

**ZOUKAK SIDEWALKS FESTIVAL
THE LOCAL EDITION
24 NOVEMBER - 4 DECEMBER 2022**



Beirut, Lebanon

The 2022 edition of “Zoukak Sidewalks - The Festival” comes after 3 difficult years during which Zoukak Studio was destroyed and rebuilt, and where drastic changes and difficult times afflicted our country and the world.

This year we put together a multigenerational interdisciplinary program of performances by prominent and upcoming local artists.

Headlining the festival are artists that inspired us 20 years ago as we were forming our theatre company, coming back to the stage with commissioned new works, and classic favorites. While “Zoukak’s co-production program” held within the festival, gives space to a number of young and emerging artists from the contemporary cultural scene in Lebanon, performing new works.

The program includes theatre and dance performances, as well as music, in addition to exciting discussions and talks with selected artists. The festival extends over 11 days, including 2 weekends, so parties are also on the menu!

Zoukak Sidewalks - The Festival will take place at various locations on the peripheries of Beirut, including the newly rebuilt and transformed Zoukak Theatre.

We look forward to welcoming you as we relaunch our festival after this unwanted hiatus. The detailed program will follow soon! Stay tuned.

Meanwhile, if you have any questions, send them over to coordination@zoukak.org or reply to this email!

Time	Event	Title	Company/Artist	Venue
Thursday 24 November				
17:30-18:00	Opening	Festival Opening Session	Zoukak Theatre	Zoukak Theatre
18:00-19:45	Reading/ Encounter	Mouzakkarat Ayyoub	Roger Assaf & Elias Khoury	Zoukak Theatre
20:30-21:30	Dance	Over the Edge	Nada Kano	Zoukak Theatre
21:30-01:00	Live Set & DJ Set	Reception	Jad Atoui (Live Set) DAO (DJ Set)	Zoukak Theatre
Friday 25 November				
18:00-19:00	Theatre	Capricorn or Why Am Not So Lucky?	Abdelrahem Alawji	Zoukak Theatre
20:30-21:55	Theatre	Nawal	Lina Abiad	Zoukak Theatre
22:00-23:00	Live Set	Sharif Sehnaoui 20000022	Sharif Sehnaoui	Mkalles Warehouse
23:00-01:00	Live Set & DJ Set		NÂR (Live Set) Safa (DJ Set)	Mkalles Warehouse
Saturday 26 November				
16:00-17:30	Theatre	The Black Hole	Hashem Adnan	Mansion
18:00-20:00	Talk	Untitled (On the Amnesty Era)	Tony Chakar	Zoukak Theatre
20:30-21:30	Theatre	The Rave Empire	Zoukak Theatre Company	Zoukak Theatre
21:30-04:00	DJ Sets		Renata h.w.g.a	Zoukak Theatre
Sunday 27 November				
14:00 -14:50	Interactive Installation	Who Killed Youssef Beidas? (In English)	Chrystele Khodr	Beirut Art Center
16:00-16:50	Interactive Installation	Who Killed Youssef Beidas? (In Arabic)	Chrystele Khodr	Beirut Art Center
18:00-18:50	Performance	WELTSCHMERZ	Line Itani	Mkalles Warehouse
19:00-20:15	Dance	The Valley of Sleep	Yara Boustany	Al Madina Theatre
20:30-21:10	Theatre	Rihet el Anbar	Issam Bou Khaled	Zoukak Theatre
21:30-01:00	DJ Set		telos	Zoukak Theatre
Monday 28 November				
14:00-15:00	Performance	Adas bi Shoumar	Hiba Najem	Station
18:00-18:50	Theatre	I'm Not in a Place	Mada Harb	Mkalles Warehouse
20:30-21:30	Theatre	Meaning Making Cocktail	Jana Bou Matar	Zoukak Theatre
Tuesday 29 November				
18:00 -19:00	Theatre (Work in Progress)	Aliens in a Bed (Mentorship Program)	Hasan El Laham	Zoukak Theatre
19:00-19:30	Performance (Work in Progress)	Incorrigibly Yours (Mentorship Program) (In English)	Melissa Ghazale	Zoukak Theatre

