

PERFORMING TANGIER FESTIVAL 18^{ème} Edition 2022
مهرجان طنجة للفنون المشهدية

الجسد الفرجوي
The Performing Body



INTERNATIONAL CONFERENCE

ندوة دولية
نومبر 2022
30-26
2 NOVEMBER

بشراكة مع

Performing Tangier Festival 18th Edition

A Five-Day long city-wide festival featuring a range of events, including an
International Conference

The Performing Body

TANGIER/TETOUAN, MOROCCO
November 26-30, 2022

Conference Book: Edition 2022



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IMPORTANT NOTE TO PARTICIPANTS

Dear Distinguished Guest,

It is more likely than not that the far-reaching consequences of the ongoing health crisis will not end by 2022. In the first send-out of the CFP, we assumed that traveling would become easier for all the participants in the near future. In the present situation, this is not the case for everyone. Although we were - and still are - hoping to organize a live-event on site, we will have to think about a hybrid format depending on how the COVID-19-pandemic will evolve.

As a result of the continuing unpredictable global impact of COVID-19 and in order to accommodate our distinguished artists and scholars, we will opt for a hybrid combination of on-site participation when possible and online participation when circumstances do not allow it. We look forward to welcoming our conference delegation back and are committed to your health and safety whilst attending our events. Keeping our conferences safe is a shared responsibility, and we ask all participants to play their part in making the conference as safe as reasonably practical. Please be advised that a risk of exposure to COVID-19 exists in any event or public space, including the conference. Prior to registering for and attending the conference, please make sure you have read the latest guidelines for Morocco.

Under these extraordinary circumstances, we have devised new alternatives to keep going despite all the odds, hence our recourse to Zoom. You will find herewith a detailed schedule of when and where to log on to our webinars. All you need to do is to click on the links here provided. Should you miss any of the online sessions, you will find them on our website www.furja.ma.

Given the liveness and ephemerality of theatrical experiences, we have opted to include Moroccan troupes exclusively, but we hope, once the pandemic is over, we will be in a position to host again international companies in the coming editions of Performing Tangier.

You can sign up for free on <https://zoom.us/join>

However, if you already have an account, just sign in and enter the links to join our webinars.

For more information: www.furja.ma



Dear distinguished guests,

Ladies and Gentlemen,

It is such an honor for us to be able to meet at this very special event, *Performing Tangier* in its 18th edition, under these extraordinary circumstances in the aftermath of the pandemic. The continued organization of this international festival year after year despite the not-so-favorable conditions is but a testimony to the endeavours the International Centre for Performance Studies makes to render the impossible feasible. On behalf of our university, I would like to extend a warm welcome to our special guests, those who have made the journey as well as those not so fortunate to be here in person but are virtually present. The coming together of experts, academics and researchers in Performing Arts from all over the world will definitely mark this event, enrich the ongoing debate and open new avenues for researchers to explore. As pertinent and visionary as it stands, the choice of this year's theme – **The Performing Body** resonates with issues of concern to global villagers, hence the interest it triggers and the debates it sparks. Once again, I wholeheartedly welcome all you to sample this year's varied and rich menu.

Bouchta El Moumni
President of Abdelmalek Essaadi University



The University of New England is honored to sponsor and support the international conference “The Performing Body” organized by Professor Khalid Amine and his colleagues. I am sure our students, as well as the general public in our region, will benefit greatly from the presentations and performances that will be given during this landmark event. I am especially delighted to know that such a group of distinguished scholars and artists from all over the world will come to discover--or rediscover, in many instances-- the riches of Tangier and the great promise of Morocco for the future of peace in our troubled region. There is nothing like art to make a difference and bring nations and cultures together and help them see with clear eyes our diverse but common human heritage. This event would never have happened without the dedication and tenacious commitment of Professor Amine. We all owe him a huge debt of gratitude.



Anouar Majid
Vice President for Global Affairs
University of New England



Dear honorable guests,

It is with great pleasure that I welcome the attendees, our special guests, academics, scholars and researchers to this year's 18 edition of Performing Tangier under the theme **The Performing Body**. It is also my greater pleasure to welcome you, on behalf of Abdelmalek Essaadi University, to the city of Tangier, a city that lives up to its reputation as an international city at the crossroads of cultures from the North and the South. Special thanks go to the organizing committee for their perseverance to keep going against all the odds this pandemic has given rise to. So long as there is life, we must continue to live, and live we will, and what better way to live than to turn to *Performing Tangier* for hope and inspiration. I would like to close by wishing you an enjoyable stay in Tangier and, above all, a successful academic journey.

Mustapha El Ghachi
Dean of the Faculty of Letters and Human Sciences,
Abdelmalek Essaadi University, Tetouan



Welcome

Welcome Dear Participants,

Along with our partners, we extend a warm welcome in advance to all guest participants at the Tangier International Conference 2022: **The Performing Body**, hosted by the International Centre for Performance Studies (ICPS) and Research Group of Theatre Studies at the Faculty of Humanities, Abdelmalek Essaadi University and UNE; it is our 18th annual conference of performance, dialogue and debate at the famous crossroads city of Tangier, Morocco.

Below you will find some useful information about the Conference and the public agenda of the festival.

We kindly invite all participants to read the programme carefully in advance and Keep to the time schedule. We are aware that the programme is overloaded. However, we expect you to select what is relevant for you and make sure to get there on time. There will be shuttle buses from the Chellah to theatre venues (University of New England and Hasnouna Theatre - Rahmouni) on a daily basis provided that you take your bus on time. In case you prefer walking in the city, you can take a small taxi.

Conference Venue

Most participants will be staying at the “Chellah Hotel” (rue Allal Ben Abdellah, Tangier).

Internet

There is a wireless service at the Chellah & the University of New England.

Breakfast, lunch, and dinner are provided at the Chellah

Welcome Reception (26th November)

18:00h The Reception is served on the terrace of the garden of UNE Tangier.

Banquet Dinner for participants (26th November)

From 21.00 to 22.30 (Chellah)



Organization at the Conference site.

Registration Desk (26, 27, 28, 29 & 30 November at the Chellah & UNE)

The registration desk will be open from 09.00 to 18.00h and will be located next to the Chellah hotel front desk.

Secretary's Office

The Secretary's office will be located at the "Chellah"

We will be pleased to answer any inquiries that you may have. Please call us on **00212-611304535** or **00212-661048513** if you wish to contact us during the conference (Saturday through Tuesday from 8.30 to 22.00h).

With the best regards as ever,

K. Amine
(President of ICPS)

Younes Riyani El-Assaad
Conference Co-Convener &
Coordinator of Theatre Research Group
Faculty of Humanities, AEU

Jamal Akabli Co-Convener
(Associate Professor at King Fahd
School of Translation, AEU)



The International Centre for Performance Studies (ICPS)

The International Centre for Performance Studies (ICPS) was founded in Tangier, Morocco in 2007 as an NGO that is closely affiliated with the Research Group of Theatre at Abdelmalek Essaadi University. It brings together numerous initiatives that have been developing over recent years with the common goal of fostering collaboration and dialogue in research, performance, publishing, conferences, exchange, and education. At our core, we are an academic organization; and as such, we are fueled by the generosity of our partners and by the rigorous contributions of our members and participants. We actively invite all collaborators beyond academics—*especially artists, writers, directors, actors, musicians, filmmakers, photographers, and students*—to join in the collaboration and dialogue. Activities are temporarily housed at numerous cultural venues in the city and personal office spaces. ICPS has a vibrant intellectual culture, which provides the basis for cutting-edge research and scholarship in and across the fields of Performance Studies.

The International Center for Performance Studies in Tangier is truly fortunate to benefit from the enthusiasm, commitment and support many institutions and individuals pledge to the organization. We are also delighted to have partners from different parts of the world who bring such a wide range of skills and access to diverse networks in Morocco and beyond. With their engagement, we look forward to expanding both our events, publications, audiences and programs as well as ensuring successful annual conferences. Above all we would like to thank the President of Abdelmalek Essaadi, the Ministry of Culture of Morocco, La Wilaya de la Région Tanger-Tétouan, the International Research Center "Interweaving Performance Cultures" Freie Universität Berlin, the Collaborative Media International (CMI), the Faculty of Letters and Human Sciences at Abdelmalek Essaadi University, Theatre National Mohammed V, La Commune Urbaine de la ville de Tanger, Le Conseil de la Région Tanger-Tétouan, UNE Tangier, Striking Dove Partners... Our thanks also go to the contributors (colleagues, friends, and artists) from the four corners of the globe who are far too numerous to list here, but our gratitude to all of them is nevertheless beyond measure... many thanks to our students, the future of our center belongs to them; as the proverb says: "He who does not (know how to) look back at his past (where he came from) will not reach his destination".



Why The Performing Body?

Having been inspired by discussions during the previous conference on the *Theatres of the Global South*, we propose a double-edged dialogue, which is artist-driven and research-oriented. The 18th edition is a call for a more critical and anatomical attentiveness to the *Performing Body*. If performance today is seen as a site for multiple discursive interjections and interweaving, the performing body is often looked at as an agent of transmission, a speaking subject with a moving body, an object of the racial/sexual gaze, a narrative body, an assaulted body, and above all, a site of agency or cultural resistance against how bodies are mapped by practices of collectivization, conflation, or perhaps an amalgam of all the above and much more. As such, the performing body is home to affective phenomena, a space wherein different intersections and identities resist unification, and a surface onto which (counter)narratives are inscribed and transcribed. It is both a site of cultural inscriptions and shiftings, of writing and writing off, as it were. Otherwise put, the body's vulnerability/susceptibility drives, fuels and fires the performing body to become a canvas for permanent assaults, onslaughts and (counter)attacks as best illustrated in Marina Abramovic's performances and Artaud's drawings whereby the "body is often spread out, dissected as in an autopsy session." (S. Barber, 1999) As frail as it may seem, that same body can be tamed, (s)trained to unsheathe and shred its skin in acts and rites of resistance, dissent and dissidence capable of empowering and weaponising it to beset and upset the canon, the master narratives, as it were. Being thus empowered, it tells without saying, speaks in a language of its own making, the language of elasticity, the semanticity and semioticity of which transcend linguistic and cultural boundaries.

Today more than ever before, with the wide spread of the new technology-mediated performance practices, the performing body has become a tangled mix of bodies onstage and onscreen. Here, at least three kinds of performing



bodies can be identified: the virtual body, the physical body of the performer, and the phenomenological body. (F. Bioca 1997) The performing body has become a disembodied (non)entity that is always in constant flux. With the post-phenomenological use of the body in intermedial performance practices, such a fragmented ‘self’ becomes the vehicle for being/doing in the world, wherein an avatar (a virtual/inorganic body) becomes the prosthesis of the self-now-turned-selves. The avatar (de)links the performer to her/himself as well as to others. In this respect, Franziska Schroeder (2004) talks about “a virtactual body” of performance, one in which the virtual body merges with the actual body of the performer. In the same context, the intervention of different media in Abdelmajid El-Haouasse’s *Schizophrenia* creates a tension in the perception of the physical body of the second female performer and her two-dimensional representations on the screen and the back stage that remains unseen by the audience until the moment she breaks into the front stage. The dance-technology interface application deployed by El-haouasse communicates the illusion of the performer dancing with her own avatar. This disparity draws attention to the actual body of the performer and to the aesthetic role she performs, which is contrasted with the immateriality of the ‘screened’ images of her choreography. So unsettling is this dyadic, and at times triadic) vireality (a blend for virtual reality) that the audience is prodded on to refocus the lenses through which a monolith has come to be a polyolith, if one may say so. Just as the performing body takes on various forms and shapes onstage and onscreen, the hitherto uniform gaze of the audience is splintered, leaving the audience in a daze.

Within Arabo-Islamic contexts, the performing body reflects the somatic and symbolic dimensions of Arab societies in their cultural diversity. These are tuned to reinforce systems of belief that have been Islamised ever since the 7th century. Even Islamic calligraphy, as a codified form of writing, is believed to be “the geometry of the soul expressed through the body,” (Khatibi and Sijelmassi 1976, 22) which can be understood as a performative dimension already in existence. Tattoos on women’s bodies in Morocco, for instance, have been strong markers of puberty and fertility.



Due to Islamic restrictions on tattooing, this age-old rite of passage tradition has been transposed from women's bodies onto artisanal artefacts such as tahrouyt (Amazigh veil), carpets, pottery, carpentry, zellij... Unlike the traditional veil known by its modesty, tahrouyt, as an extension of the feminine body, is full of colours and designs symbolising fertility.

Meanwhile, nudity on Arab stages has always been subject to restrictions on the performing body causing scandals within the theatrical public sphere and beyond. In the Islamic tradition, the body and shame are concomitant, which explains why the body needs covering/veiling. Perhaps, the most prominent example of these scandals is *Ya Kebir* (Oh Lord), a Syrian-German performance featuring the Syrian actor Hussein Mari nude on the municipal stage for 22 minutes during the twentieth edition of the Carthage Theatre Days, on December 10, 2018. The performance about the tragic civil war in Syria triggered a polemic firestorm of harsh criticism beyond theatre circles, garnering attention nationally, internationally and on social media. Whether it was the actor or the character who stripped off onstage, and even whether nudity was necessary to illuminate story and character or gratuitous remain puzzling questions. In *Kafir Naom* (2010), another Moroccan performance, the distinguished actress/director Latifa Ahrar took off her clothes garment by garment, keeping only her underwear on. The audience was shocked to see Ahrar gradually strip her clothes and lay half-naked on the stage. In addition to nudity, the actress's nymphomania and obsession with self-flagellation enflamed her libido more into a 'sensual delirium'. Her body becomes a site of agency, a gender trouble that crosses the borders drawn by Moroccan traditional culture. *Dyali* (*Mine*), the performance that cemented Naima Zitan's gender-sensitive approach as a director is another exemplary instance of performances that subvert Moroccan audiences' instinct for moral judgment and push them to attend to the subtle humanity underneath such repressed body (his)stories. The crudity and offensiveness of *Dyali's* monologues enunciate an inner uncomfortable situation. So long as what cannot be expressed openly onstage cannot exist performatively, any attempt to controversially abolish the word 'vagina' from the play would be tantamount to an act of violence



against the female body itself – a veiled attempt in the name of ‘hshūma’, or ‘political correctness’, or tradition to oust the female body from the Moroccan performance space, and, by extension, from the public space. Zitan’s theatrical practice persists in re-inscribing the female body within both spaces, hence reinventing a variety of new profiles for Moroccan women through an assaulted performing body.

As such, the performing body as a theme is quite rich and diverse. We invite scholars/artists from around the world to join the debate and reflect/present on various problematics related to the following proposed questions and topics:

- The Performing Body as a site for multiple discursive interjections and interweaving.
- The Assaulted Performing Body.
- The Performing Body and Agency.
- The Disembodied Performing Body (the Avatar as the Prosthesis of the Self).
- Nudity on Arab Stages!?

Scientific Advisory Committee:

- **Dario Tomasello** (Associate Professor at the University of Messina, Italy & director of the International Center for Performing Arts)
- **Younes El-Assad Ryani** (Coordinator of Theatre Research Group, Faculty of Humanities, Abdelmalek Essaadi University, Tetouan)
- **Redoune Ayadi** (Senior Professor, Faculty of Humanities, Abdelmalek Essaadi University, Tetouan)
- **Jamal Akabli** (Associate Professor at King Fahd School of Translation, AEU, Morocco)



- **Khalid Amine** (Senior Professor of Performance Studies, AEU, Morocco; President of ICPS)

Simultaneous Interpreting is provided for almost all Panel Sessions

Guidance Note to Session Chairs and Speakers

This Guidance Note has been prepared by *Performing Tangier* Preparatory Committee in order to ensure a successful meeting by clarifying the role and expectations of Session Chairs and Speakers.

A VERY IMPORTANT Note to Participants:

- We kindly request participants to respect time-slots for presentations and try their best to attend most of the presentations, especially since we will have simultaneous interpreting in most panels.
- All paper presentations, other than keynote addresses, are strictly limited to a maximum time of twenty 20 minutes. The time limit will be strictly enforced to ensure that every speaker and every paper receives an equal opportunity for presentation and discussion. (Needless to say that you need not read the whole paper, but a concise summary will be fine as the full paper may be selected for publication in the conference proceedings). Also, speakers must be reminded to slow down for the quality of simultaneous interpretation.
- Participants who wish to publish their papers in the upcoming book of proceedings, however, are kindly requested to respect the ICPS-CMI stylesheet and submit their manuscripts to Khalid Amine by the end of the conference (at the latest) in hard copy and in digital format (RTF). A selection of papers will be published in the book of proceedings shortly after the conference.



