



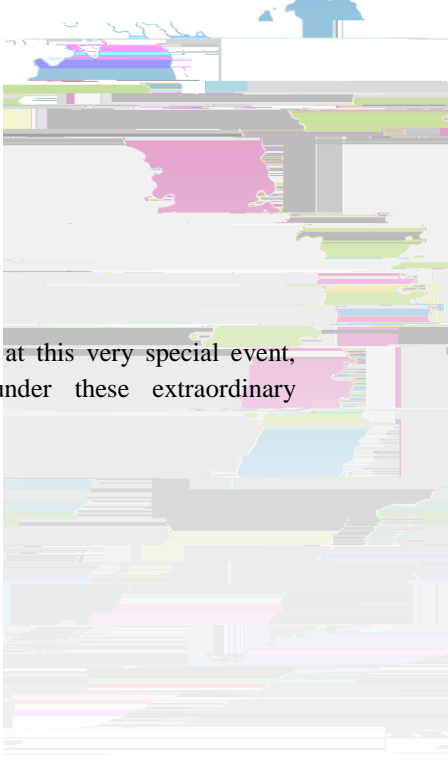




Dear distinguished guests,

Ladies and Gentlemen,

It is such an honor for us to be able to meet at this very special event,
in its 18th edition, under these extraordinary
circumstances in the aftermath of





Dear honorable guests,

It is with great pleasure that I welcome the attendees, our special guests, Tangier under the theme

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 for hope and inspiration. I would like to close by wishing you an enjoyable stay in Tangier and, above all, a successful academic journey.



Welcome Dear Participants,

Along with our partners, we extend a warm welcome in advance to all guest participants at the Tangier International Conference 2022:

, 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.

Most participants will be staying in the Ben Abdellah, Tangier).

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

(26th November)

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



(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.

Vjg"Ugetgvct{øu"qhhkeg"yknn"dg"nqecvfg"at vjg"øEjgmcjö"

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

With the best regards as ever,

(President of ICPS)

Conference Co-Convener &
Coordinator of Theatre Research Group





Due to Islamic restrictions on tattooing, this age-old rite of passage tradition
jcu" dggp" vtcpurqugf" htq o" yq o gpøu" dq fkgu" qp vq" ctvkucpcn" ctvghcevu" uwe j" cu"
vc tqw{v" *C oc|ki j" xgkn+." ectrgvu." rqwgt{." ectrgpvt{." |gllij... Unlike the
vtcfkvkqpcn" xgkn" mpqyp" d{ " kvu" oqfguv{." vc tqw{v." cu" cp" gzvgpukqp" qh" v jg"
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

(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



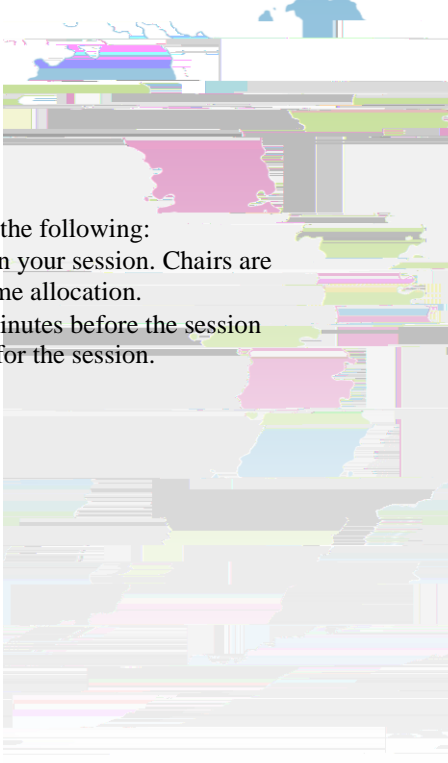


Session Chairs are kindly requested to help with the following:

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



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

Director of the International Research Center
öKpvt y gcxkp i "Rgthqt o cpeg" Ewntwtguö at Freie Universität Berlin.

One of the founders of Performance Studies, is a performance theorist, theater director, author, editor of and the book series, University Professor, and Professor of Performance Studies.

Chairman of Saudi Theater and Performing Arts Commission.

: Saudi poet, playwright and researcher.

Senior Professor of Performance Studies, Cadi Ayyad University, Marrakech.

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

Professor of Music & Performance ó Faculty of Creative Industries, USW (Cardiff).

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

Prof. of Literary and Cultural Studies at Ibn Tofail University.

Prof. of Literary and Cultural Studies at Ibn Tofail University.