20:30-21:10	Performance	Strange Land	Randa Mirza & Youmna Saba	Zoukak Theatre
21:30-01:00	DJ Set		El Lahlouba	Zoukak Theatre
Wednesday 30 November				
18:00-18:45	Theatre (Work in Progress)	Living with a Piece of Furniture (Mentorship Program)	Nicolas Fattouh	Zoukak Theatre
20:30-21:30	Theatre	Tomorrow is the Best Day of my Life	Yara Bou Nassar	Zoukak Theatre
21:30-01:00	DJ Set		Nasri Sayegh	Zoukak Theatre
Thursday 1 December				
18:00-19:00	Theatre (Work in Progress)	This is the Working Draft	Dima Mikhayel Matta	Mkalles Warehouse
20:30-21:20	Performance	What If Those Tears Were Not Only Mine?	Racha Baroud	Zoukak Theatre
22:00-01:00	Live Set & DJ Set		Jawad Nawfal (Live Set) Charbel Haber (DJ Set)	Zoukak Theatre
Friday 2 December				
17:00-17:50	Theatre (For Young Audiences)	Full Moon	Karim Dakroub	Zoukak Theatre
19:00-19:50	Theatre	Fled	Kathy Younes & Karim Chebli	Mkalles Warehouse
19:30-12:30	Death Metal Concert	INVICTVS	Kimaera, Nocturna, Prominentia & Borrowed Time	Concrete 1994
Saturday 3 December				
12:00-14:40	Theatre (For Young Audiences)	Dream of a Forgotten Forest	Collectif Kahraba	Zoukak Theatre
16:00-16:45	Theatre (For Young Audiences)	The Dream Journey to Animal Country	Paul Matar	Zoukak Theatre
18:00-19:30	Talk	Amnesty, Amnesia & Insomnia	Mariana Fodouljian, Sylvana Lakkis & Wadad Halawani	Station
20:30-21:25	Dance	The Love Behind My Eyes	Ali Chahrour	Al Madina Theatre
22:00-22:42	Dance	Kayan (Mentorship Program)	Christel Salem	Zoukak Theatre
22:00-04:00	Live Sets & DJ Sets		Anthony Sahyoun and Jad Atoui (Live Sets) Rayane, June as and MAWADA (DJ Sets)	Mkalles Warehouse

Sunday 4 December

15:00-16:00	Street Performance (Work in Progress)	Journey to Khabarkan (A.C.T.S. Project*)	Zayraqoun	Parking facing Zoukak
16:00-16:30	Street Performance (Work in Progress)	Mkataa Mwasal (A.C.T.S. Project*)	Wama	Parking facing Zoukak
17:00-17:30	Reading (Work in progress)	The Taste of Fig Jam (A.C.T.S. Project*)	Rasha Rayya	Zoukak Theatre
17:30-18:00	Reading (Work in progress)	I is Another (A.C.T.S. Project*)	Marianne Salamany & Al Monther Al Damni	Zoukak Theatre
18:00-19:00	Theatre (Work in progress)	People's Court (A.C.T.S. Project*)	Nancy Sawaya & Howayda Noun	Zoukak Theatre
19:00-19:30	Reading (Work in progress)	Weaving Language (A.C.T.S. Project*)	Zoukak Kawalis Fellows	Zoukak Theatre
20:30-21:15	Dance	Evidence of Things Not Seen	Stephanie Kayal & Abed Kobeissy	Zoukak Theatre
22:00-02:00	DJ Sets	Closing Party	Ziad Moukarzel ZELL	Zoukak Theatre

* A.C.T.S./Art, Creativity, Transformation and Social Contexts

HERE'S A GLIMPSE OF THE PERFORMANCES AND PROJECTS (WORK IN PROGRESS):

CAPRICORN OR WHY AM I NOT SO LUCKY? BY ABDELRAHEM ALAWJI

When I turned 40, I asked myself: why am I not so lucky? I am forty years old with no job, home, or lover.

The horoscope reader on TV says that the reason is because I am a Capricorn... But can horoscopes affect a person's luck and personality? The answer is found in the methodology that is full of mythical tales, whose mission is to answer any question that worries the human mind.