A VERY IMPORTANT Note to Chairs

Session Chairs are kindly requested to help with the following:

- Note the time allocated for each paper in your session. Chairs are urged to strictly monitor and manage time allocation.
- Arrive at the room of the session five minutes before the session starts and identify each of the speakers for the session.
- If the presenter of a paper is absent (“no-show”), please continue to the next presentation. Please check again at the end of the last presentation whether the “no-show” shows up. Best efforts have been made to reduce the number of no-shows; however, they may not be eliminated.
- If technical equipments are not working properly, please contact a student helper.
- Wrap-up: It is requested that that the end of each Session, the Session Chair provides a brief 5-minute wrap-up. This will assist in collating the PT 2022 Report.

Thank you indeed for your invaluable contributions!



Special Guests & Keynote Speakers (Face-To-Face & Virtual)

Anouar Majid: Founding director of the Center for Global Humanities (Maine, USA) and managing director of UNE's operations in Morocco.

Erika Fischer-Lichte: Director of the International Research Center “Interweaving Performance Cultures” at Freie Universität Berlin.

Richard Schechner: One of the founders of Performance Studies, is a performance theorist, theater director, author, editor of *TDR* and the *Enactments* book series, University Professor, and Professor of Performance Studies.

Sultan bin Abdulrahman Al-Bazei: Chairman of Saudi Theater and Performing Arts Commission.

Saleh Alzamanan: Saudi poet, playwright and researcher.

Abdelwahed BNOU YASSIR: Senior Professor of Performance Studies, Cadi Ayyad University, Marrakech.

Sophie Proust: Lecturer, researcher and writer at the Université de Lille in France.

Richard Gough: Professor of Music & Performance – Faculty of Creative Industries, USW (Cardiff).

Najib Bounahai: Prof. of Theatre Studies and Performing Arts at Ibn Tofail University.

Mourad Mkinsi: Prof. of Literary and Cultural Studies at Ibn Tofail University.

Anas Laalou: Prof. of Literary and Cultural Studies at Ibn Tofail University.



Fadil Jaf: Phd - a theatre director, trainer, teacher of directing and movement, former dean of Fine arts College Salahaddin University in Erbil, Iraq.

George F Roberson: Phd - film writer-producer; award winner at 75th Venice Film Festival; Fulbright Scholar with International Centre for Performance Studies, Tangier (2007-08).

Dario Tomasello: Associate Professor at the University of Messina & President of the International Center for Studies on the Performativity of the Arts and Social Imaginaries (UNIVERSITEATRALI).

Gaspere Balsamo: Sicilian actor, author and “Cuntista”, he learned the art of the Sicilian “Cunto” with the master Mimmo Cuticchio and he is today one of the greatest witnesses of new generation’s Cunto.

Mohamed Bahjaji: One of Morocco's leading playwrights, with a cultural career that has spanned nearly 40 years and included iconic stages.

Asmaa Hourii (Playwright and Theatre Director, Morocco)

Marjorie Kanter is an American artist and author of two books of short literary poem-like pieces in English, *I displace the Air as I walk*, 2004 and *Small Talk*, 2016.

Mohammed KAOUTI: Independent artist and has authored 13 pieces produced and presented to the public.

Nigar Hasib and **Shamal Amin** (faithful friends of Performing Tangier) are the founders of Lalish Theaterlabor, Vienna.

Hassan Youssfi: Senior Professor of Theatre Studies, MohamedV University, Rabat.

Redouan Hdadou: Playwright and theatre Historian.

Samira Jamouchi: Artist & Associate Professor in visual art at the University of Østfold, Department of Teacher Education, Norway.



Fahd Kaghat: Professor, Playwright, and Theatre Critic, Fes.

Lahbib Naciri: Senior Professor at the Regional Teacher Training Centre, Casablanca.

Mustapha Haddad: Professor, Abdelmalek Essaadi University.

Younes Loulidi: Senior Professor of Theatre Studies, Dhar El Mehraz, Fes.

Mahmoud Mejri (Senior Professor of Theatre Studies, Tunisia)

Karima Ben Saad (Senior Professor and Artist, Tunisia)

Muhanad Al-Harti (Artist, Saudi Arabia)

Mohamed Bel-Heyssi (Artist, Morocco)

Hatem Ben Moukhtar Maroub (Professor, High Institute of Theatre and Music, El-Kaf, Tunisia)

Boussarhan Zitouni (Playwright and Theatre Director, Morocco)

Kamal Khaladi (Professor of Theatre Studies, Ibn Tofayl University, Kenitra)

Hicham Ben Hachmi (Professor of Theatre Studies, Ibn Tofayl University, Kenitra)

Fadi Hanine (Theatre director, scenographer and painter/ Egypt)

Katia Trifirò (Researcher in Performing Arts at the University of Messina, Italy)

Dia Barghouti (Playwright and researcher/ Palestine)



Program & Public Agenda of the Conference
The Performing Body



Saturday 26 November, 2022

THE PERFORMING BODY

12: 00/ 16: 00 | Welcome to visiting and international Academics and Artists & Conference Registration
(Venue: CHELLAH Hotel| Conference Room El-Jadida)

17: 00/ 18: 00 |
Opening Ceremony, Homage, and Inaugural Reception (total time 60 minutes)
(Venue: UNE| Main Conference Room)

18: 00/ 18: 30 | Reception

18: 30/ 19: 30 | “Performance-related Concepts as Epistemological Orientation”
Erika Fischer Lichte in conversation with Astrid Schenka, Khalid Amine, and Staff members of the IRC ‘Interweaving Performance Cultures’ at the Free University of Berlin, Germany.
(Venue: UNE| Main Conference Room)



19: 30/ 20: 00| Visit of ICPS Book Exhibition & Presentation of TDR Arabic
(Venue: UNE| Main Building Hall)

Public Agenda (Saturday 26)

20: 00| Performance 1
Ez'Man (Les pieds Nus, Rabat)

(Venue: University of New England, UNE Tangier)

Sunday 27 November, 2022

09: 00/ 10: 00| Keynote Address I by Sophie Proust (Lecturer, researcher and writer at the Université de Lille in France)
Who Directs the Performing Body?
Chair: Najib Bounahai (senior Professor, Ibn Tofail University, Kenitra)
(Venue: UNE| Main Conference Room)

10: 00/ 12: 00| Panel Session 1: A Multiperspectival Approach to the Performing Body
Chair: Younes Loulidi (Senior Professor of Theatre Studies, Dhar El Mehraz, Fes)
(Venue: UNE| Main Conference Room)

Mohamed Nouali (Senior Professor of Performance Studies, Faculty of Letter, Oujda)

أبعاد الجسد

Mohamed Zitan (Playwright, theatre director, researcher and teacher trainer, El Jadida)

بلاغة الجسد الفرغوي ورهان التناسج

Mohamed Chbir (PH.D. holder and high school teacher at Descarte, Rabat)



خطاب الافتتاحية في المسرح المغربي

Fadel Soudani (Theatre director and researcher/ Denmark-Iraq)

الذاكرة البصرية للجسد الأدائي المبدع في العرض المسرحي

Abdelaziz El Amrani (Associate Professor, Faculty of Humanities at AEU, Tetouan)

Terrorism as Performance, Bodies of Terror and Counter-Terror: Reflecting on Post 9/11 Body Politics

Karim Lafhal Cherkaoui (Playwright, critic and researcher)

الجسد الفرجوي وفتنات الأمانة المفرطة

12: 00/ 13: 00| Book Launch| Mohamed Bahjaji (presented by Hassan Youssefi, Senior Professor of Theatre Studies, MohamedV University, Rabat)

16: 00/ 16: 45| Keynote Address II | Saleh Alzamanan (Saudi poet, playwright and winner of the Saudi Ministry of Culture Book Award in 2017 for his theatrical book *Raw Scarecrows*)

Anti-Fleeting Identities: Myth as an Organic Source for Arab Operatic Poetics: A reading of the Saudi National Theater Experience from Within "Zarkaa Al Yamamah Farseer Opera"

Chair: Hicham Ben Hachmi (Chair of the Arts department, Ibn Tofail University, Kenitra)

(Venue: UNE| Main Conference Room)

16: 45/ 18: 45| Panel Session 2: Different bodies, but not quite so

Chair: Anas Laalou (Senior Professor, Ibn Tofail University, Kenitra)

(Venue: UNE| Main Conference Room)

Dia Barghouti (Playwright and researcher/ Palestine)

Islamic Understandings of Embodiment in Tunisian Issawiya Rituals

Felipe Henrique Monteiro Oliveira (Founder, director and researcher at the Centro Internacional de Pesquisas Artisticas e Academicas sobre Antonin Artaud, Brasil)



Differentiated Bodies: praising the differences and not just the disabilities in performances

Said karimi (Senior Professor, Moulay Ismail University, Errachidiya)
الجسد الفرجوي عند روميو كاستلوسي ورهانات القوة، والوهن، والتشظي

Abdellah El Moutii (Professor, Faculty of Education Sciences, Rabat)
فرجوية جسد المدرس وأقنعة المقاومة

Annalucia Cudazzo (PH.D. student at the University of Messina, Italy)
An Embodied Voice: Demetrio Stratos as a Case Study

Fabrizia Vita (PhD student at the University of Messina)
The Body as Voice in Contemporary Italian Oral Narrative

Katia Trifirò (Researcher in Performing Arts at the University of Messina)
The performer's body as the object of theatre, between theories and practices

Mohammed El Anaz (Professor at Abdelmalek Essaadi University, Tetouan)

Mouhssin Zekri (Researcher and Translator)
الجسد في التراث العربي الإسلامي: من الفرجوي إلى الأدائي

19: 00/ 20: 00| Performance Lecture

Dario Tomasello (Associate Professor at the University of Messina, Italy)
& **Gaspere Balsamo** (Sicilian actor, author and "Cuntista")
The Mystery of Weapons: A performative survey on Sicilian "Cunto"
(Venue: UNE| Main Conference Room)

20: 15| Performance 2: ما تبقى لكم
(Abdelmajid El haouasse)

(Venue: Theatre Mohamed Rahmouni)



Monday 28 November, 2022

9: 00/ 10: 00| Keynote Address III:

Marjorie Kanter (American Artist and Author of short literary poem-like pieces, USA)

How much our Body Can Say Without Words?

Chair: Younes Riyani El-Assaad (Coordinator of Theatre Research Group, Faculty of Humanities, AEU)

(Venue: UNE| Main Conference Room)

10: 00/ 12: 30| Panel Session 3: Can female bodies speak?

Chair: Mourad Mkinsi (senior Professor, Ibn Tofail University, Kenitra)

(Venue: UNE| Main Conference Room)

Nora Amin (Theatre scholar, translator, and artist, Egypt/Germany)

The Transformative Body: the performativity of body, sexuality and trauma

Mohamed Laaziz (Theatre Scholar, Morocco)

جسد الشبيخة في فرجة العيطة

Aastha Gandhi (Ph.D. candidate in Theatre & Performance studies at

Jawaharlal Nehru University and a Doctoral Fellow at Cluster of

Excellence, Freie University, Berlin.)

Digital, Legal, and Archival: Where is the woman's body confined and where is it released?

Hanane El Aissi (Professor at Cadi Ayyad University, Marrakech)

The Feminine Performing Body: A Decolonial Perspective

Rajae Khaloufi (Associate Professor at King Fahd School of Translation, Tangier)



**Zitan's Telfa: Told and Untold Narratives by Assaulted/ Resisting
Feminine Bodies**

Tarik Bouguerba (Associate Professor at Ibn Tofail University, Kenitra)
**Al-Chebchouba the Activist: Towards a Female Approach to Moroccan
Performing Arts**
Benyouness Amirouch (Artist, Morocco)

الجسد المحظور في النَّحت الصَّرْحي

**12: 30/ 13: 00| Book Launch Ahmed Amal (Presented by Mohamed
Laaziz)**

15: 00/ 15: 45| keynote Address IV

Richard Gough (Professor of Music & Performance – Faculty of Creative
Industries, USW (Cardiff), Artistic Director of the Centre for Performance
Research and General Editor of the journal Performance Research, and
founding President of Performance Studies international (PSi)).

**Foreign Bodies, Dilated Bodies: The Anatomy Lesson of Dr
Dappertutto**

Chair: Redoune Ayadi (Senior Professor, Faculty of Humanities,
Abdelmalek Essaadi University, Tetouan)
(Venue: UNE| Main Conference Room)

16: 00/ 18: 00| Panel 4: Staging Controversial Bodies

Chair: Mustapha Haddad (Professor, Abdelmalek Essaadi University)
(Venue: UNE| Main Conference Room)

Karima Ben Saad (PH.D. holder and Artist, Tunisia)

تناسج الجسد الفرّجوي بين المسرح والبرفورمونس: تونس نموذجا

Abdeladim Hinda (Assistant Professor of Theatre and Literary Studies at
Abdelmalek Essaadi University, Laarache)

ماذا خسّر الغرب المسرحي الحدائثي بثورة الجسد الطلائعي في المستعمرة؟



Ali Allaoui (Artist and theatre researcher, Casablanca)

الجسد الفرجوي، وحاجة الاعتناق من السطوة الكهنوتية: مدخل إلى جماليات العراء

Amin Boudrika (Scénographe - Comédien - Metteur en scène, Maroc)

La Nudité sur la scene theatrale marocaine entre la liberté de creation et le conformisme social

Yasser Ibrahim Abdelfatah Allam (Playwright, critic, lecturer and trainer, Egypt)

عرفانية أجساد مشطوبة قراءة لدرامية مرويات ترتثية مؤسسة غربية ومشرقية

Mohamed Jalid (Journalist, translator and professor at Sultan Moulay Slimane University, Beni Mellal)

Ultras Bodies: Modes of Performance and Models for Interpretation

18: 00/ 19: 00| In Conversation with Richard Schechner (One of the founders of Performance Studies, is a performance theorist, theater director, author, editor of TDR and the Enactments book series, and Professor of Performance Studies, NYU)

Master Class & Presentation of TDR Arabic Project

19:00| Site-Specific Performance 3: Lissan al-hayt by Othman Sellami (Venue: UNE)

**20: 15| Performance 4: حدائق الأسرار
Akoun Theatre Company & Mohamed Hor**

(Venue: Theatre Mohamed Rahmouni)

Tuesday 29 November, 2022



9: 00/ 10: 00| Keynote Address V

Lahbib Naciri (Senior Professor at the Regional Teacher Training Centre, Casablanca)

فيلم دموع الشبخات نموذجاً: الجسد في السينما الوثائقية المغربية

Chair: Hamid Aydouni (Senior Professor, Abdelmalek Essaadi University, Tetouan)

(Venue: UNE| Main Conference Room)

10: 00/ 12: 00| Panel 5: Dancing Bodies

(Venue: UNE| Main Conference Room)

Chair & Presenter: Mustapha Ramadanani (Senior Professor of Performance Studies, Faculty of Letter, Oujda)

الجسد الغروتيسكي في أنماط من التعبير الشعبي بشرق المغرب

Jamila Abbaoui (Associate Professor at the Faculty of Law and Economics, Oujda)

دلالة الجسد في الرقصات الشعبية المغربية

Hiba Omar Mohamed Abdelouahed (Critic and translator, Egypt)

الإرهاب والجسد السوري التحول من فن الأداء العنيف إلى الفلكلورية

Hatem Ben Moukhtar Maroub (Professor, High Institute of Theatre and Music, El-Kaf, Tunisia)

في ثنايا الجسد الفرجوي تجاذب الوجبة والمتعة

Jamal Akabli (Associate Professor at King Fahd School of Translation, Tangier) and **Chadi Chahdi** (Ph. D. holder and researcher)

Dancing Bodies in Conversation with the Desert: Sidi Larbi Cherkaoui's *Nomad* as a Case Study

Fadi Hanine (Theatre director, scenographer and painter/ Egypt)

الجسد الفرجوي

Nezha Haikoun (Assistant Professor, Ibn Zor University)

الجسد الأنثوي فرجوي

Abderrahmane Ben Ibraheem (Scholar and Writer, Meknes)

الجسد الفرجوي أفقاً للتناسج



12: 00/ 13: 00| Book Launch| Abdelwahed BNOU YASSIR (Presented by Hassan Youssfi)

Tuesday 29 November, 2022: Trip to Tetouan @ 08:30 am.

New Scholars Panel: Faculty of Letters, AEU.

Who are the New Scholars?

The conference is also a home for graduate students and new scholars from different parts of the world. The establishment of an emerging Scholars' panel invites new voices to join the debate.

