levels, from experienced practitioners to beginners.
Performance | “The Air Changes The Colour of Things Here” | 28 May

**Tickets: 20000 L.L. – 15.000 L.L (students)**

Rooted in a timeless and dreamlike universe, ‘The air changes the color of things here’ is an enigmatic landscape of individual memories and fiction traced by the fear of losing moments, people and keys, or the fear of being lost. Real figures from the performer’s life are tamed and subtly transformed through the encounter with fictional characters and the spectators. In this encounter, fragile moments are interwoven with poetic images and lyrical journeys dissolving one into the other.

The air changes the colour of things here’ is a dance-theatre piece that uses intimate and intense physicality, recorded sounds and music, video, text and interaction with the audience. It revolves around the idea of being caught in a limbo state. Standing in the doorway, impeding the arrival of day: “through my arms glimpsed pieces of sky and, beneath my feet, traces of light”...

**Biography**

Vanio Papadelli is a London-based performer, movement teacher, and performance maker. She is a member of the London-based laboratory of Athletes of the Heart and currently works as an actress with the international award-winning physical theatre ensemble Song of the Goat. Vanio has performed in Greece, Spain, Italy, UK and Poland. She has co-devised various site-specific pieces in Greece and the UK. Her physical theatre pieces Here By Mistake, The Air Changes the Colour of Things Here... and Phantom Limb, create poetic, visceral and intimate universes.

Vanio studied theatre history, acting, history of art, performance and dance in Greece, Paris, Spain, and London. In Contact Improvisation, she has trained with various international teachers. She has recently completed a practice-based PhD in movement training. Her research proposes a hybrid model of movement practice drawing on somatic movement, post-modern dance and Polish ensemble physical theatre. She has been teaching movement and drama regularly in primary schools, Universities (Goldsmiths, Royal Holloway) and Drama schools (Rose Bruford College).
Company: Border Crossings | Michael Walling and Brian Wooland

Closed workshop
During this residency, Zoukak Theater Company and Border Crossings, with the participation of local theater makers, will experiment, through a theater workshop, with the text of “This Flesh is Mine”.

Artist presentation | “This Flesh is Mine” | 7 June
at 7:00 pm in Zoukak Studio
Free Entrance

This Flesh is Mine has its roots in The Iliad and will dramatize specific moments from it, but is not simply a reworking of The Iliad to fit contemporary circumstances. It will be a play in which retellings of The Iliad become a kind of subject matter in themselves.

Michael Walling, Artistic Director of Border Crossings, will talk about the history of the company, its work, its development and its ideology. Brian Woolland, playwright and teacher, will talk about his working methods as a playwright; his long fascination with The Iliad and how he is developing the play This Flesh is Mine. Presentations of some of the material that the group worked on and the processes that were used during the residency will follow.

Company biography

Michael Walling founded Border Crossings in 1995, a theater company that works across the borders between cultures and art forms, and between nations and peoples. He studied History at Oxford University, and subsequently trained at Trinity College, Dublin. He has directed numerous productions across four continents, winning awards for Two Gentlemen of Verona in the US and Paul & Virginie in Mauritius.

Michael also directs and teaches at Rose Bruford College, and at Central School of Speech and Drama. He is also a Governor of a school for autistic children in Enfield. Michael directed the ENO's acclaimed workshop productions of Wagner's Ring at the Coliseum and Barbican, and was Associate Director to Peter Sellars on Nixon in China, and to Phyllida Lloyd on The Handmaid's Tale (Canada).
Brian Woolland worked as a van driver, a farm hand, a wine merchant and a photographer; as a teacher in mainstream education and in a therapeutic community for maladjusted adolescents before becoming an Advisory Teacher for Drama. He then took up a post at the University of Reading.

He is widely published as an author of educational and academic books, where his specialism is theatre of the early modern period. He is also a playwright – with eight plays commissioned and produced by professional companies, and two published in book form. He regularly leads theatre workshops and teaches creative writing. His work on Ben Jonson and his publications in the field of educational drama have been highly acclaimed. He has written two novels, *Dead in the Water* (2010) and *Tunnel Vision*; and is currently working on a third, *The Gallows Cheat*. His most recent play, *A Terrible Madness*. He is a Visiting Lecturer at Regents College, London, where he teaches on the MA in Writing for Screen and Stage.

http://www.brianwoolland.co.uk/
One could say that the score of the performer / maker is the result of the dramaturgy while the assemblage is the result of a work based on the dismantling and reconstruction of it.