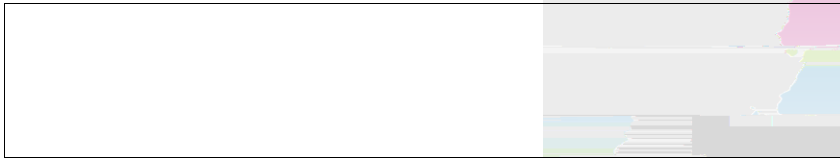
Professor, Playwright, and Theatre Critic, Fes.
 Casablanca. Senior Professor at the Regional Teacher Training Centre,
 Professor, Abdelmalek Essaadi University.
 : Senior Professor of Theatre Studies, Dhar El Mehraz, Fes.
 (Senior Professor of Theatre Studies, Tunisia)
 (Senior Professor and Artist, Tunisia)
 (Artist, Saudi Arabia)
 (Artist, Morocco)
 (Professor, High Institute of Theatre and
 Music, El-Kaf, Tunisia)
 (Playwright and Theatre Director, Morocco)
 (Professor of Theatre Studies, Ibn Tofayl University,
 Kenitra)
 (Professor of Theatre Studies, Ibn Tofayl University,
 Kenitra)
 Theatre director, scenographer and painter/ Egypt)
 (Researcher in Performing Arts at the University of Messina,
 Italy)
 (Playwright and researcher/ Palestine)



The Performing Body

Saturday 26 November, 2022





Sunday 27 November, 2022

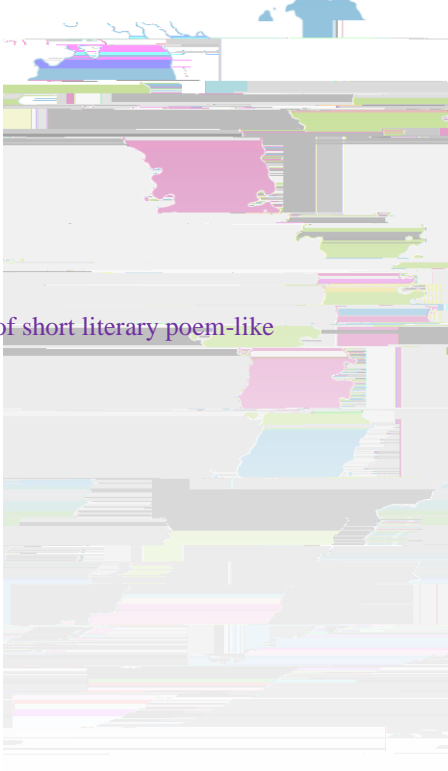


(Theatre director and researcher/ Denmark-Iraq)



Monday 28 November, 2022

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



(Artist and theatre researcher, Casablanca)

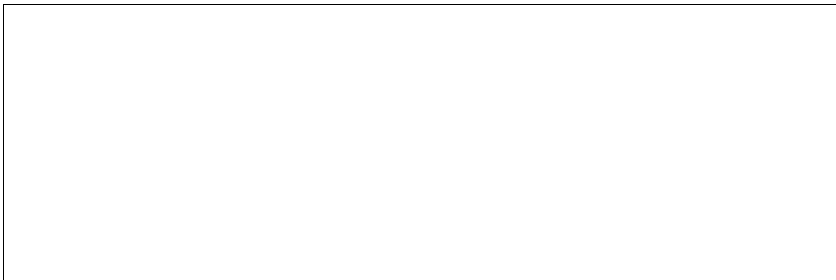
(Scénographe - Comédien - Metteur en scène, Maroc)

Egypt) (Playwright, critic, lecturer and trainer,

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

TDR

Enactments



Tuesday 29 November, 2022



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

:
(Senior Professor, Abdelmalek Essaadi
University, Tetouan)

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





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

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

:

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

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

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

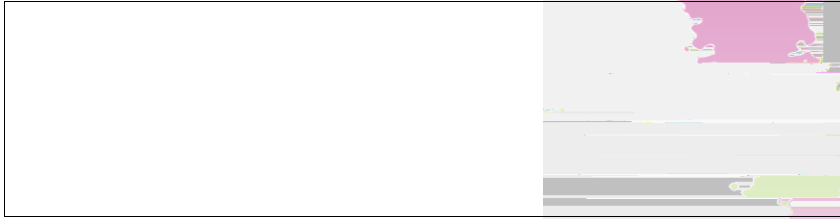
(PhD Candidate at the Faculty of Letters and Humanities, Abdelmalek Essaadi University)

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Wednesday 30 November, 2022



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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

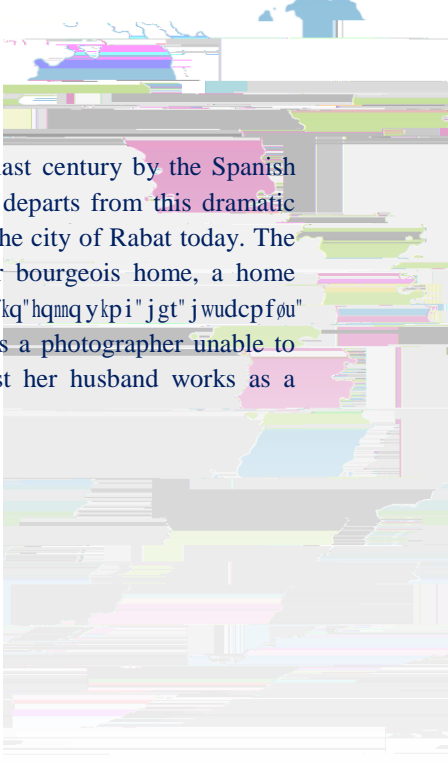
G \ø OCP

Fktgevgf" d{ "Cu o cc" J qwtk." G \ø OCP" ku" c" yqt fnguu" vj gcvtkecn" rgthqt o cpeg" 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. She wishes 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