Who is eligible? Scholars who meet the definition of 'new scholars' are postgraduate students writing up their PhD dissertation or post-doctoral researchers whose PhDs have been completed less than three years. Each panelist will have ten minutes to deliver her/his paper.

10: 00/ 13: 00 New Scholars' Panel Session

Panel 6: Bodies as Sites of Contention and Resistance

(Venue: Faculty of Letters and Humanities, Abdelmalek Essaadi University, Martil| Main Conference Room)

Chair: Abdelaziz El Amrani (Associate Professor, Faculty of Humanities at AEU, Tetouan)

Mohamed Lmkadem (Abdelmalek Essaadi University, Tetouan)

وظائف الجسد في أنساق الاستدلال: من التمثيل إلى المعنى

Said Enaim (Author, teacher of English, student and researcher at Ibn Tofail University, Kenitra)

Tahidoust and the Body: An Anthropological Reading

Alaoui Lhassane (Ph.D. student at Abdelmalek Essaadi University, Tetouan)



The Anthropology of the Marginalized Body in Hakim' Belabbes's "Weight of the Shadow" Film: From Symbolic Connotations to the Creative Background

Lahcen Hsaini (High school teacher and researcher at Moulay Ismail University, Meknes)

ايقاعات الجسد في مسرحية كفر نعوم – أوتو صراط

Adil Elannaz (Ph.D. student at Abdelmalek Essaadi University, Tetouan)
متخيل الجسد في النقد المسرحي المغربي المعاصر: تجربة حسن المنيعي أنموذجاً

Nora Akhro (Ph.D. student at Abdelmalek Essaadi University, Tetouan)
الجسد الفرجوي في الرحلة الإسبانية

Rachid Belfqih (Ph. D. student and researcher at Ibn Tofail University, Kenitra)

بلاغة الخطاب الجسدي في الأشكال ما قبل مسرحية بالمغرب

Ikram Elghajouani (Ph.D. student at Abdelmalek Essaadi University, Tetouan)

تأويل الجسد والسلطة في مسرحية كازابلانكا لكمال خلادي

Bilal El Hammoumy (PhD Candidate at the Faculty of Letters and Humanities, Abdelmalek Essaadi University)

Chikhat, Folklore, Songs, Body, Taboo, Religion, Culture

16: 00/ 17: 00| Master Class with Fadil Jaf (Presented by Mahmoud Mejri)

(Venue: UNE| Blue Room)

17: 00/ 17: 30| Book launch Mohamed Laaziz (Presented by Abdellatif Nadir)

(Venue: UNE| Blue Room)

18: 00| Performance 5: عنكبوت السيرك by Candela Art
(Venue: Faculty of Letters, Martil)

18: 00| Guest Performance 6: "هما" supported by Theater and



Performing Arts Commission, Saudi Arabia.
(Venue: Theatre Mohamed Rahmouni)

20: 15| Performance 7: *للا غيتا*
By Youness Chakour
(Venue: UNE)

Wednesday 30 November, 2022

10: 00/ 11: 00| Performance Lecture| Retrospections "الزمان المستعاد"
Mohamed Kaouti in memory of Hassan El Mniai
(Venue: UNE| Main Conference Room)

11: 00/ 12: 00| Younes Loulidi (Senior Professor of Theatre Studies,
Dhar El Mehraz, Fes) & Fahd Kaghat (Professor, Playwright, and
Theatre Critic, Fes) in Conversation
(Venue: UNE| Main Conference Room)

12: 00| Wrap up Session & Screening of "A door of Sand",
video performance, a new project of Lalish Theaterlabor, Vienna
/Austria.
(Concept, performer, camera, video editing, composition and vocal:
Nigar Hasib)

(Venue: UNE| Main Conference Room)

18: 00 Performance 8: *ليلة بيضاء* by Partage
(Venue: UNE)

20: 00| Performance 9: "هما" supported by Theater and Performing
Arts Commission, Saudi Arabia.
(Venue: Theatre Mohamed Rahmouni)



Public Agenda: Notes

- **Theatre Performances**

Sleepless Night

Younes Daghmoumi: Sleepless night a performance revolving around a 16-year-old teenage girl confronted with two bitter-sweet choices, to marry a stranger who asked her approving father, or to run away with her online boyfriend with whom she has a virtual relationship. She navigates us through her past into her present, entangling us in mazes between the past and the present, leaving the spectator living in endless possibilities for the future.

EZ'MAN

Directed by Asmaa Hourri, EZ'MAN is a wordless theatrical performance which lays emphasis on the expressiveness of the body and its interactions, making of it a veritable mediator of signs, symbols and sensations. The performance recounts the feverish and fragile daily experiences of a woman and a man torn by monotony, violence, voyeurism and information overload but also by love, friendliness and loneliness. In a patriarchal society where the status of women is constantly called into question, she is left with nothing but to fight for her rights and freedom. This couple seeks each other out, constructs, deconstructs, confronts, metamorphoses and engages, body and soul, in a battle between the intimacy of home and the conventional pressures of this society that imprisons and conditions it. It is through gesture, the poeticity of movement, silence in favor of sound, the disruption of the senses and roles and original music which orchestrates this conjugal symphony that the performance takes shape.

Another Sky by Mohamed El Hor



Inspired by Yerma, a play set in Spain in the last century by the Spanish dramatist Federico García Lorca, Another Sky departs from this dramatic text only to be set in a house in the suburbs of the city of Rabat today. The protagonist makes of the spacious yard in her bourgeois home, a home overlooking a big swimming-pool, a photo studio following her husband's wish not to go outside the house. She works as a photographer unable to puff and breathe life into her still shots whilst her husband works as a famous architect who cannot build a house or keep a family .

Hitiste

Hitiste is a choreography which unfolds in public spaces. It is all about youths wasting their lives leaning on walls. The director addresses their relationship to the wall by invoking the loss of their mobility. Although immobile, the bodies of these young men have become an essential accessory in the architecture of the city. Concept and choreography is designed by Othmane Sellami. Acting is done by Kamal Adissa. The space is conceptualised by Asmaa Hamouch, and the music is composed by Sara Ariche .

Both of Them لها

Written by Ghazi Algosaiabi, directed by Yousef Al-Baghli, and starring Nermin Mohsen and Abdel Hadi El Shatry, Both of Them is a Saudi performance revolving around the conflicts and dialectics between a woman representing a famous actress and a man, representing an author and actor. This conflict is dotted with a myriad of events inspired by historical figures as human models reflective of such struggles and tragedies. Attitudes change depending on his or her contemporary interpretation especially that they have recourse to authors and thinkers who endorse the case of women or enthuse about taking the side of men .

All that is Left to you by Aphrodite Theatre



Based on the original text by Ghassan Kanafani, the play, directed by Abdelmajid El Haouasse, recounts the events of his novel about a Palestinian family forced to move out to Gaza from Jaffa after the Jews took over the city, and the dispersal and fragmentation the members lived. It is the story of Hamed, who suffered the tragedy of 1948 and Maryam, his sister, who lost her dreams, hopes and money with the loss of her land and rape by Zakaria, whom she is forced to marry to avoid a scandal. Maryam will manage to avenge herself by killing Hamed, which is also a symbolic killing of betrayal Aphrodite Théâtre retrieves this text to rediscover this period through historical documents without affecting the course of events. The story remains a human experience that may occur in any country in search of freedom. This is the freedom that Hamed is looking for when he decides to cross the desert, that is, to migrate to the other bank illegally, risking all possible dangers.

Lalla Ghita

Lalla Ghita is an adaptation by Abdelmajid El Haouasse of August Strindberg's Miss July. Directed by Younes Chakour, the performance revolves around an aristocratic young woman who falls in love with a house servant after her engagement is broken and has a relationship with him that could be considered forbidden given the social stratification and also the power of her father. Things become complicated when the maid finds out about this relationship, to which she is the third party, because she is the servant's lover, so she tries to dissuade him from this connection and convince him that his aspiration is not appropriate. The play ends with the servant's decision to flee with Lala Ghita, but the father intervenes to liquidate him through another servant who had his eye on his house.



- **Workshops for Professionals & Emerging Artists**

Workshop 1:

STAGE INITIATION AU THEATRE

Intervenant : Wahid CHAKIB, comédien et metteur en scène, formateur

Ce stage a pour finalité d'ABORDER LE JEU THEATRAL :

- 1) par l'improvisation et la pratique du jeu impliquant :
 - La présence
 - L'engagement : l'énergie, la prise de risque
- Le rapport à l'autre : l'attention, l'observation, l'écoute, l'adresse au partenaire, l'échange
- La prise de distance, en particulier par l'utilisation du masque
- 2) à travers l'exploration des répertoires du théâtre :
 - Le travail sur le texte
 - Le travail sur la langue, sur la parole et sa mise en voix
 - Le travail sur la mise en situation de l'acteur.
- 3) en acquérant les bases d'une culture théâtrale par :
 - Une approche des spécificités de l'écriture théâtrale, y compris en s'y essayant
 - Une approche de la dramaturgie : situation, action, conflit, partage de la parole, image scénique, déroulement dramatique

Les exercices de mise en situation seront privilégiés dans l'optique de ses objectifs. En effet, ils permettent de s'adapter et de se gérer dans des situations imposées par des canevas de jeu ou avec les réactions imprévues d'un partenaire de jeu ; mais ils permettent dans le même temps de laisser s'instaurer une marge de liberté et de faculté créatrice :

- Capacité à concrétiser une présence sur le plateau
- Capacité à partager cette présence, sur scène, avec des partenaires



- Capacité à toucher chaque spectateur dans son imagination, sa sensibilité son intelligence, à travers l'adresse à un public

Workshop 2 for middle school students, college students, and teachers:

Mirror, Mirror on the Wall

Observing - Writing - Representing -Producing-Presenting-Critiquing

This workshop, will consist of building, producing and critiquing a self-talk video, everyone starting/working from the same prompt.

Part 1 will set the stage by building a focus framework, include exercises and the development of your idea.

Follow up assignment to be submitted prior to the next session. Your self-talk video of a maximum of 3 minutes in length.

Part 2 (on a different day) will consist of our viewing of everyone's short video.

Part 3 (preferably on the same day, unless everyone is assigned to view the videos again on their own prior to this session and work on their critique ahead of time) will consist of a post feedback and discussion session.

*

Maxims: Attention and notice, Accurate recording, Playfulness

*

Thinking points: Goals or intention, engagement of public, public participation, expression, conveyance of meaning intended or not, setting/use of space, body movement, gesture, facial expression, distance, touch, character, event/story, conflict...

*

Some questions for debriefing/feedback session:

What similarities and differences were there between the different performances?

What was each performance about, did the audience understand the same thing that the team intended or something different?

Did your performance engage your audience? In what way(s)?

What did we learn?

FILMS

Lalish Theaterlabor fromVienna:



Short Videos: Creative Effectiveness amid COVID-19 (All Days of the Conference)

Because of the restrictions the pandemic has imposed, artists have had to find ways to connect with their audience. Nigar Hasib, a member of Lalish Theaterlabor in Vienna, has found in streaming videos online a way to bridge the gap with the audience at a time when theatres have closed their doors and people stayed indoors. Having started this venture as early as April 2020, Hasib has touched on a variety of topics using, along with her songs, either photos or videos or a combination of both. Hasib has thus taken it upon herself to take pictures, record videos, assemble, edit and add visual effects where necessary to reconnect with the public. As for the choice of language, Hasib resorts to her own artistic language, and at times she has recourse to ancient languages such as Sumerian-Akkadian as is the case in this video entitled MEMORY. The performance is based on a short text from the epic narrative *Gilgamesh* in its original language. She falls back on this archaic language to recount memories of the past, memories which, though still present, are blurry very much like an old film.

Shamal Amin and Nigar Hasib (faithful friends of Performing Tangier) always try to create an empty space, which then becomes filled with voice and movement. A space in which the surroundings turn into an “**Everywhere and nowhere**”, into a ritual-space and time transforms itself into an “**Always and Never**”, into a ritual-time. Songs and voices are not being employed to deepen a dramatic plot or to connect two scenes to one another, or to try to embody the theme of a song. Neither are songs performed for special occasions or to fit a given situation. The Lalish Theaterlabor’s “Songs as a Source” surpasses all these limitations and deconstructs such techniques.

A Door of Sand

video performance, a new project of Lalish Theaterlabor, Vienna /Austria
Concept, Performer, camera, video editing, composition and vocal: Nigar Hasib

For a while, Performance artist Nigar Hasib was especially interested in old doors of Vienna buildings. More than the doors, she is interested in the stories behind those doors, the stories in front of the doors. In front of the towers, there is a plaque on the floor with the names of persons who lived in this building and were killed by the Nazis in Hitler's concentration camps



during World War II; on some of the plaques are the names of whole familie. Behind these doors, life continues in all cases. The seasons change, but the stories remain in some way, in a corner of memory and in the archives of history, even if a sandstorm tries to erase and cover these stories. The lyric of the song is in ancient Sumerian-Akkadian, taken from the story of Gilgamesh epic. (It wasn't easy to find, choose and photograph these doors, especially since there are so many old doors in Vienna. So I tried to choose doors with special colors, such as red, blue and green, as well as locked doors, they are no longer used as gates to enter and leave a house or building, but they have not been removed. Some made of iron have rusted, others made of board have been beaten, but they exist and carry many stories) Nigar Hasib

Exhibitions

- **A Memory that needs to be preserved**
Abdel Aziz Khalili: Photographic scenes from the Moroccan theatre archives

November 26-27-28-30 November 2022

(Venue: Galery Hasnouna)

It is undeniable that the photographs of Abd El Aziz Khalili are one of today's historical art monuments, which represent the eternal expression of Performing Arts. Fleeting or instantaneous, performing arts grasp the astonishment of scenes that transcend time to create the "Open Effect", for their several tributaries and their aesthetic premise, as well as for allowing dialogue between different cultures. This keeps the receiver sceptical regarding the ability of this artist to grasp the tiniest details, which are impossible to be found given the angles of the faces, movements, dances, and the "space of the innermost" on stage. This peculiar man, being quite obsessed with the Father of Arts, deepens outstanding photographic scenes through his style and lightness when creating images. For this purpose, he uses visual writing which leans on photography as an art, in order to come closer to our fresh feelings and concerns when we attend performances. This encounter becomes similar to having different dreams that rejuvenate with every image, rather, with every eye-catching shot that never fails to reach out to Arab and international newspapers, cultural and specialised magazines and social media. Although it is denied sometimes, the authority of Abdulaziz Al-Khalili's fingerprint remains stronger than any erase. The



fulfilment of theatre is the fulfilment of its artistic traditions, as together with its images, they have become a form of recognition of performance spaces and masks, to mark the brilliant experiences of its ultimate course, while climbing the stands of specialised academic criticism, which describes it as an icon denoting the lives of migrating performances, to the borders of meaning, thus increasing the degree of this “Khalilian” confusion.

The International Center for Performance Studies celebrates the artist Abdelaziz Al-Khalili, who catches scenes on the Moroccan theater stages, in defence of the right to the images that incite the preservation of the memory of our Moroccan theater, and incite the opening of other workshops to work more on visual archiving. He does so through a forward-looking vision that celebrates the ethics of a culture that is based on recognising the art of creators loyal to the movements and pulses of the actors on stage. The main purpose remains to go against the erasure that threatens us all in the complete absence of an institutional strategy that seeks to preserve the memory of theatre. Abdul Aziz Al-Khalili is a shining being who does not enjoy being under spotlights, just like all the authentic artists we love.

- **ICPS Book Exhibition (2022)**
(Venues: CHELLAH Hotel| UNE Tangier| Hasnouna Theatre)

TDR/Arabic

The highlight of the Festival is the launching of the First issue of **TDR (The Drama Review)**, which is the most distinguished scholarly, accessible, and dynamic journal of Performance Studies around the globe, looking into the aesthetic, social, economic and political backdrop against which a myriad of performances come to be. After a long and fascinating journey, TDR is now published by Cambridge University Press in an attempt to bridge the gap between the global north and the global south, thus being focused on avant-garde, intercultural and interdisciplinary performances. TDR has become a true consortium of institutions, artists, and scholars around the world. Richard Schechner’s “broad spectrum” of performance studies from art, theatre, dance music, visual art, to popular entertainments, media, sports and rituals, passing through the performance in and of politics and everyday life across the globe forms the lifeline of TDR. As much as this has



deservedly triggered the interest of Chinese critics and academics, so has it grabbed our attention given the wide spectrum of issues it grapples with, issues of worthy of our concern. TDR/Arabic seeks to introduce the Arab readership to quite a few select articles to be translated from TDR archive according to specific topical themes in the Arab world. Not only are these special editions of TDR, which will be made available in Arabic, important in their own right and largely marketable, but they are highly coveted, if not indispensable, should we want to broaden the scope of performance studies as an emerging field in the Arab world today.