The workshop aims to explore and work on a series of actions from different situations and physical sequences shared between the group of participants in an interactive space, based on certain basic principles such as trust, rigor, mutual respect...We will work on movement, physical actions, shared composition and collaborative practices.

Performance | “Medea (a la carta)” | 3-4-10-11 August at 8:00 pm in various homes around Beirut (the Locations will be specified later) | Tickets: 20000 L.L.

Medea (a la carta) is a performative proposal about the myth and deconstruction of Medea as a character. This work is based on the films Medea by Pasolini and Medea by Lars Von Trier; Roberto Calasso’s narrative in The Weddings of Cadmo and Harmony, and the texts Medea Material by Heiner Müller and God-Dog by Toni Cots. It is structured around 4 short pieces, each of which has its own entity and consists in a different approach to the character and its myth, which become visible through the dialogues that are taking place between the performer, the spectator and the character. The evocation of Medea helps us to build a new relation to her.

This proposal aims at generating a space of intimacy in which new ways of looking upon performativity take place, and to establish a relation with the public in which to expose and share different issues that question the contemporary approach of the myth.
Artist Talk | “Between fiction and reality: the world of the image and the commitment of the act” | 7 August
at 7:00 pm in Zoukak Studio
Free Entrance

My purpose is to question the image as a reconstruction of the ‘real’, while the act as a body based commitment can build a sense that deconstructs both the fictitious ‘identity’ culturally framed, as well as the values systematized into diverse creeds.

Artists’ biographies

Toni Cots is researcher and director of Performing Arts. After a BA in Theatre at the Theatre Institute of Barcelona, he studied contemporary dance in Barcelona, London and Oslo. For several years, he explored and practiced both performing and martial arts in Japan, Bali and India. For 10 years he was an actor of the Odin Theatre and a member of the International School of Theatre Anthropology. He has directed Performing Arts international festivals and programs in Spain, Italy and Denmark. He initiated, produced and toured many cultural and artistic projects in Europe, Latin America and currently in the Mediterranean area. He is a founding member of CRAP – Arts practices and research and director of the Master in Contemporary Arts Practice & Dissemination.

Esther Freixa is an actress and theater maker. As a performer she has collaborated with different theatre companies and independent artists, showing work in England, Berlin, Amsterdam and Spain. In recent years, her work focused on a research and creative project together with Toni Cots: Medea (a la carta), that she currently performs since its premiere in 2009. http://www.medeaalacarta.org/. She works as a dramaturge and scenic movement advisor for different projects. At the same time, she searches for pedagogic outlines to allow the transmission of knowledge about the body and the creative act: classes, workshops and various courses. From 2006 she has initiated different projects working as a producer and cultural manager in different contexts. She is a founding member of CRAP - Arts practices and research http://www.cra-p.org
Since 2000 more than 40 works have been presented under the label "matthaei & konsorten"; a performing arts network that is based in Berlin, Germany, and produces site-specific interventions in many different cities over Europe. In the last few years most of these works have taken place in a wide variety of urban landscapes - where inhabitants become performers, visitors are turned into collaborators and wide-spread interactive structures are set up that turn situations of the everyday into challenges of a hidden game. Political issues are dealt with in very concrete settings and individual encounters open up new spaces of possibilities for everybody involved. In this talk Jörg Lukas Matthaei will present some recent productions that are exemplary for their work and offer a view behind the scenes on how they are set up on different levels. He will also be offering a discussion of the theatrical and political implications of this approach.

Workshop: Site Specific Performance/Intervention | "Backstages of the Real: The City as an Open Source" | 3-4-5-6 October from 10:00am till 5:00pm
in Zoukak Studio
Participation fee: 120000 L.L.
encounters that would otherwise never have happened, up to large-scale operations that may turn a whole neighborhood or all of the city into a playground that highlights social and political issues in an ambiguous manner.
While discussing with the participants some strategies of m&k, the workshop will also explore sites in Beirut to develop collaborative ideas on how artistic interventions can relate to different urban surroundings. There will be space to share concepts of the participants as well using the workshop as a chance for exploration into new ideas and spaces for performative arts.