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





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

3+"rct"nøk o rrtqkucvkqp"gv"nc"rtcvkswg"fw"lgw"k o rnkswcpv :

- La présence
- Nøppi agement <"nø²pgtikg."nc"rtkug"fg"tkuswg

- Ng"tcr rqtv" <"nøcwvtg <"nøcvvgpvkqp."nøqdugtxcvkqp."nø²eqvvg."nøcf tguug" cw" rctvgpcktg."nø²ejcpig

- Nc"rtkug"fg"fkucpeg."gp"rctkewnkt"rct"nøwvknkucvkqp"fw"ocuswg

4+<"vtcxgtu"nøgzrnqtvcvkqp"fgu"t²rgtvqktgu"fw"vj²-vre :

- Le travail sur le texte
- Le travail sur la langue, sur la parole et sa mise en voix
- Ng"vtcxckn"uwt"nc" o kug"gp"ukvwcvkqp"fg"nøcevgtw()

5+"gp"cesw²tcpv"ngu"dcugu"føwpg"ewnvtwg"vj²-vtcng"rct :

- Wpg"cr r t q e j g" f g u" u r ² e k h k e k v ² u" f g" n ø ² e t k v w t g" v j ² - v t a l e , y c o m p r i s e n u ø { " g u c { c p v

- Une approche de la dramaturgie : situation, action, conflit, partage de la parole, image scénique, déroulement dramatique

Ngu"gzgtekegu" fg" o kug"gp"ukvwcvkqp"ugtqp" rtkxkn² ik²u" fcpu"nøqr vkswg" fg" ugu" objectifs. En effet, inu" rgt o gvvgpv" fg" uøcfcrvgt" gv" fg" ug" i²tgt" fcpu" fg"u" situations imposées par des canevas de jeu ou avec les réactions imprévues føwp"rctvgpcktg" fg"lgw ; mais ils permettent dans le même temps de laisser uøkpuvctwtg"wpg" o c t i g" f g" n k d g t v ²" g v" f g" h c e w n v ²" e t ² c v t k e e :

- 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

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

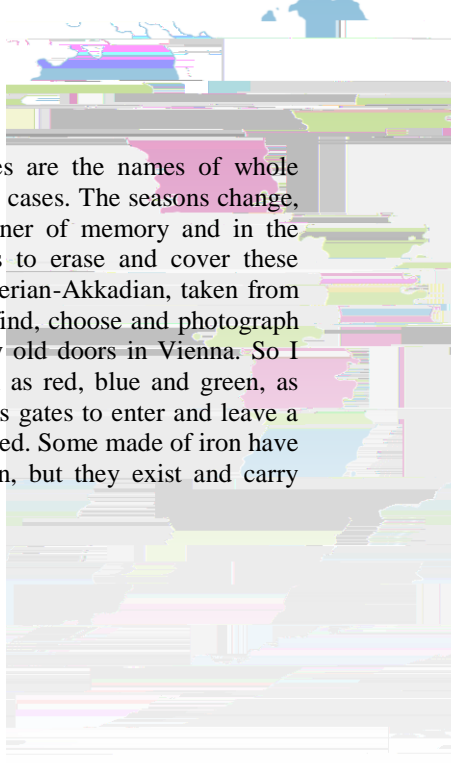
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Thinking points: Goals or intention, engagement of public, public participation,





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



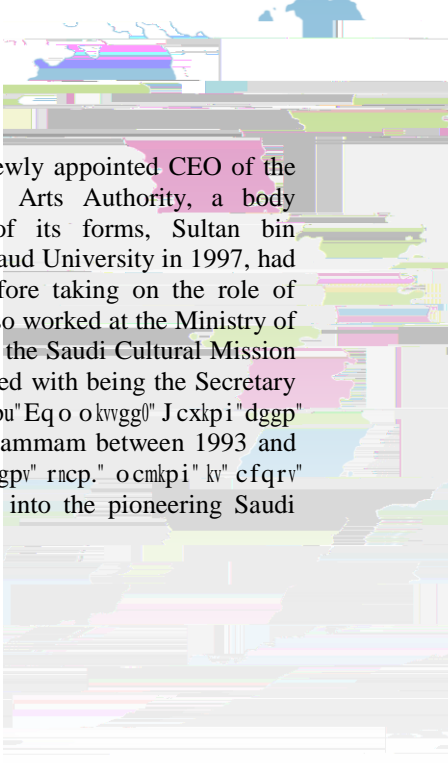
It is undeniable that the photographs of Abd El Aziz Khalili are one of

vqfc{øu"jkuvqtkeçñ"ctv"o qpw o gpvu."y jkej"tgtrgugpv"vjg"gvgtpcñ"gzrtguukqp"qh"