Bios & Abstracts of Guests & Participants 2022

Richard Schechner, one of the founders of Performance Studies, is a performance theorist, theatre director, author, editor of TDR and the Enactments book series, University Professor, and Professor of Performance Studies. Schechner combines his work in performance theory with innovative approaches to the broad spectrum of performance including theatre, play, ritual, dance, music, popular entertainments, sports, politics, performance in everyday life, etc. in order to understand performative behaviour not just as an object of study, but also as an active artistic-intellectual practice. He founded The Performance Group and East Coast Artists. His theatre productions include *Dionysus in 69*, *Commune*, *The Tooth of Crime*, *Mother Courage and Her Children*, *Seneca's Oedipus*, *Faust/gastronome*, *Three Sisters*, *Hamlet*, *The Oresteia*, *YokastaS*, *Swimming to Spalding*, and *Imagining O*. His books include *Public Domain*, *Environmental Theater*, *Performance Theory*, *The Future of Ritual*, *Between Theater and Anthropology*, *Performance Studies: An Introduction*, and *Performed Imaginaries*. As of 2018, his books have been translated into 18 languages. His theatre work has been seen in Asia, Africa, Europe, and North America. He has directed performance workshops and lectured on every continent except Antarctica. He has been awarded numerous fellowships including Guggenheim, NEH, ACLS, and fellowships at Dartmouth, Cornell, Yale, Princeton, and the Central School of Speech and Drama, London.



Sultan bin Abdulrahman Al-Bazei: As the newly appointed CEO of the recently established Theater and Performing Arts Authority, a body concerned with promoting theatre in all of its forms, Sultan bin Abdulrahman Al-Bazei, a graduate from King Saud University in 1997, had a career in journalism, first, as a reporter before taking on the role of managing editor at Al-Riyadh newspaper. He also worked at the Ministry of Higher Education, being appointed to be part of the Saudi Cultural Mission in France from 1985-1988. He was later entrusted with being the Secretary of the Ministry's International Cultural Relations Committee. Having been the editor-in-chief of Al-Yaum newspaper in Dammam between 1993 and 1997, he oversaw the newspaper's development plan, making it adopt electronic publishing systems, which turned it into the pioneering Saudi newspaper to ever fully deploy such systems. In serving the Ministry of Higher Education, he acted as a secretary of the committee on international university relations, after which he joined the National Guard in his capacity as a general director of relations and ceremonies and a member of the preparatory committee for the national heritage and culture festival. Al-Bazei also served as chairman of the Saudi Arabian Society for Culture and Arts (SASCA) between 2013 and 2017 and as general supervisor of the Saudi Film Festival for three years. Currently, he is a member of the National Commission for Regulating Ethical Content at the General Authority for Audiovisual Media.

Abdul Aziz Abdul Rahman Alsamaeil is a Saudi screenwriter, director, theatre actor, and leader in cultural management. He had begun his artistic career performing at the Summer Centre in *Al-fath* Elementary school before he moved to *Al-hajer* Sports Club in *Al-Ahsa*, where he established the Club's Theatre with a group of fellow artists. Later on, he moved to Dammam to perform the duties of his position at the Ministry of Post, Telegraph, and Telephone, and joined the Saudi Arabian Society of Culture and Arts, where he resumed his cultural activities. Since 2004 to date, Alsamaeil has occupied different positions, the most recent of which is "advisor to the Theatre and Performing Arts Commission". He is also an active member of many cultural organizations as well as an actor and theatre director, as he has participated in 15 plays and 12 television dramas and programs, and directed some scenes from the plays *Ba'dun min Hikayati ma Jara* (Some of the Story of what Happened) and *Shuqqat Assalam* (Assalam Apartment) and *Harrik tbalish*. On the other side of the ledger, Alsamaeil wrote eighteen playscripts, some of which won the best



playscript awards (*Assiram, Mawtu Almoghani Alfaraj*), and scripts for eight TV series. As for lectures and conferences, he participated in eighteen conferences and seminars, both at the local and Arab levels. He has also supervised workshops on playscript writing and participated as a jury member in local and Arab festivals. His publications include many plays and books of which we list: *Mawtu Almoghani Alfaraj, Turfa 'ala Al Jisr*, and *Children Theatre: Imagination, Learning, and Ethics*.

Marjorie Kanter is the author of two books of short literary poem-like pieces in English, *I displace the Air as I wal, 2004k* and *Small Talk*, 2016 and a third, a bilingual book in English and Spanish, *Field Notes/Notas de Campo* just readied for publication, all based on life experience. Her projects include: *'The Saddle Stitch Notebooks'*, *'The Bagged Stories'*, *Im/politeness: 100 days* on Twitter for the London Word Festival and a series of word art installations for La Caixa, Lleida. She has given creativity writing workshops in the USA, Spain, Morocco and Germany. Kanter is particularly interested in the pragmatics of communication, ethnography and the use of writing for facilitating thinking, relation-making, awareness building, understanding, training and problem resolution. You will find samples of her work, a more detailed CV, and other things on her web: www.marjoriekanter.com.

Masterclasses and keynotes

Gaspare Balsamo was born in Erice (Tp) on June 22nd 1975. Sicilian actor, author and “Cuntista”, he learned the art of the Sicilian “Cunto” with the master Mimmo Cuticchio, and he is today one of the greatest witnesses of the new generation’s Cunto. He is the author of several theatrical texts, where he figures as interpreter and the “Cunto” is used as a tool of denunciations and unedited glimpses. Among his plays: *Camurria* (2006), *Muciara* (2008), *Isola Zavorra* (2009), *Tratte-Harraga dei mari e dei deserti* (2010), *Tresssicilie. Abbecedario della decolonizzazione* (2011), *Don Chisciotte in Sicily* (2012), *Uno come a Peppino* (2013), *Trinacria sulla luna, Pitré senza gravità* (2015), *Ciclopu* (2017), *Epica fera* (2018), *Omu a mari il cunto delle sirene, Melos, kouros di Sicilia*.



Dario Tomasello is an Associate Professor at the University of Messina, where he is the President of DAMS and directs the International Center for Studies on the Performativity of the Arts and Social Imaginaries (UNIVERSITEATRALI). He directed a Master in Euro-Mediterranean Theatre at the University of Messina (2007-2009). He was Visiting Professor at Sorbonne Nouvelle - Paris III and has lectured in many Italian and international universities and institutions (including: Nanterre - Paris X; Columbia University; State University of New York; New York University; Italian Cultural Institute of Chicago; Katholieke Universiteit Leuven; Gent University). His current research interests concern Performance Studies, regarding Ritual in traditional and contemporary cultures. He is the editor of the open access review: «Mantichora. Italian Journal of Performance Studies». He directs the series “FARETESTO” for Editoria & Spettacolo, dedicated to a repertoire of texts from contemporary Italian dramaturgy. He translated and edited Richard Schechner’s *Performance Studies. An Introduction* (Cue Press, Imola, 2018). His last book is *Playtelling. Performance narrative nell’Italia contemporanea* (Marsilio, Venezia, 2021).

Title: The Mystery of Weapons: A performative survey on Sicilian “Cunto”

Abstract: According to the mood of the *Cunto* (the ancient Sicilian storytelling art), through this performance, Gaspare Balsamo and Dario Tomasello introduce an unprecedented interpretation of the Mediterranean legacy. Particular attention will be paid to the spiritual transmission of an ancestral knowledge. The issue of a crucial heritage that must be preserved and handed over to subsequent generations is reread through the allegory of chivalric initiation. It is a very special form of apprenticeship which, between East and West, has verified in traditional civilizations the nobility of a commitment to wisdom even more than to military dexterity. The mystery of weapons therefore deals, not only etymologically, with an ancient mastery and with the sense of responsibility that it entails. All this intellectual patrimony will be framed in the context of some exemplary micro-narratives, in English and Sicilian dialect, capable of recalling specific episodes relating to the evocative mystery of weapons as an opportunity for the encounter between different communities as well as between humankind and the fascinating secret of an always present ‘Elsewhere’.



Keynote I

Sophie Proust is a Theorist, Lecturer and Practitioner in Theatre Studies and Directing, and a Researcher at CEAC, Univ. de Lille. She is mainly focused on processes of creation. She is also responsible for a Master programme entitled: Theories and Practices in Contemporary Theatre. One of her books is entitled: *La direction d'acteurs dans la mise en scene theatrale contemporaine* (L'Entretemps, 2006)

Title: Who Directs the Performing Body?

Abstract: The different presentations of the performing body on stage belong to the art to the art of the performer but also to the art of the director who directs this body. What's more is that the director is more responsible than the performer for what the performer shows on stage except, of course, if the performer does his or her own performance. The Performing Body proposes a model to society, a kind of normativity. So, we will have two reflections in this paper. The first is to know what kind of interactions happen between the body of the performer and the body of the director in the building of the performing body. More importantly, the second one will be focused on the political representations we have of this performing body from a feminist perspective. Indeed, if 75 percent of performances in France, for example, are directed by men and 76 percent are written by men, what is the presentations of the performing body on stage? If the majority of directors are men, how is men's and women's performing body represented? In which way can they subvert or reinforce stereotypes? Would the strategies of transformations of performing bodies, male and female, not be different if women could be more at the head of cultural institutions? The work of Reine Prat would help with this reflection. She is the author of *Exploser le plafond, précis de féminisme a l'usage du monde de la culture*, 2021.

Keynote II

Saleh Alzamanan: Saudi poet, playwright and researcher, born 1985. He participated in evenings, festivals and conferences in more than 51 countries around the world. He has published 11 books in the field of poetry and theatre and has authored 51 plays. He has written many articles in local and Arab newspapers and magazines and has a number of studies and papers on



issues of theatre and culture. His works have been translated into Spanish, French, English, Italian, Chinese, and Uzbek. He received the Senussi Poetry Prize in 2021 for his poetry collection (*Returning from his Father*). He won the Saudi Ministry of Culture Book Award in 2017 for his theatrical book (*Raw Scarecrows*). He also won a number of awards in theatrical writing.

Title: Anti-Fleeting Identities: Myth as an Organic Source for Arab Operatic Poetics: A reading of the Saudi National Theater Experience from Within - "Zarkaa Al Yamamah Farseer Opera"

Abstract: The issue of Arab tradition has remained one of the most prominent controversial cultural issues, whether from a historicist, analytical or intellectual point of view, especially in the era of cultural clash during the wave of modernity in the Arab world in the seventies, the eighties, and nineties of the last century, when the question of identity emerged under the perspective of tradition and modernity with unparalleled prominence, and prompted a great controversy among Arab intellectuals and thinkers in understanding tradition and innovation and their direct connection to tradition and identity and to post-colonial and post-discovery of oil societies. From the theatrical point of view that concerns us here, we can say that the motives for the use of tradition by Arab playwrights are due to a number of factors: artistic, psychological, national, social, and cultural. Perhaps the pioneers of Arab theatre believed that tradition is a comprehensive source, and thus moved early from translated theatre to theatricalization of tradition, and then the inspirations of tradition developed and moved theatrically from pride to work, to ritual theatre and spectacle theatre, and then to the theatre of forms and technology. The advantages of drawing inspiration from myth and tradition in Arab theatre came from the side of art on the basis of movement and dynamism, not stability and inertia, and the fragmentation of 'the closed' and the sacred by imagination and addition, because tradition is a vital series, which continues to move on in the course of history through questions of authenticity and identity, constituting a source of the unified conscience of the nation, which is torn by its contemporary divisions. It is also the most appropriate climate for the inevitable process of nostalgia for a civilizationally oppressed society, yearning for the time of its civilization and its rise, whether in terms of poetics and sentimentality, or in terms of anticipating the future through re/turning (to the past), in the manner of Muhammad Abed Al-Jabri and his



renaissance conditions in dealing with tradition. Today, the new globalization comes as one of the deadliest phenomena of the borderless dogma, which in a short time was able to create a common, transient and non-poetic language and cultivated a hypothetical geography that overwhelms the daily and the national and robs the identity systems, transforming the members of society into transient beings and minimalist blocs towards their local cultures, through the use of technology and the components of a networked city; in light of this and in parallel with it, the vision of the Kingdom of Saudi Arabia 2030 emerged, as a major national strategy, in which the state created many structures of government institutions, regulations and laws, and launched through it a developed path of economic, social and cultural projects issued through the study and analysis of the relations of the national to the national, the national to the regional, and the national to the global. The issue of identity was a basic starting point for this vision based on the fact that Saudi Arabia is located on one of the richest regions in the world with civilizations, diversity and tradition, both material and immaterial, which is the region of the Arabian Peninsula. And the meeting here between the economic and the cultural will be a historical intersection with profound effects on Saudi society in terms of identity, and it will also affect the other who visits Saudi Arabia or receives it through the same technology platforms that oppose solid identities. Through this vision - the Kingdom's Vision of 2030 - the National Theater was established in Saudi Arabia through a governance strategy that had studied many successful global models, and it was launched in 2020 as an institution affiliated with Theater and Performing Arts Commission, producing huge theatrical performances on the latest internationally known production tracks and receiving direct and generous support from the Saudi Ministry of Culture to the day when it turned into a national company after a few years. In this national theatre, I wrote the text of the first theatrical project, which is the "*Zarkaa Al Yamamah Opera*", inspired by one of the most beautiful Arab myths and based on the duality of place and man as an appropriate focus in this legend, describing the place as the heart of the Arabian Peninsula and the Najd region, which today contains the capital of Saudi Arabia, Riyadh. Because the hero is a woman, whose rights were excluded for many periods in the past, her empowerment now comes as a cornerstone in the Kingdom's vision 2030, and this is similar to her reality in the legend, where Zarkaa Al-Yamamah is featured as a charming, intelligent, and opinionated character, who can see with her eyes a three-day walk away. In writing that text, I relied on removing the



legend from its oral historicism and filling its organic spaces through imagination in events and the architecture of poetic language, trying to preserve many of the aesthetic loads in that tale with an implicit intention aimed at elevating identity, not through pride in the past, but rather by referring to beauty and the merit of attention to its national sources, which bear all the causes of theatre as an art, and all the appropriate conditions for anticipating the future and questioning the protrusions of the present. Therefore, the strategy of the Saudi National Theater in dealing with heritage in a new way appears at the forefront of its works as a direct result of the Kingdom's Vision 2030 strategy, which aims at strengthening national identity through one of its main programmes, which is the "Quality of Life Programme" that includes the fields and sectors of culture, art, tourism, entertainment, museums and archaeological cities. This vision, in turn, is compatible with the 'fusion' and ephemerality generated by globalization. It was launched in April 2016, which made it conscious of intensifying work on the issue of identity, and of investing technology and economy as two elements that serve to strengthen identity rather than being the most influential globalization machines in ending history, especially since Saudi Arabia is an economic country among the twenty countries, and its people are among the world's most users of technology and the initiation of its latest productions. And if today it is experiencing a clear break with religious extremism - its manifestations and causes -, it is in the most suitable conditions for receiving the arts, especially the theatre that is inspired by tradition in a post-modern way, especially the first play of the national theatre "Zarkaa al-Yamamah Opera", which homogenizes a Western art represented by the opera and a legendary symbol embodied by Zarkaa al-Yamamah, expressing all this through the eternal Arab voice: poetry.

Keynote III

Nora Amin is a Theatre Scholar & Artist, Egypt/Germany. Writer, performer, choreographer, theatre director and educator, Amin is a founding member of the Modern Dance Theatre Company at The Cairo Opera House (since 1993) and the founder of "Lamusica Independent Theatre Group", where she directed and produced thirty-five theatre, music and dance productions since 2000. She has published four collections of short stories, three novels, a poetry audio book and two books on theatre methodology. She is the author of the first Arabic book on theatre and human rights, *The*



Egyptian Contemporary Theatre: The Art of Claiming our Right, published by CHRSI in 2003, as well as of a book on theatre as a medium for healing and transformation for trauma survivors, *Theatre For Change: From the Internal to the External*. In 2009, she launched the independent initiative “Our Stories” to encourage personal storytelling in popular neighborhoods. In 2011 Amin founded “The Egyptian National Project Of Theatre Of The Oppressed” and its Arab network.

Title: The Transformative Body: the performativity of body, sexuality and trauma

Abstract: The keynote speech will adopt the format of a lecture performance.

During half an hour the speaker will reflect on the topics of:

1- The Egyptian female performative body between trauma and objectification: how the social prejudice and hypocrisy shape the performativity and craft of the Egyptian female performer towards muting the sexuality, categorising embodiments and representation, and contributing to a patriarchal system of performance.