Artist biography

Jörg Lukas Matthaei, born in 1969 in Cologne. While studying Literature and Philosophy he started to work on performances in specific public/private settings. He developed a practice within a wide field of work – with actors, dancers, young people of different backgrounds and often site-specific portraits of locations, cities and people in their surroundings, highlighting a certain aspect of the public realm. Various performances, installations and discourse productions have been created under the label “matthaei & konsorten” since 2000. The projects are often performed in the public space and involve inhabitants and passers-by. The specific conditions at each venue, the abstract social and historical texture as well as architectural conditions always become part of the performance. Recent productions: "Under the Radar" for the festival Theater der Welt (Theatre of the World) at Halle/Leipzig airport, ”Shortly After I Had Died" for the festival Politik im Freien Theater (Politics in Independent Theatre) in Cologne (both in 2008), and “2019 Our Early Years” with Ingo Reulecke, about five dancers in six different locations in Berlin where time is showing holes, as well as "Missing Link coop. berlin", a secret research agency at an Institute for the Blind from the 19th Century (both in 2009).

For further information:
www.matthaei-und-konsorten.de
LYDIA ZIEMKE and CLAIR SCHIRCK

Theater Workshop: Experimentation with dramaturgy, creative writing and performance-composition.
11-12 October
from 10:00am till 5:00pm
in Zoukak Studio
Participation fee: 100000 L.L.

‘Open Episodes + Travelling Elements’
Live-Improvisation & text fragments/positions/objects as rhythmical points

1- We sketch figures from each other’s biographical details. We develop relationships between figures. We develop a set of rules. Performers begin in their own spaces and follow (gentle) commands from a ‘game-keeper’. They develop physical positions for their figures, they choose and use objects, they act upon the relationships. With all these ingredients they build narratives without pre-contemplation, discovering them as they go along. In this way performers and audiences partake of a new real-time experience together without the necessity of logic.

2- We develop a short story. We extract the essential meanings and charge elements - words, positions and objects - with it. Then we thread them through the small piece - in changing their usage they become agile metaphors that reflect and elaborate the original meaning. They also act as rhythmical points guiding or diverting attention, and challenging habits of seeing and perspective.

3- We combine the two: we work with the collected outcomes of 1.+2. and elaborate on them. We half the group and prepare two short performance sessions, so that each half can be performers and spectators.
Talk | “Fantasy Density” | 8 October  

at 7:00pm in Zoukak Studio  
Free entrance

Open Episodes + Travelling Elements: For an experiential, political, complex, poetical theatre practice combining text work, movement, music and visual components.

After developing these methods over two years Lydia will share the experiences and present video examples of three theatre productions. As a director and dramaturge Lydia works in the context of post-Wall Germany, originally from East Berlin, and the post dramatic theatre dramaturgy after Brecht und Heiner Müller. Her international company suite42 focus on the effect of violence, war and migration on the individual and society, and have recently concentrated on working with authors from Syria, Palestine and Morocco. www.suite42.org

Reality is limited to physical rules. History as a linear concept is dead and must be buried consciously. In our minds and dreams we surpass them both constantly and have our own clear, instinctive understanding for these processes. To access this part of the mind in the theatre we must achieve a similar density as our fantasy.

In a rational de-spiritualized society, in which individualization is encouraged through capitalistic mechanisms, a political conscience and individual freedom gets lost easily. As a life experience theatre offers an opportunity of becoming the author of a unique self-experience when partaking of the performance.

Accessing the mind on the fantastic level can create an understanding that enters the rational level from behind and retrieves an independent happiness in the social achievement.

The two areas of practical exploration are live-improvised performance episodes that follow certain rules on the basis of established figures and relationships, and the multiple developing uses of different elements: text fragments, positions and objects. The dialectic of improvisation versus representation on the one hand, and the use of elements in other than their original function, on the other hand, create a tension that can lift the story outside of reality, into a realm of sensual rather than rational perception.

The dialectic approach becomes the connection point of intellectual work and practical playfulness.
Open studio | “Hussein”: written by Omar Abi Azar and directed by Lydia Ziemke
12 October
at 8:00pm in Zoukak Studio
Free entrance

“Hussein” is born conscious of his obligation to pass into the next world without much regard for this one... An exploration into the nature of religiosity, its life-destructive forces and true faith. This is the first collaboration of Omar Abi Azar and Lydia Ziemke, combining their dramaturgical expertise and interest in each other’s working practice.
For information or reservation for the workshops please contact: Omar AbiAzar, omar@zoukak.org and 03-989664

لمزيد من المعلومات وللحجز لورشات العمل، الرجاء الإتصال بعمر أبي عازار:
omar@zoukak.org
03-989664
About Zoukak

We created Zoukak in 2006, out of a need to develop professional continuity for our theatre practice, and based on the active role this practice can play as a politically and socially engaged collective against marginalizing systems.