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 editor-in-chief of Al-Yaum newspaper in Dammam between 1993 and 1999. He was also involved in developing electronic publishing systems, which turned it into the pioneering Saudi

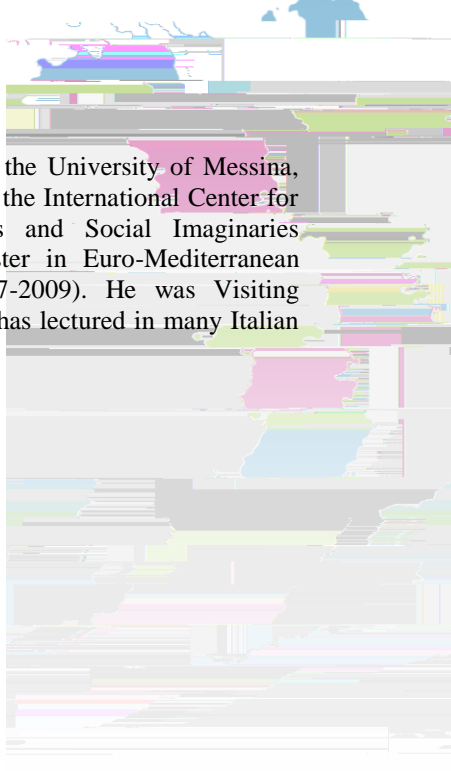


playscript awards (), and scripts for eight TV series. As for lectures and conferences, he participated in eighteen conferences and seminars, both at the local and Arab levels. He has also supervised workshops on playscript writing and participated as a jury member in local and Arab festivals. His publications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

is the author of two books of short literary poem-like



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



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:

*NøGpvtgvg o ru."2006)

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. Y jcvøu" o qtg"ku"vjcv"vjg" fktgevqt"ku" o qtg"tgurqpukdng" 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

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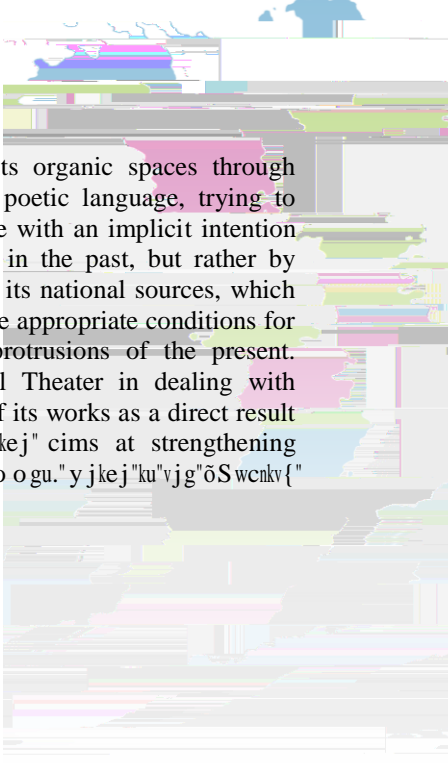




renaissance conditions in dealing with tradition. Today, the new globalization comes as one of the deadliest phenomena of the borderless dogma, which in a short time was able to create a common, transient and non-poetic language and cultivated a hypothetical geography that overwhelms the daily and the 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 - vjg" Mkp i fq o 0u" Xkukqp" qh" 4252" - 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 pqy" eq o gu" cu" c" eqtpgtuvqpg" kp" vjg" Mkp i fq o 0u" xkukqp" 4252." cpf" vjku" ku" 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 its mission at strengthening national identity and preserving the cultural heritage of the Saudi people.



by CHRSI in 2003, as well as of a book on theatre as a medium for healing and transformation for trauma survivors,

. In 2009, she launched the independent initiative "Theater of the Oppressed" in her neighborhoods. She has published several books on theater and social change. Her work has been translated into several languages and performed in many countries.

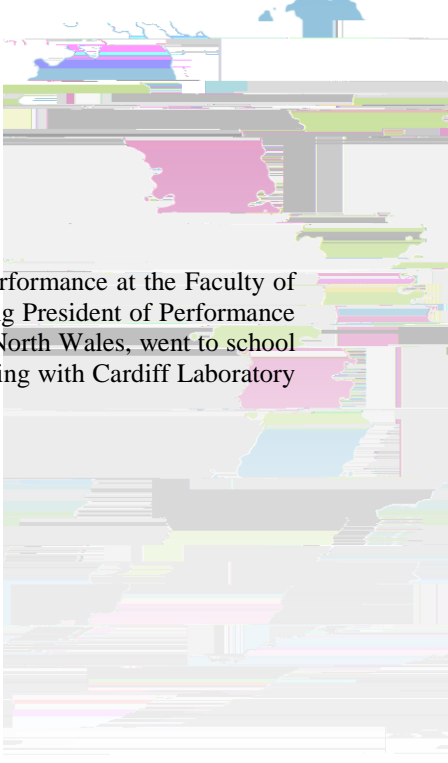
The keynote speech will adopt the format of a lecture performance.