2- Movement and dance: the colonisation of the systems of physical and corporal expressions on stage, whether in dance and choreography, or within the general communication of the bodies on stage.

3- The relation between the performative body on stage, in the street and in protests: the difference of codes, the transformative realities and the stagnation of stage embodiments, stage as a site of protest and resistance, and the performative body as a militant body within authoritarian systems.

The contribution will navigate between the above topics one after the other, then will attempt to interweave the topics while transforming the lecture into a performative presentation involving movement and dance. The goal here is to experience the embodiments of the topics in a corporal way beyond the verbal expression, while providing to the audience an experience of communication/spectatorship that might stimulate new questions and responses in relation to the performative body and intellectual discourse, hence attempting to bridge the gap.



Keynote IV

Richard Cough is a Professor of Music and Performance at the Faculty of Creative Industries, USW (Cardiff), and founding President of Performance Studies international (PSi). Gough was born in North Wales, went to school in Hereford, grew up in Cardiff and began working with Cardiff Laboratory Theatre at the age of eighteen. As Artistic Director of Centre for Performance Research (1987 -), and its predecessor CLT (1979 – 86), he has curated and organised numerous international theatre projects which include conferences, research projects, summer schools, workshop programmes, and international festivals, as well as producing nationwide tours of experimental theatre and traditional dance/ theatre ensembles from around the world. He has directed over seventy productions many of which have toured Europe and he has lectured and led workshops throughout Europe and in China, Japan, India, USA, Australia, New Zealand, Colombia, Brazil, Philippines and Kenya. Richard Gough was the founding President of Performance Studies international (PSi) and developed the association between 1997 and 2001 and directed the 5th PS conference *Here Be Dragons* in 1999. Extending his interest in the education of young people and the promotion of a world view of theatre, he was the Chief Examiner, Theatre Arts (world-wide) for the International Baccalaureate Organization (IBO) 2002-05 and supervised the re-writing of the curriculum for that programme.

Title: Foreign Bodies, Dilated Bodies: The Anatomy Lesson of Dr Dappertutto

Abstract: In English a Foreign Body is a medical term referring to an object or substance that has entered the body from outside, something that is stuck inside that should not reside there. But it can also mean a body that is foreign, from another country or culture, from outside, elsewhere, an 'other'. The performer's body is a Foreign Body, a 'dangerous supplement' to society with the potential to trouble and disturb, alongside the accepted and designated roles to illuminate, educate and entertain. The performer's body is also a dilated body, larger than life, amplifying and distorting reality, with a luminous presence difficult to describe or prescribe, incandescent and coruscating. Doctor Dappertutto was Meyerhold's alter



ego, the revolutionary Russian theatre director's intimate experiment, a grotesque other self, a diabolical cabaret persona transgressing the mundane reality of daily life. For this presentation Dr Dappertutto replaces Rembrandt's Dr Tulep to conduct an anatomy lesson on the body in performance.

Keynote V

Lahbib Naciri is a Senior Professor at the Regional Teacher Training Centre, Casablanca.

Title: The Body in Moroccan Documentaries: “Tears of Chikhat” Movie as a Case Study

فيلم دموع الشخيات نموذجاً: الجسد في السينما الوثائقية المغربية

Abstract: This paper aims at understanding multiple representations and schizophrenias of the Moroccan mind concerning the body through the movie of Ali al-Safi “Tears of Shikhat” (دموع الشخيات), which reflects an accurate, direct and indirect body-related model. A movie that makes us realize the cultural and historical crisis that Moroccocans, and the Arabs as a whole, have accumulated through its perception of the body. Once Shikha (folk artist) is mentioned, the body is brought in by the audience and within the circle of religion/taboo. How do we perceive Shikha's body in our Moroccan society? How do we practice the act of prohibition? What schizophrenic representation can be deduced through this documentary?

Panel Sessions

Panel 1: A Multiperspectival Approach to the Performing Body

Mohamed Nouali is a professor at Mohammed I University: Faculty of Letters and Human Sciences, Oujda. He specialises in Theatre Studies. He writes extensively on a number of issues pertaining to theatrical



performances, making of the contested body on stage a pivotal element in his critical endeavours and analyses.

Title: Body Dimensions أبعاد الجسد

Abstract: This paper does not take a stand vis-a-vis what is unfolding on stage now on numerous occasions wherein violations, breaches, trespasses and mimicry of violence and its embodiment through shocking scenes of complete striptease, urination or sexual representation simulating pornographic scenes or coreographic dances trampling the sacred through the incarnation of dances by the naked Salome, who presents the baptist's head in a shocking erotic celebration. It is true that there are metaphors that will permeate the argument that are, in turn, quite violent as Salome's dance in which blood unites with booze, crime with celebration and the sacred with the profane. All these concepts are being allowed under multiple motives. This paper proposes a different take on an issue that affects sensitive areas of Arabo-Islamic culture, including religion and morality and their representation in the prevailing beliefs as well as the degree to which these affect the aesthetic and artistic choices and hence our perspective on theatre and the paradigm shifts affecting its inclinations and dimensions.

Mohamed Zitan, author and theatre researcher, he works as a professor at the Regional Centre for Professions of Education and Training, Casablanca-Settat Region, El Jadida Branch. He holds a PhD on this topic. Moroccan Theatre in the Context of Cultural Globalization: Study on the Transformations of Performance Arts. He has written a number plays including: *Midnight Gypsies*, *Strangers*, *Lady of the Mediterranean*, *Palace of the Night*, *The Rif's Mountain Wreath*.

Title: The Eloquence of the Performing Body and the Stake of Interweaving بلاغة الجسد الفرجوي و رهان التناجج

Abstract: The issue of the "performing body", as a major metaphor, has been subjected to a re-examination, as we are now witnessing a change in the concept of the body and in our depiction of its symbols and the duality of effect and affect. Does the body still constitute our high status in the



world, as Merleau-Ponty stated? Every performance needs a conscious experimentation which takes into account the cultural specificity of the environment where it emerges. Therefore, it places the effectiveness of the body in the context of a cultural market. Each bet on a performing body is an invocation of body memory leading the actor to open up to the discourses of their movement memory. Within the framework of social sittings, body language has been made absent. Why has our relationship with the body changed? Is the memory of the performing body symmetrical, or subject to diversity and plurality? These questions owe their existence to our conviction that memory is a pivotal energy for directing the performing body.

Mohamed Chbir (PH.D. holder and high school teacher at Descarte, Rabat, and researcher in popular performances and theatre criticism)

Title: The Discourse of Exhibitionism in Moroccan Theatre

خطاب الافتضاحية في المسرح المغربي

Abstract: This paper is based on a research problem that even amounts to a paradox. It starts when the body is represented partly or completely naked, explicitly or metaphorically, to perform a role in front of an audience. Thus, this appearance ranges from the actual presence of the actor as a human to the invocation of the role he plays and the character on paper that is forced to be absent by acting. Consequently, the act of imitation in this case is met with utter rejection by a group of recipients, with conditional acceptance by another group or with full acceptance and defense of this choice by a third group. Each choice certainly represents an ideological background that guides it. Besides, the aesthetic choice can be seen as an artistic ideology that worsens the relationship with the recipients in this regard. This paper tries to put these problems under scrutiny in order to secularize the criticism that is based on this platform as it is part of a worthwhile theatrical behavior.

Fadel Soudani (Theatre director and researcher/ Denmark-Iraq)



Title: The Visual Memory of the Creative Performing Body on Stage

الذاكرة البصرية للجسد الأدائي المبدع في العرض المسرحي

Abstract: The body is time and life at the same time. This is what stresses the universality of the body through its power for creativity, forcing us to determine what body we are interested in when tackling creativity in an attempt to grasp the abilities of the creative body that matters to us. In this contribution, we will attempt to distinguish between two types of bodies and their characteristics: The daily body, for it is repetitive, tedious and predictable in its function; the performing body (ritualistic), for it is an unpredictable body. That is to say, we can only predict its conditions and functions as it integrates into the creative work done through the body's absolute visual memory (which is the creative capabilities stored in the body). It is such a performing body that concerns us because creativity lies in it in all its forms, be it through dance, theater, kinetic performance and so on and so forth.

Fadi Foukaih Hanine (Theatre director, scenographer and painter/ Egypt)

Title: The Performing Body

الجسد الفرجوى

Abstract: Undoubtedly, the human body is the centre of human existence in all civilizations. It was the first communication tool among humans, and perhaps other beings (before the advent of verbal language). Human beings used it to practise all religious and mundane rites by movements, gestures and dances. Therefore, body language is the most important in communication as it carries inherited connotations and signs although it varies from environment to environment or society to society according to each society's customs and cultures. The dramas of the rituals are a form of pre-dramatic theatre, the performative body (in theatre, circus, dance, pantomime...) with its physiological movements (actions), which are a simulation of those carried out by the body in everyday life but are unusual movements and actions...Thus, human beings are eager to do or play outside of what is usual so that they can enjoy dancing or innovative and unfamiliar performances of the body. In theatre, "Dramatic or theatrical expression is a highlight of deep meaning or elements that were hidden, and



this is evident on stage by the dynamic and physical performance of the actor as the most important element of the transmission". The performative body is not only a moving body, it is also flexible and soft, which gives it an affinity with sculpture, without mixing or overlapping between them, the sculptures need lights and shadows to appear. Even after they appear, they remain static, whereas the moving body is alive and brings life to the objects on stage without which they remain dead. Although we stand in front of wonderful Roman statues with soft stripes and deep knowledge of the proportions and aesthetics of the daring human body in its finest detail, we consider the human body (in performative mode) with surprise and happiness because we see our bodies hidden behind clothing, customs and traditions. In theatre, however, there is a complex network of interactive marking systems, autonomous and special in a contentious relationship with one another, which together form a text of performance itself in a contentious relationship with the spectator.

Karim Lafhal Cherkaoui (Playwright, critic and researcher)

Title: The Performing Body and the Fantasy of Excessive Performance

الجسد الفرجوي وفتازيا الأذانية المفرطة

Abstract: The present paper studies the workings of the performing body and the manifestations of the performative fantasy that is made with the body, in the body and through the body through studying and monitoring its problematic presence in post-dramatic theater and performing arts such as the fantasy of the exhibitionist body and the fantasy of the protesting body and the fantasy of the body/corpse with special focus on the excessive performative fantasy that makes of the body its hard and soft material. Examples of these include the experiences of Marina Abramović, Jenna Bans, Orlan as well as the other figures who desecrated their bodies and threw them into the compulsion and violence of extreme performance.

Panel 2: Different bodies, but not quite so.

Dia Barghouti is a playwright and researcher who holds a PhD in Drama and Theatre Arts from Goldsmiths, University of London (2021). She is



currently a fellow of the Arab Council for the Social Sciences postdoctoral programme at the Abdelmalek Essaadi University, Morocco (2022). Her work focuses on indigenous performance traditions and Sufi ritual practices in Palestine and Tunisia. Her writings on theatre and Sufism have appeared in *New Theatre Quarterly*, *Performance Research*, and *Jadaliyya*. Her plays have been performed at Ashtar theatre and the Khalil Sakakini Cultural Centre in Ramallah, Palestine.

Title: Islamic Understandings of Embodiment in Tunisian ‘Issawiya Rituals

Abstract: During the ‘mawsim’ (the fourteenth week of the summer), members of the Tunisian ‘Issawiya Sufi order perform the ‘hadra’ ritual, which includes extreme acts such as exposing one’s body to fire, jumping on thorn-filled cactus, and eating glass and scorpions. Based on over four years of fieldwork on the community of Sidi Bou-Sa‘id, my paper explores the culturally-specific Islamic understanding of the embodiment embedded in ‘Issawiya rituals and how it allows adepts to explore ideas derived from Islamic intellectual history through performance (music, dancing, engaging in dangerous acts), rather than intellectual inquiry. Drawing on the writings of the twelfth-century saint Muhyiddin Ibn ‘Arabi (d.1240), I argue that the performance of extreme acts in hadra rituals is not a form of ‘self-mutilation.’ Rather, these performances of ‘intoxication’ represent a state of proximity to God that allows adepts to take on the divine attributes, protecting them from harm. The notion that adepts can take on divine attributes through the performance of ritual practices has clear parallels with Ibn ‘Arabi’s idea that the human subject is a microcosm that encompasses all of the attributes of the cosmos, which are made manifest through the performance of supererogatory acts. Thus, one of the aims of my research is to explain how Islamic philosophy and Sufi understanding of epistemology have been incorporated into ritual practice giving rise to a culturally-specific Islamic understanding of embodiment, which, if explored in relation to the broader cultural context, presents new avenues for theatrical experimentation.

Felipe Henrique Monteiro is the founder, director and researcher of the Centro Internacional de Pesquisas Artísticas e Acadêmicas sobre Antonin Artaud. Performer. Postdoctoral fellow at the Postgraduate Program in Performing Arts at the Universidade de São Paulo, under the supervision of



Prof. Dr. Elisabeth Silva Lopes. PhD in Performing Arts from the Universidade Federal da Bahia. Winner of the IFTRs Bursary Committee Award in the World Congress Year, 2022; International Federation of Theatre Research 2022 Disability and Performance Working Group's Emerging Scholars Award.

Title: Differentiated Bodies: praising the differences and not just the disabilities in performances

Abstract: This paper aims to raise non-pamphleteering reflections, based on the precepts of the counterculture and its activism, on the participation and insurgent presence of performers with differentiated bodies as creators, creatures and creations in the field of performance art. The performance refutes the assistencialist, protectionist and/or pseudo-inclusive creative processes that subjugate and subordinate performers with differentiated bodies, since the performance recognizes and reaffirms the singularity and diversity of bodies that become valued, accepted and artistically recognized, not just for their disabilities, but for their differences.

Said karimi (Senior Professor, Moulay Ismail University, Errachidiya)

Title: The Performing Body according to Romeo Castellucci and the Stakes of Power, Frailty and Fragmentation

Abstract: While working on the performing body, Romeo Castellucci has chosen to work on cruelty and pain. That is why he has focused on actors with a strong physique, capable of embodying the pain to be portrayed... This said, he has also chosen bodies distorted because of diseases, through actors who have lost their appetite, as is the case in a play entitled *Guilio*. He has done the same in other plays employing a woman, whose breast was removed, to play *Eve*, and another actor with only one hand... This directorial choice invites strong sensory perceptions on the part of the spectators who find themselves face to face with these unique bodies, thus creating a unique method for crystallizing the discourse of the performing body as different and paradoxical, one in which real actors lose their status becoming mere bodies for the show. The presence of actors with special needs is also a strong sign of the importance he attaches to symbolism in its various details.



Benyounes Amirouche (Artist and art critic, Faculty of Languages, Letters and Arts, Ibn Tofail University, Kenitra.

Title: The Borbidden Body in Monumental Sculptures

Abstract: In my paper, I will be dealing with the body as a three-dimensional "image", long considered the ideal subject in the figurative-representative volumetric expression in keeping with the principle that sculptural content is represented through spiritual individuality, which finds expression in the physical appearance immanent in the soul (Hegel). Since classicism and neoclassicism, Western sculpture has remained closely linked to the various postures of the body (naked and clothed: figures and personalities) that interacts with noble materials (marble, alabaster, bronze, and others). Accordingly, I will try to approach it in the context of our prevailing "attitude" towards the "hologram". Hence, the art of monumental sculptures in the Arab world is worth a stop, spurred on by the question on the limits of embodiment (representative monuments) in the public space in Arab capitals and cities, in general, and Moroccan cities, in particular.

Abdellah El Moutii is a Professor at the Faculty of Education Sciences in Rabat.

Title: The Performativity of the Teacher's Body and Masks of Resistance
فرجوية جسد المدرس وأقنعة المقاومة

Abstract: In pedagogical terms, the teacher's performance is linked to educational tasks performed within a class, defined by tribal contracts based on the strategies of the State's institution and its perception of the concepts of the teacher and the learner; however, the continuation of the quarterly experience is not automated, but determined by emotional and physical interactions that swing between admiration and violence, proximity and distance and between comics and the tragic act. This paradox leads us to search in the performativity of the teacher's body and their masks as a form of resistance within the educational experience. The teacher's body expresses consciousness or unconsciousness in the act of silence and speech, movement and stillness and hides behind or at least tries to hide behind multiple masks in various poses and roles. The teacher is also considered a subject of performativity for learners and his performance is determined according to his interaction with them. This paper deals with the



ethno-aesthetic approach that draws the teacher's body in the educational experience of secondary education at the Moroccan school in light of a theoretical sensitivity derived from the educational performance studies which involves the concepts of theatricality and performativity, and demonstrates body performativity for the examined sample of teachers and their performance for learners based on three ideal types: An authoritarian body that aims to devote the teacher's sham power to class, an emotional body that reflects the teacher's subjectivity and emotional integration within the experience, and then an aesthetic body through which the teacher in role manages his authoritarian and emotional masks.