It is a storytelling show based on the technique of "telling" or narration, that brings together some tales from the Greek, Sumerian, and other methodologies, where we discover how myths affect our life and the reality we know.

A.C.T.S. / ART, CREATIVITY, TRANSFORMATION AND SOCIAL CONTEXTS

A.C.T.S. project aims to create hybrid connections, collaborations, and intersections between artists and practitioners in development sectors. The members were invited to collaborate and implement interventions leading to creative forms within social contexts.

THE LOVE BEHIND MY EYES BY ALI CHAHROUR

"I ail from a vulnerable heart you spoiled
My wounds over time deepens, only my lover can cure
Within your grasp is the salvation to my agony
Demise from Love, is unlawful with the Almighty
But you, slayer, Allow it with cruelty"

Mohamed Bin Daoud, was the son of Daoud Bin Ali, Jurist of Iraq.

Upon his father's death, Mohamed Bin Daoud took his place as a jurist, issuing fatwas despite his young age, soon leading the clerics in Baghdad and the whole of Iraq. He was said to be enamored with a youth from Isfahan, named Mohamed Bin Jamea. A love so deep with all the splendor that consumed him till his last.

When asked on his dying bed:

"How may we bring relief upon you?"

Bin Daoud answered, referring to his endless love for Bin Jamea:

"The love behind my eyes,
Bequeathed by you know whom
Is all you can see.
That love is my demise
Withering me to this
For all eyes to see"

"The Love Behind My Eyes" touches upon the fading away of love.

Violent endings to forbidden stories, where lovers die with gaping eyes, wide open, staring into the killer gaze that had once given them their reason to be.

KAYAN BY CRISTEL SALEM

Beirut, my home.

There was a view to the port from my balcony, it is no longer there. August 4th 2020 is the day I swiped away my dreams of you.

“Kayan” is a piece that tells the story of the powerless and fragile body within the political environment it inhabits where its very own existence is threatened every day. It is a prayer for those who left this world, and those who remained but lost their soul.

WHO KILLED YOUSSEF BEIDAS? AN INTERACTIVE INSTALLATION BY CHRYSTÈLE KHODR

“Who killed Youssef Beidas?” is an interactive installation that questions the expansion movement of capitalism through the cycles of failed romances. The performance reflects on the reality of the financial collapse in Lebanon today taking as a starting point the circumstances of the downfall of “Intra Bank” in 1966.

DREAM OF A FORGOTTEN FOREST BY COLLECTIF KAHRABA

A little girl finds herself on a log as if after a storm we'll know anything about. She sleeps as the forest is awake. Some creatures appear and approach her to carefully place the ingredients needed to awaken all the wounded souls: water, wind, tenderness, and hope. It is a short story with no words, a visual poem that drowns the audience into a waking dream for a few minutes, a dream that contains the forest, rain, and the construction of landscape through movement. But as happened in the dream, the forest is not quite the one we know...

INVICTVS BY KIMAERA, NOCTURNA, PROMINENTIA & BORROWED TIME

“INVICTVS” marks the first KIMAERA appearance since the beginning of the pandemic, the unfortunate passing of JP and the release of “IMPERIVM”. It is considered as the band's powerful comeback event after 3 years of hiatus.

THIS IS THE WORKING DRAFT BY DIMA MIKHAYEL MATTA

Two women are on stage, telling the story of their past toxic relationship, each from a seemingly opposite point of view.

These characters never ask us to trust them, they might not even be sure if they are asking the audience for anything, except maybe to listen. This play is a queer story, both in content and structure. It refuses linearity, it dismantles expectations, and challenges the hetero-patriarchal definitions of toxicity and abuse. Michelle Tea, in her book “Against Memoir” writes: “To love queers was to love damage”. This might be a play that attempts to fight through the damage, or a play that tells the story of a few moments of queer love, and questions what to name the moments in between.

ALIENS IN A BED BY HASAN EL LAHAM

This experiment aims at exploring the tangible association between period and time through various relationships. It poses the problematic that questions the reality of time and period as two separate and inseparable principles. This performance delves into the meaning of isolation and solitude with respect to love and death. Are people affected by one another regardless of their present and what they do? Or is it just a big random that carries us humans and things to an unknown destination?