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.



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.



giq." vjg" t_gxq_nwk_qpct{" Twuukcp" vjgcvtg" fktgevtøu" kp_ko_cvg" g_zr_gt_ko_gp_v." c"



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

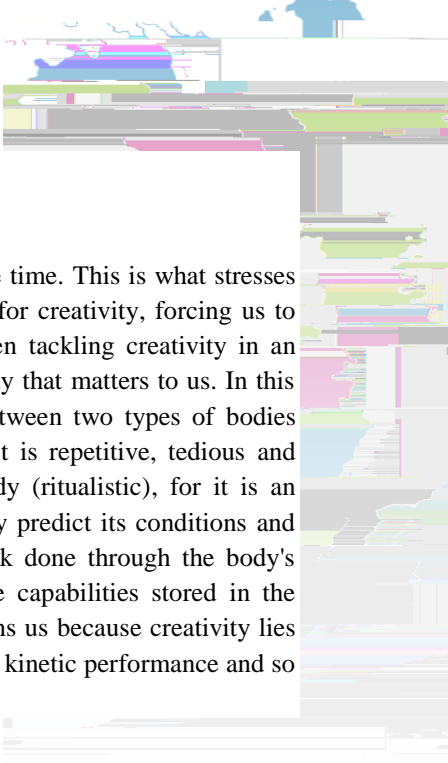
This paper does not take a stand vis-a-vis what is unfolding on stage now on numerous occasions wherein violations, breaches, trespasses and mimicry of violence and its embodiment through shocking scenes of complete striptease, urination or sexual representation simulating pornographic scenes or coreographic 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, qkvg" xkqngpv"cu"Ucnq o gôu"fcpeg" 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



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.

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

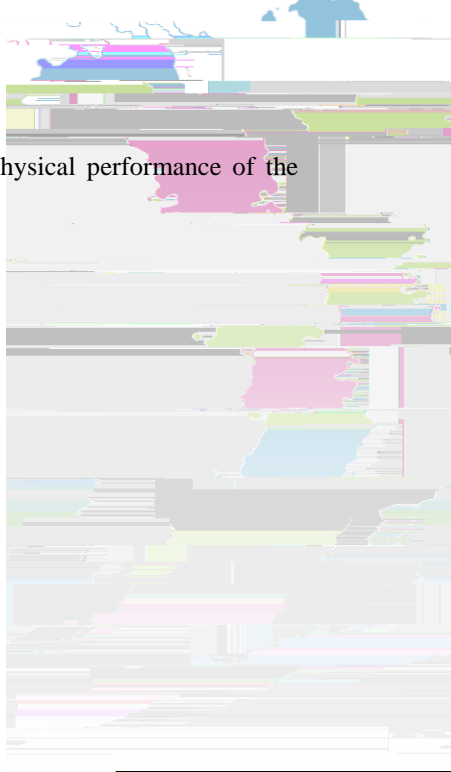




The body is time and life at the same time. This is what stresses the universality of the body through its power for creativity, forcing us to determine what body we are interested in when tackling creativity in an attempt to grasp the abilities of the creative body that matters to us. In this contribution, 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.



this is evident on stage by the dynamic and physical performance of the

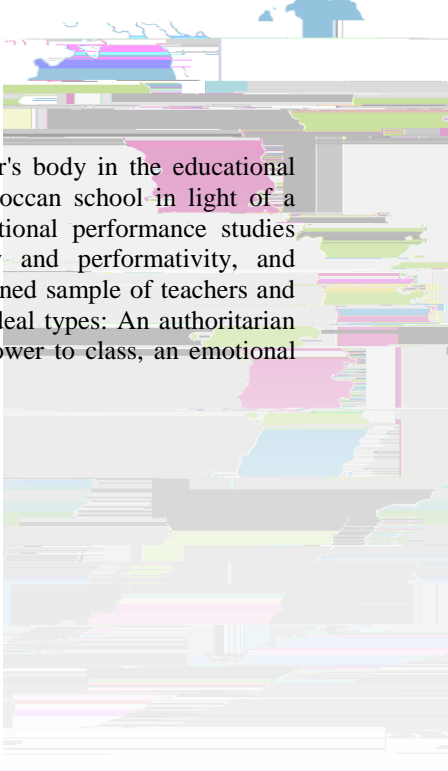


currently a fellow of the Arab Council for the Social Sciences postdoctoral programme at the Abdelmalek Essaadi University, Morocco (2022). Her work focuses on indigenous performance traditions and Sufi ritual practices in Palestine and Tunisia. Her writings on theatre and Sufism have appeared in *New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