Annalucia Cudazzo (1993) graduated with honors in Modern Philology from the Department of Humanities of the University of Salento, and she received the title of “Professionista Accreditato” at the Chamber of Deputies, issued by the Italy USA Foundation. She collaborates with several magazines and is the editor of the critical edition of Claudia Ruggeri’s poems. Since October 2021, she has been a PhD student at the Department of Cognitive Sciences of the University of Messina. She mainly deals with performative poetry and the relationships between literature and theater; her research project intends to investigate, in particular, orality and vocality, referring to the methodological approaches of Cognitive Poetics and Performance Studies.

Title: An embodied voice: Demetrio Stratos as case study

Abstract: As Anna Maria Ortese wrote, everybody must have an aim, personal and collective at the same time: this was well known by Demetrio Stratos (1945-1979), who studied the voice, setting among the objectives the understanding and the increase of the vocal potential and the revolt against the subjection to the cultural industry which, in the name of economic and political interests, compromises the way of thinking and acting of the listener. Stratos chose himself as the cavy on which realize research, subjecting his body to hard training, a cognitive immersion of the body, to achieve control of his vocal cords. The studies, in collaboration with the phoniatic doctors of the University of Padua, revealed how the artist was able to emit uncommon frequencies, diphonies, diplophonies, triphonies and more laryngeal whistles at the same time. The techniques



with which Stratos managed to acoustically represent the carnality of the voice will be highlighted (indeed, he was one of the protagonists of the exhibition *Il corpo della voce* that took place in Rome in 2019); the stripsody *Cowboys and Indians* and *Milleuna* will be examined thanks to the methods of Performance Studies. In both cases, the voice represents a motor behavior capable of communicating emotions and playing a fundamental role in the process of imaginative creation: in the stripsody, a fundamental role is also played by the gestures performed by Stratos aimed at absorbing the vocal narration; in the play, instead, his sensual voice leads to a hallucinated and erotic vision.

Fabrizia Vita did a PhD in Ancient and Modern Philology at the University of Messina, in the course of which she dealt with the study of Petrarch's biographies. She then continued her research activity in the context of the University of Bologna, devoting herself to translation and research on some Latin, medico-philosophical, seventeenth-century treatises. Vita is currently attending the Ph.D. in Theories and Technologies of Social Media and Performing Arts, at the Department of Cognitive Sciences, University of Messina, with a thesis on poetic, narrative, and theatrical orality in contemporary Italy. He is a member of the editorial board of the journal "Mantichora. Italian Journal of Performance Studies."

Title: The Body as Voice in Contemporary Italian Oral Narrative

Abstract: A kind of estrangement from the most material dimension of the human condition, which appears as one of the main effects and most disturbing achievements of the digital revolution, has been accelerated by the confidence, placed in the past decades and still today, on the enormous liberating capacity of the new medium. However, the speed and power that characterize the phenomenon have imposed the need to recover spaces of expression and, indeed, existence, to the human body, eventually developing a pervasive and sometimes excessive relative rhetoric. The process of transferring creative energies into fields seemingly less and less tied to the material contingency of the medium and the body itself, which the twentieth century had already experimented abundantly with in cinema, from a certain point of view, can be traced back to the invention of literature, that is, of the "writing of narratives," thus to the demise of the civilization of orality. It is appropriate to question precisely the "returning" dimension that, in Italy, since the 1970s, has given rise to particular



performances identified by critics with the formula "Narrative Theater." Theater, the medium of presence par excellence, appears today as an absolutely privileged medium for the expression of the body and its values. However, Italian Narrative Theater, very far from the rhetoric of the narrative "of the body," is configured as a narrative "with the body," where the body is destined, however, minimal emphasis. The narrative of Marco Baliani, Ascanio Celestini, Davide Enia, authors/actors, actually lies somewhere between literature and theater. It, in its oral dimension, far from any rhetorical excess, shows sober and highly refined use of the body, of which its vocal faculty is exalted almost exclusively.

Katia Trifiro is a researcher in "Discipline dello Spettacolo" ("Performing Arts") at the University of Messina. Her research interests include contemporary Italian dramaturgy, Performance Studies, the relationship between theatre, literature, and cinema. She is part of the management committee of «Mantichora», Italian Journal of Performance Studies. In recent years, she has worked on politics and performance processes (*Fake performance. Politica e parodia in Italia*, 2020; *Indagine su un primo cittadino al di sopra di ogni sospetto. Renato Accorinti performer*, 2014). In her latest books, she has analyzed Anna Magnani's theatrical work ("*La Lupa sono io*". *Anna Magnani a teatro tra Verga e Zeffirelli*, 2021) and the history of theater criticism (*Scene di carta. Intellettuali e critica teatrale nell'Italia degli anni Sessanta*, 2021).

Title: The performer's body as the object of theatre, between theories and practices

Abstract: Scholars agree that the twentieth century begins on the stage with a "slogan" shared by the great masters of theatrical research: bring theater back to theater. From the beginning of the century to the season of the Sixties, this means putting on the margins, or even excluding, the text from the stage. The text is accused of having caused the submission of theater to literature and having distorted it from its original physicality. On the contrary, the rediscovery of the performer's body is exalted. Marco De Marinis speaks about "Körperkultur": a phenomenon that begins with gymnastics, modern sports, with the spread of bathing, the reform of clothing, especially for women, with naturism, nudism and various other practices. Rediscovering the body, in theatre, produces different effects, on



the level of theories (think of Craig or Artaud) and practices (the dance of Isadora Duncan or some aspects of the theatrical pedagogy of Stanislavski, just to give a few examples). Starting from these reflections, the present work aims to focus on the performer's body as the object of the theater itself, from the point of view of theoretical research and practical experimentation, through a path in the history of the twentieth century (with analysis of some cases), that also concerns the theater today. In this perspective, we will try to demonstrate that the specificity of theatrical art is not reducible to any technological device. Think about the centrality of the performer's body, therefore, representing an area of fruitful research, to safeguard theatre as an indispensable factor of "difference" in the general system of artistic and cultural consumption.

Mohammed El Anaz (Assistant Professor, faculty of Letters, AEU)

Title: The feminine and the performing body: Dancers do not Enter Paradise, a novel by Hanane Derkaoui

Abstract: This intervention is premised on a basic problem defined as follows: How does the novel represent the female body from a masculinist perspective? Does it represent as a submissive body tantamount to pleasure? Or does it construct it from an objective perspective? The female body is one of the themes on which the Arab novel in its development feeds. This is so because the nature of its representation differs according to different experiences, geographies, and perspectives, and we will devote our study to monitoring the masculinist perspective on the female body through an analytical reading of the novel "Dancers Do Not Enter Paradise" by Hanane Derkawi. Our approach will be governed by an interpretive take on the significance of the body by observing the various manifestations of the performing feminine body and how it is represented from a masculinist perspective. These representations are summed up in the following terms: Assia and the erotic body, Sarah and the cultural body, Fadia and the popular body, the dream woman and the performing body. In our study, we will work on defining the concept of the body from a phenomenological perspective as dictated through the exchanges between the subject and the object.



Panel 3: Can Female Bodies Speak?

Mohamed Laaziz (Theatre scholar, Morocco)

Title: The Shikha's Body in Aita Performance

جسد الشيخة في فرجة العيطة

Abstract: In Western culture, the “body” came into being a long time ago. Working on it as a subject of sociological reflection dates back to the nineteenth century, the century of interest in the body of workers and the working class with Marx, Engels and others. As for Arabic studies, it was only after the 1960s that the body became a subject of interest. Yet, today it is no longer the case and is no more affected by religious or moral limitations nor the many social restrictions in place. Intellectual, philosophical, artistic writings and studies that dealt with the body from various aspects have emerged, transcending what Arab culture has then considered shameful. If our attention in this paper is devoted to the presence of the body in the Moroccan Aita performance and its manifestation, it is worth emphasizing in advance that all artistic practices correlate with the culture where they are produced, as will be shown later in this paper.

Aastha Gandhi (Ph.D. candidate in Theatre & Performance studies at Jawaharlal Nehru University and a Doctoral Fellow at Cluster of Excellence, Freie University, Berlin.)

Title: Digital, Legal, and Archival: Where is the woman's body confined and where is it released?

Abstract: I examine two recent feminist digital performances: *Firefly Women* by Manjari K. from India and *Name Her* by Marie Schleeff from Germany. Both performances create a multi-layered work through the use



of digital media. *Firefly Women* is presented in five episodes, released across a period of five days. It is based on the letters written by two young activist women from prison. They were incarcerated by the right wing government under the Unlawful Activities (Prevention) Act, while protesting against the Citizenship Amendment Act. *Name Her* is a seven-and-a-half hour long performance, where the performer, Anne Tismer, narrates biographies and stories of 150 historical women from across the world through a triptych. I study their performances through the digital presence/absence of the body. Manjari's performance focuses on the physicality of the body in prison, and the fight against the political system through their letters to their comrades. Marie Schleef conceives the work by moving away from the body itself, and through their work focuses on the question of where you locate the identity of the women, whether in the archives or in the individual memory. I use Carry Noland's work on agency and embodiment, along with Merleau Ponty and Marcel Mauss on phenomenological body, to examine these performances. I will also observe them through a multi-layered framework of laws, legality and memory.

Hanane El Aissi (Professor at Cadi Ayyad University, Marrakech)

Title: The Feminine Performing Body: A Decolonial Perspective

Abstract: This paper seeks to raise a critical decolonial debate about the question of the performing female body and its theatrical productivity which, we assume, is deeply rooted in colonial discursive/textual formation. There is no doubt that the sediments of the colonialist project have been expanded to indigenous peoples' popular and performance arts in order to finally construct a colonialist/ westernized definition of the theatrical elements, especially the body, far beyond authentic identity and cultural tradition. Considered from a feminist perspective, theatre is often seen as a crucial space wherein the female body invests all its parts to speak out women's consciousness about gender inequality and social injustice. However, theatre can be considered otherwise if it is approached from an indigenous cultural perception. Within this framework, this paper aims at



interrogating and dismantling the question of the feminist conception of the performing female body in Moroccan theatre by providing a counter conception. Research will seek to trace the representation of the performing female body in the Iconic Moroccan play *Kohl Tears* in order to reveal its underlying conceptual dichotomies.

Rajae Khaloufi is a translator and Professor of Translation and Translation Theory at King Fahd School of Translation, Tangier. She is a Holder of a Phd in linguistics-communication-translation. Her published articles include *The Role of Literary Translation in Cultural Exchange: The case of Morocco and the Arab World*, which was published in *Turjuman*, 2017 and presented during a conference at King Fahd School of Translation in March 2016; her second published article is *Translating a Dramatic Text: Youssef Raihani's Play "أت من الجنوب"*, which was published by The International Centre for Performance Studies and presented at a conference organized by the same centre, in 2016 at *The Chellah Hotel* in Tangier. Her literary translations include *Shakespeare Lane* (زنقة شكسبير) by Zoubeir Benbouchta, published in Morocco in 2008, then in the USA in 2010, *أت من الجنوب* (الجنوب) by Youssef Rayhani and *Bees Rocks* (Pierres D'Abeilles) by Amina Azmani.

Title: Zitan's Telfa: Told and Untold Narratives by Assaulted/ Resisting Feminine Bodies

Abstract: Challenging and resisting the old socio-cultural confines of a presumably collective identity, the play under study underscores issues of feminine profile renovation in a historically patriarchic society. In her groundbreaking politicized and revolting approach to the feminine body, Naima Zitan redefines the performing body as an empowered agent of transmission and cultural resistance. Her play, ironically, but also figuratively, entitled *Telfa* (or *Loss*), transforms the assaulted feminine bodies into speaking subjects that tell and foretell multiple resisting narratives. The performing body, hence, becomes through Zitan's approach a site of on-going attacks, counter-attacks and shifts. The body in this sense turns out to be a tongue speaking its unique visual and acoustic language. It is through this language that tells us stories, without talking, and awakens us



to perceive and upset the deeply rooted dominant narratives that the feminine performing bodies in *Telfa* show their power, flexibility, dissidence and resistance, all of which are amalgamated in a highly semiotic discourse. Via these actual and virtual feminine bodies telling resisting accounts, Zitan merges the real and the aesthetic to shake the throne of long-lasting biased cultural canons and stereotyping narratives. From such a dramatic perspective, premised on envisioning the body as a free performing entity, the issues tackled in this paper will provide a dual insight into the controversies and power interdependencies governing patriarchic societies, along with the resisting counter-attacks emanating from renovated feminine profiles, controversially belonging to a tradition-governed cultural background.

Tarik Bouguerba (Associate Professor at Ibn Tofail University, Kenitra)

Title: Al-Chebchouba the Activist: Towards a Female Approach to Moroccan Performing Arts

Abstract: A real female pioneer of Moroccan theatre, Fatima Chebchoub was one of the first women to have pursued an exceptional career as a theatre director and a gifted playwright representing Morocco on stage both nationally and internationally from a female perspective. Known as the first one-woman show, Fatima Chebchoub started performing at an early age staging her first plays in the beginning of the 1980s. As Debbie Folaron described her, Chebchoub was therefore seen as ‘one of the leading women playwrights and performers in Morocco’ (1997: 21). This paper therefore examines how Chebchoub’s performances shook the boundaries of patriarchy, thus translating into a form of political and social activism. It also offers insight into how Chebchoub’s work had particularly been using the halqa and other traditional performance types altogether to create prevailing social critiques. Being of Amazigh origins, Chebchoub considered herself as Tamazight, African, and Arab at the same time. Her *minority* subaltern voice was soundly articulated through her works including *Chkouf al-Gars*, *Al-Matmora*, *Al-Abbacia* and *Moulat Sserr*, at a time when Amazigh cultures and languages were severely suppressed by nationalist, Pan-Arab powers.



Marjorie Kanter (American Artist and Author of short literary poem-like pieces, USA). She is the author of two books of short literary poem-like pieces in English, *I displace the Air as I wal*, 2004k and *Small Talk*, 2016 and a third, a bilingual book in English and Spanish, *Field Notes/Notas de Campo* just readied for publication, all based on life experience. Her projects include: '*The Saddle Stitch Notebooks*', '*The Bagged Stories*', *Im/politeness: 100 days* on Twitter for the London Word Festival and a series of word art installations for La Caixa, Lleida. She has given creativity writing workshops in the USA, Spain, Morocco and Germany. Kanter is particularly interested in the pragmatics of communication, ethnography and the use of writing for facilitating thinking, relation-making, awareness building, understanding, training and problem resolution. You will find samples of her work, a more detailed CV, and other things on her web: www.marjoriekanter.com.

Title: How much our Body Can Say Without Words?

Abstract: Performance in real life and in theatrical acts (the intentions, the themes, the plots, the interactions...) come out of a mixture of setting, person(s) including voice, how you dress, text, facial expression, body posture and movement. First, I will present one way to work on voice, by removing the consonants and then working purely on inflection. The rest of the paper will focus on the use of the body in silence... facial expression, gesture and movement, i.e. all without sound. I will present activities and techniques for developing these aspects of performance. Focus will include: Attention and notice of how others express themselves through their bodies plus activities that use a mirror and mimicking of the other, working in pairs including observing and interpreting. The main focus will be on using activities of silence to develop non-verbal communication skills for performance.

Panel 4: Staging Controversial Bodies

Abdeladim Hinda (Assistant Professor of Theatre and Literary Studies at Abdelmalek Essaadi University, Laarache)



Title: What has the Western Modernist Theatre lost with the Revolution of the Avant-Garde Body in the Colony?

ماذا خسر الغرب المسرحي الحدائثي بثورة الجسد الطلائعي في المستعمر؟

Abstract: This paper seeks to explain the mechanisms of how the theatrical modernist system functions in the colony, and how the avant-garde—which was supposed to demolish and deconstruct these mechanisms in order to construct new mechanisms on different bases which aim to acknowledge differences and positive interaction for these are the beating hearts of the theatrical process—fell apart. To approach this topic, this paper concentrates on the colonial theatrical campaign against Morocco during the colonial period in order to shed light on the modernist theatrical mechanisms used by the colonizers as well as the results these mechanisms produced. In addition, this paper highlights the theatrical transformations that took place straight after the avant-garde had appeared on the Moroccan theatrical stage, in the person of Tayeb Saddiqi who was inspired by the revolution of the avant-garde system in the West itself. From this perspective, the main aim of the current paper is to question modernist theatrical concepts, which seek to extend Western hegemony and present avant-garde concepts such as “interweaving”, as a civilizational human alternative, based on a sound understanding of the rules and structures of the global theater.