Our methodology of work emphasizes processes of creation. To us collaboration lifts the creative operation to a higher level, allowing for unexpected approaches to theatre-making, all the while providing a more horizontal participation in decision making, as well as a multiplicity of expression.

Since Zoukak’s inception, and with each new project, we have strived to find new ways of collective creation, springing from our understanding of theatre as collective work done by diverse individuals. Over the years we have also been applying theatre on various levels: social, psychological, and educational. We have developed a special approach to drama therapy and socially engaged theatre, giving workshops and training sessions, and devising performances in different Lebanese regions and various contexts, all along finding ways to connect our social interventions with our artistic investigations.

On the other hand and in Zoukak endeavor to develop an environment of dialogue and reflection around the performing arts, it supports and expands a network of diverse practitioners, by organizing cultural events that put together Zoukak members and its audience with artists from Lebanon and around the world (Europe, USA, Asia, the Middle East and North Africa) through workshops, residencies, performances, lectures, encounters and discussions around theater, dance, live art, play-writing, architecture, drama therapy, education, and cultural policies. One of the main goals of this networking is to attempt to provide a space for practical exchange and critical thinking about these practices.

This space was concretized with Zoukak’s studio, which opened its doors in 2008, serving in part as a free access rehearsal and creation space for local performing artists and remaining “the kitchen” of this entire project.

فرقة زقاق المسرحية

تأسست «زقاق» عام 2006 من قبل ستة فنانين نتيجة حاجتهم إلى خلق استمرارية مهنية لعملهم المسرحي، والمحافظة على مسرح كفل我々 والتزام سياسي واجتماعي، وإعادة النظر في العمل الجماعي كموقع في مواجهة مختلف الأنظمة التمييّزة.

ترتكز منهجية العمل في زقاق على عملية ومسار الخلق. فعلى من ساهم التعاون الفني في خلق أفكار جديدة لدى الفرقة في مقاربة المسرح. تعتمد الفرقة تشاركًا أفضلاً في إتخاذ القرار وإخلاء أساليب التعبير. منذ بداية زقاق، ومع كل مشروع، والمسرح تبدع طرقًا وأساليبًا جديدة في الخلق الجماعي. ينبع ذلك من فهم معنٍّ يعزّز المسرح على أنه عمل جماعي بطيئه، يصنعه أفراد مختلفون ومتنوعون.

يشتاق المسرح في زقاق على مدى السنوات الماضية ب日至ات مختلفة: إجتماعية ونفسية ونفسيّة إجتماعية وتدريبية. تأسّس أفراد الفرقة أصولاً ومقاربة خاصة في المسرح الاجتماعي والمسرح الاجتماعي، فأقاموا ورشات عمل ومحتفازات تدريبية وأعمال مسرحية في مختلف المناطق اللبنانية و ضمن أطر ويبات مختلفة، مبتُغين طرقًا خاصة في ربط التداخلات الاجتماعية مع بحوثهم الفنية.

من جهة أخرى، ومن ضمن المعنى إلى فتح مساحة نقاش وتبادل حول فنون الفنون بسبب زقاق على توسعت شكلة تمـبل بين فنانين مختلفين. عبر تنظيم أحداث تفاعليّة جمعت الفرقة وجمعها مع فنانين من لبنان والعالم (أوروبا، آسيا، أفريقيا، الشرق الأوسط، الولايات المتحدة) من خلال الإنتاجات الفنية والعرض والنقاشات والمحاضرات، حول المسرح والرفقة والفنون الحية والتأليف المسرحي والهندسة المعمارية والمجموعات الاجتماعية والتنفّس والسياسات الثقافية. في محاولة تأسيس هذا المعرّف، مثابه العمل والتفكير التدريبي حول تلك الممارسات. جاء «زقاق الاستدمير» تجسيدًا لهذا الفضاء الذي قام يُبُنوه في الـ 2008. لقد خدماته كمساحة تستقبل مشاركة وتدريس الفنون المختلفين دون مقابل مادي من جهة، ويجبان آخر كيكونه «مطبخ» للفن مشاريع فرقة زقاق.