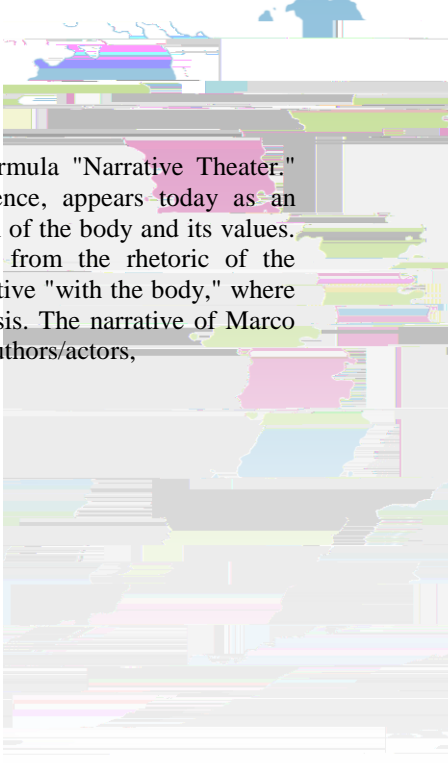
Fwtkpi" vjg" ÷ocyukoø" *vjg" hqwtvggpth week of the summer), o godgtu" qh" vjg" Vwpkukcp" ÷kuucyk{c" Uwhk" qtfgr perform the ÷hadraø ritual, yjkej" kpenwfgu" gzvtg og" cevu" uwej" gzrqkpi" qpgøu body to fire, jumping on thorn-filled cactus, and eating glass and scorpions. Based on over four years of fieldwork on the community of Sidi Bou-Uc:kf." o {"rcrgt" gzrnqtgu" vjg" culturally-specific Islamic understanding of the embodiment embedded in



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



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,



(Theatre scholar, Morocco)

kp" Y guvgtp"ewmvtg."v jg"ödqf {ö"ec o g"kpvg" dgkpi" c"nqpi"vk o g" 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





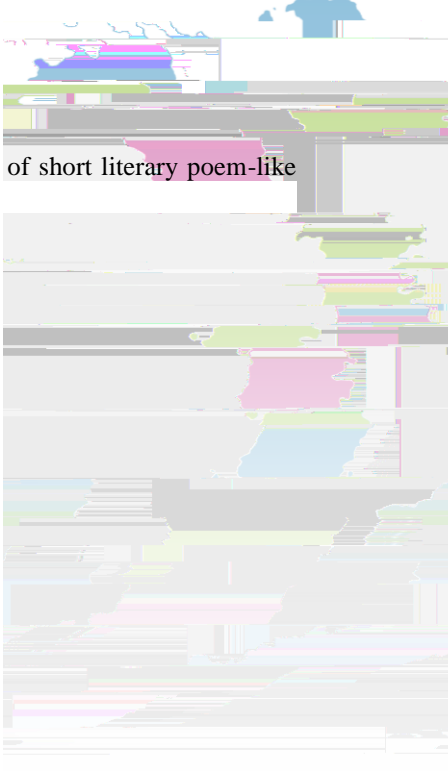
to perceive and upset the deeply rooted dominant narratives that the feminine performing bodies in show their power, flexibility, dissidence and resistance, all of which are amalgamated in a highly semiotic discourse. Via these actual and virtual feminine bodies telling resisting accounts, Zitan merges 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.

(Associate Professor at Ibn Tofail University, Kenitra)

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 of the leading women rnc{ ytki jvu" cpf" rgthqt ogtu" kp" Oqtqeeqø" *3; ;9< 43+0" Vjku" rcrgt" vjgtghqtg" gzc okpgu" jqy" Ejjgdej qwdøu" rgthqt ocpegu" ujook the boundaries of patriarchy, thus translating into a form of political and social activism. It also offers insight ipvq" jqy" Ejjgdej qwdøu" yqtm" jcf" rctvkewncn{" dgpp" wukpi" 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 subaltern voice was soundly articulated through her works including , and , at a



(American Artist and Author of short literary poem-like



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 an alternative, based on a sound understanding of the rules and structures of the global theater.

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



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.

(Scénographe - Comédien - Metteur en scène, Maroc)

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 show, which presents unpublished scenes of nudity. Second, by Naima Zitane is a performance that questions the guilt of is a performance wherein the male and female body interweave to spell out the story of a confined couple.

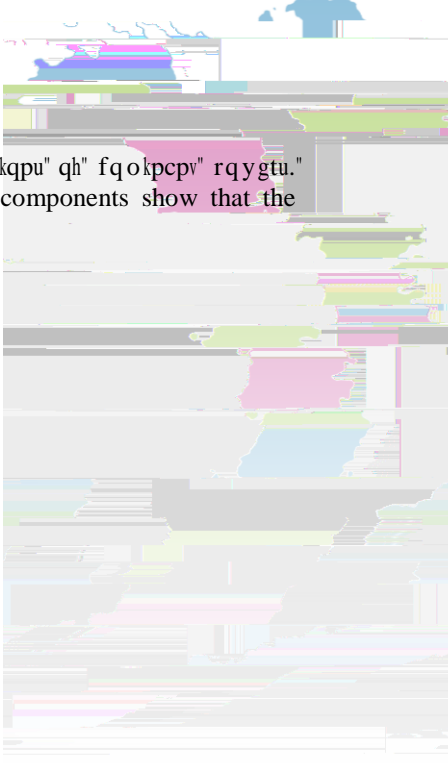
(PH.D. holder and Artist, Tunisia)