Ali Allaoui (Artist, theatre researcher and a graduate of the Theatre Institute in Casablanca)

Title: The Performing Body, the Need for Emancipation from fundamentalism: Introducing the Aesthetics of Nudity

الجسد الفرجوي، وحاجة الانعتاق من السطوة الكهنوتية: مدخل إلى جماليات العراء

Abstract: The duality of nudity/ clothing is capable of paving the path for thinking and reflecting on the performing body, for it is a multidimensional aesthetic concept, overlapping in meaning and significance. However, the



emergence of the Muslim Arab culture, through a single dimension approach and ostracizing anything that is different, has made us retreat and normalize with this dominance without any confrontation. Needless to mention the confusion and misunderstanding of multiple aesthetic concepts by a large Arab audience, who also has linked everything that is aesthetic and artistic to ethics, and what ethics? it is the morals of the religious gatekeepers; that is to say, the intermediaries who wrap everything with religious or metaphysical tendencies. This is what constitutes these tendencies because they are inclined by nature to favoritism when handling the body on a hierarchical basis. This paper is based on deconstructionism as established by Jacques Derrida.

Amin Boudrika (Scénographe - Comédien - Metteur en scène, Maroc)

Title: Nudity on the Moroccan Stage between Freedom of Creation and Social Conformism

La Nudité sur la scène théâtrale marocaine entre la liberté de création et le conformisme social

Abstract: In present-day Moroccan theater, several directors tend to put the body in the milieu of their works. Indeed, the body has become a stage issue and a fundamental tool. Nevertheless, what its exploitation is supposed to imply is an unlimited embodiment. However, nudity on stage is only partial and masculine because it is only tolerated, if not completely absent, and this is the case for almost all of the shows. In this paper, we attempt to focus on 3 shows, which are not chosen randomly but constitute representations whose analysis would help us better understand our topic. First, Latifa Ahrar's *Capharnaüm* show, which presents unpublished scenes of nudity. Second, *Dyali* by Naima Zitane is a performance that questions the guilt of the woman's body with regard to society. Finally, Asmae Hourî's *E'zaman* is a performance wherein the male and female body interweave to spell out the story of a confined couple.

Karima Ben Saad (PH.D. holder and Artist, Tunisia)



Title: The Interweaving of the Performing Body between Theatre and Performance: Tunisia as a Case Study

تناسج الجسد الفرجوي بين المسرح والبرفورمونس: تونس نموذجا

Abstract: The body is one of the basics of structural, theatrical, cinematic or choreographic work.... But this body has become such a reincarnation tool between theatre and visual performance that it is difficult for a simple recipient to distinguish between theatrical performances and visual performances. The theatrical body, with its distinctive presence in the visual performance, has also become problematic for the boundaries between the two artistic genres. Based on the analysis of a theatrical presentation and the performance presentation, I will try to highlight the extent to which the performative body of the theatrical body fits in with the visual performance and to look at the boundaries between the theatrical performative body and the visual performative body in the visual presentation of the performance.

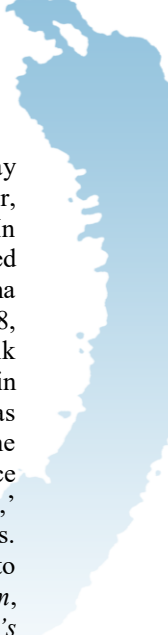
Yasser Ibrahim Abdelfatah Allam (Playwright, critic, lecturer and trainer, Egypt)

Title: Gnosticism of Effaced Bodies: Reflecting on the Drama of the Western and Eastern Foundational Heritage

عرفانية أجساد مشطوبة قراءة لدرامية مرويات ترتئية مؤسّسة غربية ومشرقية

Abstract: This paper tackles a subject similar to Western and Eastern heritage that is revealed by oral stories, and then included in the founding books such as the metamorphosis of the Romanian poet Ovid, the biography of Ibn Hishām and the novel of ibn Ishāq. The books present certain privileged characters from the point of view that they are exceptional characters, for they possess the ability to foresee the unknown and uncover its most mysterious secrets. What characterizes those figures is that they possess bodies with a certain disorder or disease that prevents them from being considered valid or intact. This paper will attempt to analyze this prerequisite, understand the motives behind its reflection and meaning, investigate the authoritarian and gender reflections it raises concerning its relationship with the body through essential texts in the development of both Eastern and Western culture.





Mohamed Jalid (Journalist, translator and professor at Sultan Moulay Slimane University, Beni Mellal). He is a Moroccan journalist, researcher, translator and university professor. He was born in 1976 in Sefrou, Fez. In 1999, he obtained a BA degree in English literature from Sidi Mohamed Ben Abdallah University. In 2004, he graduated with a Translation Diploma from King Fahd High School of Translation. He also graduated, in 2008, with a Master's degree in Cultural and Artistic Engineering from BenMsik Faculty of Letters and Humanities, where he recently got a doctorate in Religious, Political and Cultural Studies in the USA. Since 2004, he has been working as a journalist. In addition, he is member of Rihanat magazine editorial board. Very recently, he joined Al-Hokama Center for Peace Research's team 'Identity and Identity Peace in the World of Muslims,' whose main task is to seek peaceful ways for Muslims' identity problems. Jalid's publications are mainly translations from English and French into Arabic, among which are: Raya Dunayevskaya's *Marxism and Freedom*, Hans Kochler's *Global Justice or Global Revenge?*, Dore Gold's *Hatred's Kingdom*, Gilbert Sinoué's trilogy *Inchallah*, Vladimir Nabokov's *Pnin* and *Pale Fire*, Philippe Buc's *L'empreinte du Moyen Âge: La guerre Sainte*. In addition, he published a book in Arabic about *Western Discourses on Islamism*.

Title: Ultras Bodies: Modes of Performance and Models for Interpretation

Abstract: This paper will deal with how the performing body is manifested within the Moroccan ultras activities, as a utopian site where multiple discourses, expressions and actions intersect. It will explore how the body performs such discourses, expressions and actions within the public space, via various performances, which do not only reflect a collective desire to appear, support and celebrate the various football rituals, but do also highlight the collective political demands that challenge the legitimacy of official power domination over public spaces. With its utopian dimension, the body questions, objects to and resists this domination. It even seeks to impose an alternative domination, not only through the existing traditional rules and practices, but also via the bodily performances present in the streets, squares, parks, stadium, etc. The manifestations of the performing body within the Moroccan Ultras practices consist- as will be shown- of many components: some are culturally (artistically/ aesthetically)-imbued and include various performances aiming at fandom and support; some are



politically-instilled and reveal the Ultras' visions of dominant powers, social connections and global relations. Such components show that the body is a friction zone where two processes at least take place: the body appearances and actions within the Ultras' collective performances, and the interpretation of such appearances, actions and performances as models for producing new meanings of social dynamisms and transformations.

Panel 5 Dancing Bodies

Mustapha Ramadani (Senior Professor of Performance Studies, Faculty of Letter, Oujda)

Title: The Grotesque Body in Patterns of Popular Expression in Eastern Morocco

الجسد الغروتيسكي في أنماط من التعبير الشعبي بشرق المغرب

Abstract: The expression of the grotesque body is omnipresent in eastern Morocco, but we will stand by to talk about its specificities, its artistic and social goals, how it deals with taboos, as well as how it is received by the general public. This grotesque body may be a manifestation of outward celebrations, but in essence it represents a challenge to certain taboos that prevent the practice of everyday behavior naturally, replacing it with hybrid masks, gestural language and movement. They are all instruments of a picaresque nature, combining absurdity, criticism and pleasure.

Jamila Abbaoui (Associate Professor at the Faculty of Law and Economics, Oujda)

Title: The Connotations of the Body in Moroccan Folk Dances

دلالة الجسد في الرقصات الشعبية المغربية

Abstract: This paper looks at the body as a broad area of expression of contradictory collective representations. It encompasses different religious and spiritual symbols and local cultural perceptions that vary from region to region, especially those relating to Moroccan Folk dance of various kinds and forms, hence the idea of formulating the problem through the following question: What are the representations and connotations behind the use of the body in Moroccan folk dances? To answer this key question, a number



of axes that may help are here provided: the first axis includes structured concepts of study: Folk culture, dance art, and the body; the second axis focuses on the centrality of the body in ancient cultures and civilizations while the third axis centres on the body connotation in Moroccan Folk dances; last but not least, the fourth axis puts forth a few suggestions.

Hiba Omar Mohamed Abdelouahed (Critic and translator, Egypt)

Title: Terorrrism and the Syrian Body: Transition from Violent Performance to Folklorisation

الإرهاب والجسد السوري التحول من فن الأداء العنيف إلى الفلكلورية

Abstract: This paper tries to study the huge performance production that coincides with the outbreak of the Syrian Revolution: the attacks of ISIS, the Syrian regime and the re-representation of both of them (x- Adra play “اكس عدرا” by Wael Kaddour and “فيك تتطلع على الكاميرا” by Mohammed al-Attar). The three performances are tied by the idea of pretending the repetition of an act on the body, linking it to the lofty goal associated with restoration and the smooth transition between the private body and the public body through images of transgression to gain the strength of the truth. The three performances compete in the transformation not for official history but for folklorisation to be included in society's body performance memory.

Hatem Ben Moukhtar Maroub (Professor, High Institute of Theatre and Music, El-Kaf, Tunisia)

Title: In the Folds of the Performing Body: the magnetism of pain and pleasure

في ثنايا الجسد الفرجوي تجاذب الوجيعة والمتعة

Abstract: This paper investigates the theme of the body in Tunisian theater starting from the incident of demolishing the brothel of Kairouan city, the displacement of its female workers, and from what is to what might be. The problematic will tackle five main points: first, forbidden theater: Tunisian mentality and the body. The city of Kairouan, the first Islamic state in Tunis and North Africa. Second, theater of the margin: the body and the margin. Third, the suffering body (tragedy): when the suffering body turns into drama and performance proposals. Fourth, the pleasure of the body (sex pleasure/ scene pleasure): when the body is represented in writing. Fifth, the



performing body. My participation will embark mainly on the composition and the presence of the body in *A-Sabirat* (الصابرات).

Jamal Akabli is an Associate Professor at King Fahd School of Translation, AbdelMalek Essaadi University. His fields of interest include postcolonial studies, performance arts, media and translation. He co-edited *Across Borders and Thresholds: Performing in Zones of Contact and Friction*, published in 2020 by The Faculty of Letters and Human Sciences at Abdelmalek Essaadi University - Tétouan & the International Center for Performance Studies - Tangier – Morocco.

Chadi Chahdi is a PH.D. holder and researcher. His areas of interest include performance arts (theatre, cinema and street performances).

Title: Dancing Bodies in Conversation with the Desert: Sidi Larbi Cherkaoui's *Nomad* as a Case Study

Abstract: In his hypnotizing yet unsettling performance, *Nomad*, Sidi Larbi Cherkaoui invokes elements such as pristine sand, howling winds, scorching heat, pouring rains against the backdrop of the desert to relate the saga of nomadic tribes peopling this vastness and emptiness along with animals dotting the sand dunes. On their migratory routes, both humans and beasts come to learn how to adapt their bodies – dancing bodies- to survive through such harsh, arid and arduous conditions. In their traversal, there develops a symbiotic and syncretic relationship among them and the inhabiting environment they inhabit. The visual, sonorous and kinesthetic aspects all merge to construct a sensorial tableau worth deconstructing for one to come to grips with the nature/culture of humans-animals as caught in the throes of a given milieu that shapes who/what they are.

Mouhssin Zekri (Researcher and Translator)

Title: The performing body in the Arab heritage: from the performative to the performing body/from performativity to performance

الجسد في التراث العربي الإسلامي: من الفرجوي إلى الأداني



Abstract: This paper proposes to provide a reading that seeks to explore some aspects of the presence of the body in the Arab heritage from the perspective of Performance Studies. The idea emanates from a general perception rooted in the differentiation between the concepts of performativity and performance. Whilst the former relates to forms of action in their various realizations, the latter is a practice that includes the performance act with the evocation of two conditions: the need for awareness of the performance of the act and then the consideration of an/other that endows the act with its interactive and participatory character. Based on this, it is noteworthy to observe that the body, being at once an active subject and object, has contributed to the shifting of performance in the Arab heritage from a pure deed to its performative character, which has produced different manifestations of the performing body ranging from the ostracised and forbidden body to the distorted and marginalized body passing through the eternal and tortured body, and so on and so forth.

Abdelaziz El Amrani (Associate Professor, Faculty of Humanities at AEU, Tetouan)

Title: Terrorism as Performance, Bodies of Terror and Counter-Terror: Reflecting on Post 9/11 Body Politics

Abstract: In addition to investigating the relationship between terrorism and performance theory, this paper aims to highlight bodies of (anti)-terror and post-9/11 body politics. To reach their political ends, the terrorists target the victims' bodies by using various tactics such as torture, burning, drowning and beheading. The terrorists, in order to frighten and intimidate, film all these bodily performances. Seeking both political and metaphysical aims, they also turn their bodies into dust through suicide bombings. These violent performances seem to be about the distortion and destruction of bodies. In the context of violence and terrorism, the body is an object that is never sanctified, never preserved, a target of bitter vengeance and varying degrees of violence. In his subversive and historical analysis of the spectacle of punishment, Michel Foucault remarks that "a body effaced, reduced to dust and thrown to the winds, a body destroyed piece by piece...constituted not only the ideal, but the real limit of punishment" (1977: 50). So, while being kidnapped, tortured, beheaded or quartered, the counter-terrorists do not cry, do not groan, and do not betray any sign of



pain; the terrorist tries hard but fails to achieve his goal, and the exercise of torture only confirms the status of the counter-terrorist body as an instrument of resistance.

Nezha Haikoun (Assistant Professor, Ibn Zor University)

Title: The Feminine Performing Body

الجسد الأنثوي فُرجوي

Abstract: The body is the organic aspect of human existence. It is unitary in essence, but its visions differ, and these differences emanate from the scientific perspective that deals with it. Most studies have approached it from a biological and anthropological perspective with focus on its shape and appearance. Sociology and psychology have also taken a deep interest in the body, whether it is individual or communitarian, leading to the emergence of the symbolic and moral body, and later on to what has come to be labelled in the media as the mental construct of the body.

Abderrahmane Ben Ibraheem (Scholar and Writer, Meknes)

Title: The Performing Body as a Horizon for Interweaving

الجسد الفرجوي أفقًا للتناسج

Abstract: The body has its own language in which it organizes its own space, stretching its effective power and resistance over all methods of suppression and prevention. When it comes to its performative expressions, the body mounts to transcultural identities that call for its disguise as being an 'awrah (private body parts) and an objectified commodity. The performing body has penetrated manifestations of the sacred, rejected the profane, manufactured its silent signs, and weaved the threads of its expressive extensions in time and space. Therefore, the performing body turns into a biological, cultural and anthropological sign that reveals the privacy of the self in the making of performance as a communicative polyphony, dramatizing its languages with symbolic physical manifestations that appear in signs, gestures, movements and senses. The performing body has transcended the previous metaphysical belief systems and legislation about existence that put the masculine



performing body in opposition to the feminine to elevate the first and degrade the second.

New Scholars' Panel Session
Panel 6: Bodies as Sites of Contention and Resistance

Mohamed Lmkadem is a Ph.D. student at Abdelmalek Essaadi University, Tetouan.

Title: Functions of the Body in Inference Systems: From Representation to Meaning

وظائف الجسد في أنساق الاستدلال: من التمثيل إلى المعنى

Abstract: This paper seeks to draw attention to the position of the body in philosophical reasoning and attempts to explore the conditions that rearranged our awareness of the body and its limits in general throughout the history of superficial systems. The paper suggests that the background of these inferences was remarkably reflected in framing our understanding of the body, its limits and its representation. It also attempts to study the general features associated with the body. By stopping at the turn that Merleau-Ponty made in shaping the concept of the body and highlighting its intentional functions, the body itself has become a representation of meaning in line with the nature of the horizons that the performing character is likely to disseminate. To clarify the course of this study, it is worth noting that looking at the body through an ontology aperture made theatre the father of arts. As long as the body incarnated existing concrete images, theatre gained power through its presence on stage, and thus became a representational art as opposed to non-representation. The epistemological consideration imposed the body to occupy the function of an inferential mediator to receive knowledge—through which, we suggest, that the romantic tendency had helped in exploding the Cartesian heritage in particular.

Said Enaim is an author, teacher of English, student and researcher at Ibn Tofail University, Kenitra.

Title: Tahidoust and the Body: An Anthropological Reading



Abstract: In the Amazigh culture, Tahidoust is an anthropological manifestation of space, time and body. Embedded and manifested in these three dimensions and ways of being, the body stands out as a physical manifestation of the unseen, perceived and vehicled via its movements and manœuvres. With its sensory dimensions and meanings, the body in Tahidoust reveals how the profane becomes a point of departure and focus in its theatrical performance. Bodies are organised in semi-circles where men and women dance shoulder to shoulder conveying a message of being and feasting from both life and culture. In Tahidoust as a performance art, the body is seminal to meaning creation; it is an alive tool for being in the nowness of history. It is reminiscent of its position in society. In other words, it inhabits an historical space festively performed. Conversationally, it enacts telling stories, creating meanings and performing them in the form of semi-circles, which is a sign of openness and incompleteness in the sense that it is constantly looking for meaning and creating it.

Alaoui Lhassane is a Ph.D. student at Abdelmalek Essaadi University, Tetouan.

Title: The Anthropology of the Marginalized Body in Hakim' Belabbes's "Weight of the Shadow" Film: From Symbolic Connotations to the Creative Background

Abstract: Talking about the body as an anthropological component in Moroccan cinema calls for what is marginalized to stand on its features, especially those that depend on a clear creative background that takes it as a theme that is part of the effort to restore the behaviour of the Moroccan character, its expression and silence in a specific period of time. In the cinema of Hakim Bel Abbas, the body is determined through a moment of existential viewing, based on factors that lead to the realization of representations of the myths and values that established his social and symbolic system. Far from the political issue that the film deals with, represented in the enforced disappearance of the character of "Ahmed Etko", the film formed a dramatic axis, especially in linking the marginalized body as symbolic loads that need a deconstructive study of



those signs carried by its main characters, especially "Uncle Ali" and "Mother Hadda". The purpose of this paper is to reveal the physical symbols and connotations and their representations in the Moroccan documentary "Weight of the Shadow" by the Moroccan director Hakim Bel Abbas.

Lahcen Hsaini is a high school teacher and researcher at Moulay Ismail University, Meknes.

Title: Body Rythms in Latifa Ahrar's Performance *Kافر Naum Auto-Srat*

ايقاعات الجسد في مسرحية كافر نعوم – أوتو صراط

Abstract: The body in the theatrical performance is characterised by its ability to present each complicated meaning and symbols, as the main physical symbol, where it offers connotations through its exterior, actions, and behaviours within the performance. More importantly, it interacts with other theatre languages such as sonography and acoustics. The body is among the most important concepts and intellectual issues reflected in its manifestations in art in general and in theatre in particular, because of its semantic and ideological dimensions, which have formed a pillar of most artistic productions. This play takes "Body and Soul" as its theme, one that concerns for every human being, even for all mankind and all societies. A lot of theatrical performances look at the body according to different visions and employ aesthetic techniques varying from director to director. Perhaps Latefa is one of the most prominent directors and artists who sought to establish a new body speech in the theatrical performance, contrary to what is known, wherein the theatrical performance broadcasts to the recipient.

Adil EL Annaz is a PhD student at Abdelmalek Essaâdi University, Tetouan.

Title: The Imaginary Body in Contemporary Moroccan Theater and Criticism: Hassan Al-Manie as an Example

متخيل الجسد في النقد المسرحي المغربي المعاصر: تجربة حسن المنيعي أنموذجا

Abstract: The proposal of the paper falls within the scientific objectives that seek to study the theme of the body in contemporary Moroccan



theatre criticism. It draws back to the critical experience of the late Moroccan academic Hassan Al-Manie that called for forging a critical discourse able to evaluate Moroccan theatre with mechanisms that do not change the judgement of works only, just as it does not tolerate rigid tools, but rather the mechanisms that would enable the Moroccan theatre to open up and develop, whether locally or worldwide. We will focus on tracing the cognitive representations he established with regard to the concept of the body and on taking the latter as a source of symbolic and cultural values, a call for adopting his work entitled "The Body on Stage" as a critical sample for this proposal, addressing a set of questions: How did the Moroccan critic Hassan Al-Manie introduce the concept of the body in his previous work? On what inferences has he based his interaction with body effects in the Moroccan Theatre Discourse? What importance does it inherit in Criticism?

Nora Akhro is a Ph.D. student at Abdelmalek Essaadi University, Tetouan.

Title: The Performing Body in the Spanish Travel Narrative *The City of Sleep*

الجسد الفرجوي في الرحلة الإسبانية

Abstract: This study is based on activating the strategies of the performing body's interaction through the intercultural contact between the duality of the ego and the other in Antonio de San Martín's "City of Sleep". This book is rich in diaries related to areas which are subject of thinking and unearthing Moroccan identities as well as rethinking external performing behaviours which are capable of freezing time for attending those rituals which are marked by symbolic and semantic transformations. The marking of these rituals is orchestrated by multiple agents that have a say in the making of the moment, such as the "Issaoui sect". Jumping up and embracing space as well as struggling against the law of gravity are examples of actions and reactions between two parties, which produces existential and realistic moments and scenes that conjures performance into being through the physical presence of both actors and audience in spacetime. So, the body becomes a burning and exuberant structure full of symbolism and interaction, as it is a haven for pleasure and lust, torture and dissonance, at the same time.



Rachid Belfqih is a Ph. D. student and researcher at Ibn Tofail University, Kenitra.

Title: The Rhetoric of the Body Discourse in Pre-theatrical Forms in Morocco

بلاغة الخطاب الجسدي في الأشكال ما قبل مسرحية بالمغرب

Abstract: Reactions to the presence of the body in Moroccan official theatre still range from partial acceptance to utter rejection as it hasn't ceased being a subject of debate. However, the body's presence in the pre-theatrical artistic forms is a settled subject in favor of its importance and effectiveness in performances for it is the actor's important - or only - reliable machine in all performances. This is evidenced by the intense presence of the body with its full energy in the squares in the art of Elhalqa as well as the dance performances of Abidat Rma, Ahwash.... In fact, subjecting the body to pain becomes a subject for watching in other performances (Issawa...). The presence of the body in these performances is characterized by the complete complicity between the performer and the recipient; there are no moral prejudices, although some of these performances harass the official moral system and mock it in a striking way. This paper expounds on how pre-theatrical performances (Issawa and Sufi groups) create spaces for contrasting discourses (sacred/profane/, spiritual/material) to interact and interweave. It also illustrates how the body is employed in popular performances as the only aid available for actors. The paper also approaches the delicacies of the profane and sacred in popular performances and how the ordinary recipient accepts the discourse of the body in the squares and weekly markets.

Ikram Elghajouani is a Ph.D. student at Abdelmalek Essaadi University, Tetouan.

Title: Interpreting the Body and Power in "Casablanca", a Play by Kamal Khalidi

تأويل الجسد والسلطة في مسرحية كازابلانكا لكamal خالدي

Abstract: In world literature in general and Moroccan literature in particular, the human body has been given special attention. It is no longer seen as a forbidden taboo, or a tomb that imprisons the soul but rather as an



epistemological sign and a cultural determiner able to be understood, translated and interpreted. Theatrical creativity is the most important tool that invests the subject of the performing body by revealing its effectiveness as an enigmatic cultural identity, carrying an ideological discourse contrary to existence and being ready to struggle with the Other in order to delegitimize existentialism. "Casablanca" makes use of the body in relation to the psychological, social and authoritarian conflicts it raises. The play deals with two basic aspects of physical existence. The first is embodied in the image of those thirsty for power and domination while the second finds expression in the image of the oppressed from power corruption. Between these two parties the conflict is at play. "Casablanca" seeks to resist what is objected to and achieve what is desired, by replacing the tyrannical dystopian city with the utopian one, where rights, justice, freedom and virtue dwell.

Bilal El Hammoumy is a Ph.D. student at the Faculty of Letters and Humanities, Abdelmalek Essaadi University.

Title: Chikhat, Folklore, Songs, Body, Taboo, Religion, Culture

Abstract: This paper aims to analyze the societal position of Chikhat as performers in the Moroccan community, a position that has always been tainted with shame, sexualization and taboo on the one hand as well as entertainment, tradition and art on the other. The study strives to shed light on the contradictions surrounding these women focusing on Chikhat as performers whose body takes center stage. It also aims to unveil the underpinning agency they take as social activists, political participants and cultural shifters through their songs and performances. Through a series of interviews subjected to a qualitative analysis, this paper highlights the performing bodies of Chikhat of Morocco to vocalize this issue in academia and bring the discussion to different spheres in the Moroccan Society.

- **Interpreting and Translation Team**

Special thanks are here in line for each and every translator who has taken an active part in bridging the gap between different contributors making it



possible for all to make their voices heard. The International Centre for Performance Studies also extends loads of gratitude to our team of interpreters, whose proficiency and commitment go uncontested. Both our translators and interpreters play an indispensable role in the success of Performing Tangier, and no words will ever suffice to do them full justice. Hats off to our partner King Fahd School of Translation, a school which lives up to its reputation as a beacon of light, for the high-quality training it provides its students with. This year, the list includes only students and graduates from the said school, a proof of a long-standing partnership built on mutual respect, trust and professionalism. The names of the participants whose contribution we highly appreciate are as follows:

Mohamed Fenzari, Souliman EL Abdellaoui, Khalid Mounadi Idrissi, Faycal Seffar, Brahim Ait Barka, Nassim Mazraoui, Ayman Hajji, Amin Nejjar, Sliman Khadraoui, Mohamed Ayman Chorfi, Abdelhamid Taal, Reda Abenboutaieb, Youssef Annaoui, Hanane Elfettouchi, Brahim Rguaibi, Jihad Madad, Hanae Elidrissi



- **The City of Tangier (Tingis/Tanja/Tanger)**

Tangier was founded in the fourth century BCE as Tingis. An ideal trade centre located on the borderline between Europe and Africa, the Atlantic Ocean and the Mediterranean Sea, the city is situated at the extreme northwest of the Moroccan kingdom, facing across the Straits of Gibraltar toward the Iberian Peninsula. Tangier has long been at the crossroads of civilizations, a point of intersection for various encounters, coveted by different powers notably Phoenicians, Romans, Vandals, Spaniards, Portuguese, and English. A few kilometres farther west of Tangier is Cape Spartel and precisely in the Hercules Caves where the legendary hero named Hercules struggled with Anteaous, history and legend are remarkably blended to give the city its mythical proportions. Its geographical location in proximity to Europe has largely affected its fascinating history, making it open to the outside world and traditionally liberal. In 1471, Portugal invaded the city and made it a defensive fortress against piracy as well as occasional assaults from Western rivals. In 1661, right after the Restoration of the monarchy in England, Tangier was given away to King Charles the Second of Britain and Ireland on the occasion of his marriage to the Portuguese Princess, Catherine of Braganza. In 1684, the British were forced by the troops of Sultan Moulay Ismail to evacuate the city after destroying the mole and blowing up York Castle in the Kasbah along with other forts. The old medina is still a rich archaeological site that has been permanently occupied and even overpopulated. After the departure of the British, Dar el-Makhzen palace was built upon the ruins of York Castle, and now houses the museum of Moroccan Art and Antiquities. Even the big Mosque of the medina is built upon the ruins of one of the oldest temples in the continent.

In 1912, the French Protectorate was established in Morocco while ceding the north and the southern Sahara to Spanish power. In 1923 Tangier became an international zone that was politically neutral and economically open. The new statute formalized international control over the 140 square miles that represented the city and its surroundings. For almost 23 years, Tangier became a notorious dream city and a congregation site for a number of important Western artists, writers, and politicians who fell captive to its magical spell including Henri Matisse, Eugene Delacroix, Walter Harris, Jean Genet, Paul Bowles along with his wife Jane Bowles. During the late



fifties and sixties, the Beat Generation made a well-worn path to the underground life that marked the international city. Writers such as Brion Gysin, William Burroughs, Tennessee Williams, Allen Ginsberg, Truman Capote, Gregory Corso, Ira Cohen, Irving Rosenthal, Gore Vidal, and Alfred Chester all passed through in transit and marked the city's collective memory. Tangier's urban tissue is characterized by a strong dualism that includes an old medina with narrow meandering streets around the big mosque and with quarters for bazaars and artisans organized according to activity and craft, and the modern city that has been constructed according to modern architectural norms since the internationalization of the city.

This annual international conference is organized by the International Centre for Performance Studies and The Research Group of Theatre Studies at Abdelmalek Essaadi University.

The Conference Daily provides *announcements in real time*

www.furja.ma

And on the board in the reception area of HOTEL Chellah, UNE Tangier.

Where is it?

Conference Location: Faculty of Letters at Abdelmalek Essaâdi University, Tétouan, The Chellah Hotel, UNE Tangier, Rahmouni Theatre (Hasnouna).

- **Faculty of Letters at Abdelmalek Essaâdi University, Rue Martil, Tétouan**

- **Chellah Hotel:**

Main Conference Room: El-Jadida (downstairs near the restaurant)

Chellah garden: (next to the Swimming Pool)

Address: 47-49 Rue Allal Ben Abdellah

Tanger – Maroc

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- **UNE Tangier**
Rue Bouchaib Doukali, Beler, Tangier.
- **Rahmouni Theatre (Hasnouna)**
Rue Hassn II

Restaurants around Chellah Hotel

- **Challah Beach**
Address: Inside Chellah Hotel
- **El-Dorado**
Address: Rue Allal Ben Abdellah.
- **Le Phénix**
Address: Rue Al Mansour Eddahbi, Tanger, Morocco
Phone number : 05 39 32 50 99
- **La Bodega**
Address : Rue Allal Ben Abdallah | next to the Chellah Hotel
Phone number : 05 39 94 55 95
- **El Pescador**
Address: Rue Allal Ben Abdellah | next to the Chellah Hotel
Phone number : 05 39 94 56 25
- **Anna & Paolo**
Address : Avenue Lafayette angle Prince Héritier
Phone number : 05 39 94 46 17
- **Au Pain Nu**
Address : 1 Rue Moussa Ben Noussair | Hotel residence Ritz
Phone number : 05 39 94 35 01

The CHELLAH Hotel is our official host:

Hotel Chellah is situated in the heart of Tangier yet only 700 metres from the city's northern beaches. It has been our home since Performing Tangier's first edition in 2004. It offers air-conditioned rooms and a large outdoor swimming pool. The rooms at the Chellah hotel are decorated in a



contemporary style with Moroccan motifs. All rooms have cable TV and their own bathroom with a shower. The hotel's restaurant features a light-filled dining terrace. It serves dishes from around the world as well as local specialties. The spacious bar and guest salons have colourful sofas and carved Moroccan ceilings. An outdoor swimming pool, shaded by palm trees offers guests a place to cool off. Alternatively, local beaches can be accessed in less than 10 minutes' walk.

Conference Team: There is a team of helpful ICPS staff and volunteers with badges, familiar with the program, conference venues and surrounding area, to whom you can turn when in need of assistance. Team members can be identified by their conference badges. If you cannot find a team member, then please ask for help at the conference information desk at the Chellah Hotel or UNE.

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International Research Centre "Interweaving Cultures in Performance", Berlin, Germany

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- **Mohammed Kaouti** (Independent Playwright, Morocco)
- **Marjorie Kanter** (Author of short literary and poem-like pieces, USA)
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Thanks to

*Ministry of Culture and Youth
La Wilaya de la Région Tanger-Tétouan- Al-Hoceima,
The President of Abdelmalek Essaadi University,
University of New England (UNE Tangier)
International Research Center "Interweaving Performance Cultures"
Freie Universität Berlin Ministry of Culture
Mustapha El-Ghachi, Dean of the Faculty of Letters and Human
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La Direction régionale de la jeunesse et des sports de Tanger-Tétouan-Al
Hoceima,
Theater and Performing Arts Commission, The Kingdom of Saudi Arabia
Erika Fischer-Lichte, Anouar Majid, Mourad Benkiran, George F
Roberson, Astrid Schenka, Abdelmajid El Haouasse, Khalid Sharaf, the
translation team, Younes Riyani El-Assaad, Redouane El Ayadi,
Abdelaziz Khalili, Mohamed El Anaz, Mouhssin Zekri, Jamal Akabli,
Badreddine Sharab, Nadia Koumbarek, Ahmed Faraj Roumani,
Abdelmajid Sayd, Yasmine Amine, Rachida Lakhel, Abderrahim El
Wahabi, Doua Imrane, Ranya Chentouf, ICPS team, Striking Dove team,
CHELLAH HOTEL, Students Volunteers, participating artists and
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We value all kinds of support, whether it is financial support or offering your time and expertise to help our work.

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