(Journalist, tran

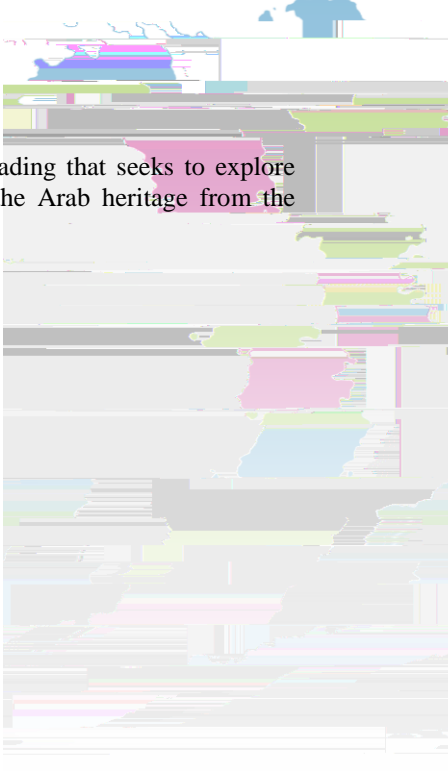


politically-instilled an f" t g x g e n" v j g" W n v t c u ø" x k u k q p u" q h" f q o k p e p v" r q y g t u." social connections and global relations. Such components show that the





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 pers



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.

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.

(Scholar and Writer, Meknes)

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



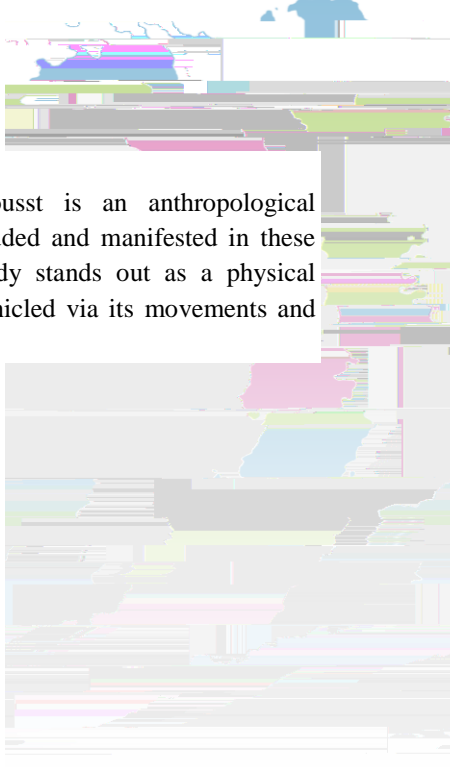
performing body in opposition to the feminine to elevate the first and degrade the second.

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

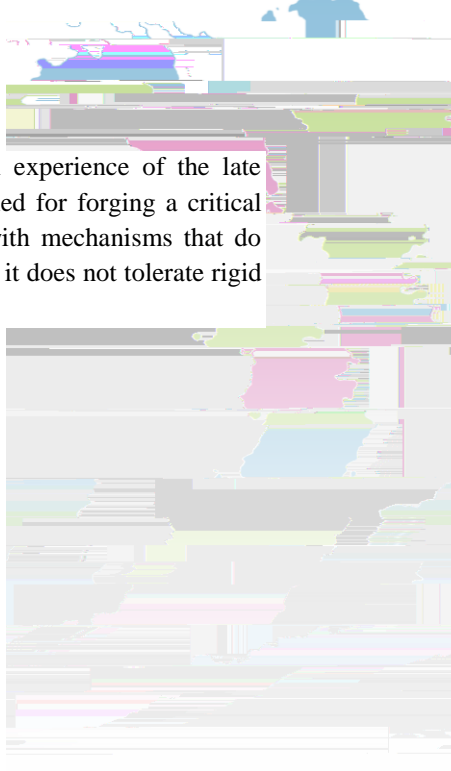
This paper seeks to draw attention to the position of the body in philosophical reasoning and attempts to explore the conditions that rearranged our awareness of the body and its limits in general throughout the



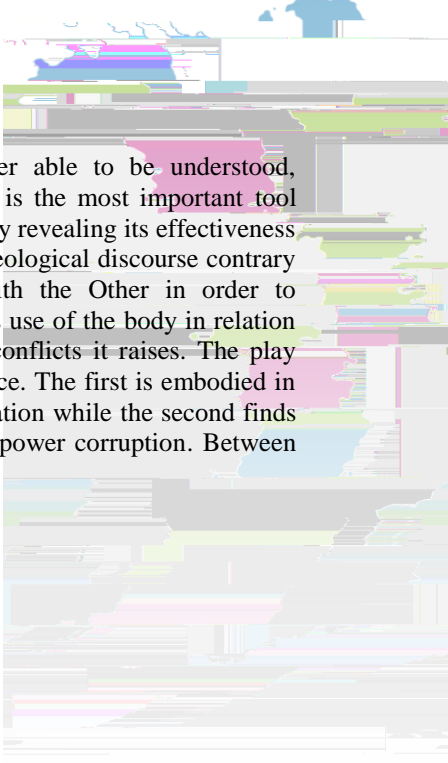
In the Amazigh culture, Tahidoust is an anthropological manifestation of space, time and body. Embedded and manifested in these three dimensions and ways of being, the body stands out as a physical manifestation of the unseen, perceived and vehicled via its movements and



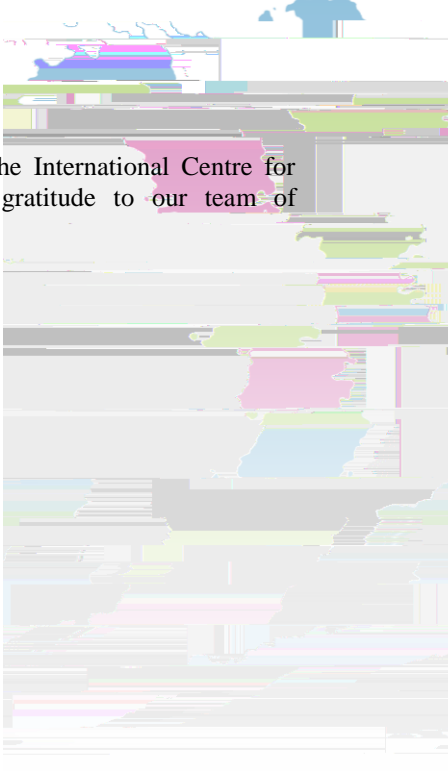
theatre criticism. It draws back to the critical experience of the late Moroccan academic Hassan Al-Manie that called for forging a critical discourse able to evaluate Moroccan theatre with mechanisms that do not change the judgement of works only, just as it does not tolerate rigid



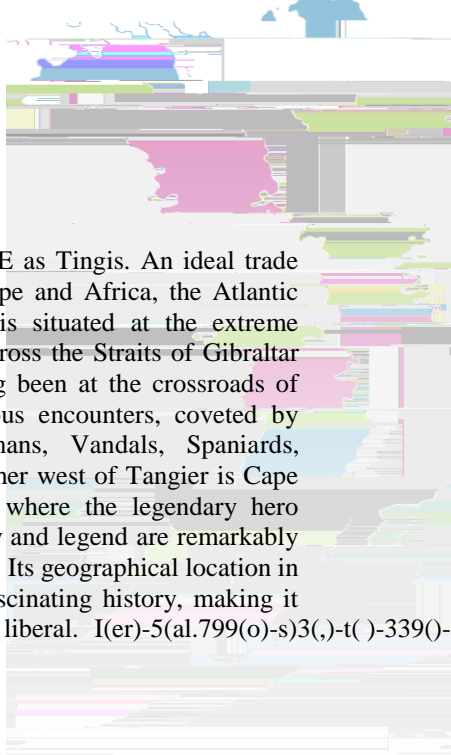
epistemological sign and a cultural determiner able to be understood, translated and interpreted. Theatrical creativity is the most important tool that invests the subject of the performing body by revealing its effectiveness as an enigmatic cultural identity, carrying an ideological discourse contrary 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



possible for all to make their voices heard. The International Centre for Performance Studies also extends loads of gratitude to our team of



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 Anteaus, 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.



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 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.

*by the International
Centre for Performance Studies and The Research Group of Theatre
Studies at Abdelmalek Essaadi University.*

announcements in real time

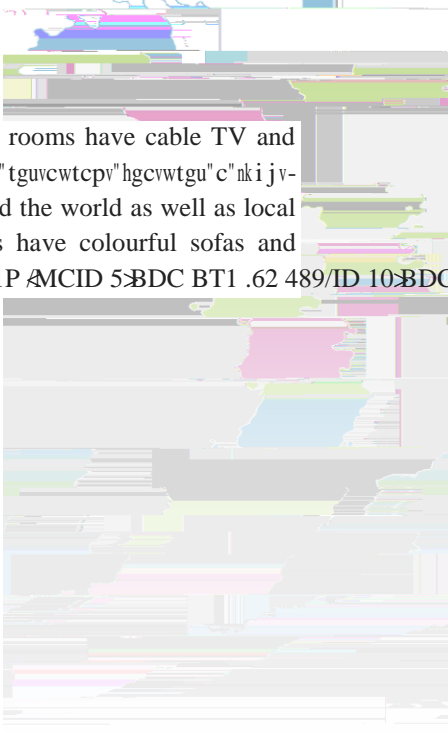
And on the board in the reception area of HOTEL Chellah, UNE Tangier.

ksarchellah1@menara.ma





contemporary style with Moroccan motifs. All rooms have cable TV and
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 ceiling



International Research Centre
Performance", Berlin, Germany

"Interweaving Cultures in



***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 DultU,***