THE BLACK HOLE BY HASHEM ADNAN

The case of 200.000 invisible workers

The Black Hole is a theatre argumentation that summons the Kafala system and its main players in front of an audience that is probably complicit in denying more than 200 thousand working women their chance of justice. We will tell you about a system that forbids injustices to be visible, and systemically deports possibilities of justice. We will tell you about a family that finds comfort at the hands of a low-waged woman, yet laments that “we are all the same”. We will tell you about a citizen who protests for her rights, yet “owns” a human being at her home.

How can such a show end?

ADAS BI SHOUMAR BY HIBA NAJEM

In early 2022, I was introduced to a dish, Adas bi Shoumar (lentil with fennel) coming from Kheyam, my grandmother’s village. The dish is very simple and popular in the region yet unknown from many. Interested in its story, I started talking to my uncle about it who passionately shared the recipe and his accompanying memories about it. I then felt the desire to share the recipe and the story on stage trying to revive a dish and the culture behind it. After this performance, I had the idea of working on a series of culinary performances around forgotten dishes and stories.

It’s the story of a dish, a region, a family and therefore a community shared over a meal.

RIHET EL ANBAR BY ISSAM BOU KHALED

A well-known actress and social activist, a socialite and cultural activist, a wealthy businessman and the husband of the socialite, a Philipinian domestic worker, a political activist and experienced protestor, and a paramedic who is ready to sacrifice her most precious to save others’ lives, a Syrian porter with a small sum left to leave and meet his family, a Bangladeshi cleaner who loves to sing, a theatre director who is the well-known actress’ husband, a filmmaker working in the film industry, filmmaker’s wife, and others meet in a Zoom meeting to launch a donation campaign.

For those who wish to participate, please send your email address, and we will send you the meeting link and the bank account number for those who wish to donate...

The homeland is calling... Beirut is calling... The Phoenix is in pain!

MEANING MAKING COCKTAIL BY JANA BOU MATAR

Meaning Making Cocktail is the story of someone leaving a city, someone staying in the city, as the city is falling apart. The three characters are in the grip of time, ideology, sex, death, illusion, and truth, as the “here and now” keeps escaping from them. They long to be each other, to kill one another, to disappear, and to failingly create themselves outside of their love.

With encounters and separations, they draw arcs and arcs of stories of love as their only way to exist to themselves, to each other, and to the audience. In this theatre performance, the performers try to find themselves within the story of the collapse while history continuously writes over them.

In the face of absurd politics, they resist to associate meaning with the prevailing narrative on this side of the world. Yet on stage, they compose condensed, suspended, and resonating moments in space and time, as they question whether we can ever exist outside of meaning, and whether we can ever exist outside of love?

FULL MOON BY KARIM DAKROUB

At a time in which cruel images and dark colors are multiplying, and our children's imagination is being filled with distressing depictions and they can no longer be convinced by stories with happy endings, it was necessary for us to find answers to children's questions: What does war mean? Why do people fight? Why do people beat one another? Isn't beating forbidden? Why does this boy sleep in the street? “Full Moon” is a play for children and adults that puts the light on today's human crisis in an artistic manner. A beautiful tale that inspires hope and strengthens our will to live.

FLED BY KARIM CHEBLI & KATHY YOUNES

“Fled” is a hybrid commemorative monodrama based on “flee” which is a theatrical performance and screening of a play within a play that sheds the light on two aspiring actors rehearsing and co-directing Ionesco's “Hunger and Thirst”. While rehearsing, the two find themselves unconsciously inheriting their characters' anxieties which transfuse into their own thoughts making them realize their irreconcilable differences and disrupting their project.

NAWAL BY LINA ABIAD

She: My next work is on Nawal el Saadawi...

The Others: This woman is dangerous!

She: What have you read of her?

The Others: Nothing... but everyone says...

Nawal El Saadawi is a dangerous woman. She was blacklisted and forced into exile. She was imprisoned by Anwar El Sadat for criticizing his decisions. She is dangerous for having dared to write the truth about the excision of women, about the barbaric traditions of the first wedding nights, about violence against women. She also wrote the truth about the corruption of the men in power, the crooked doctors and the vile religious men.

Nawal El Sadawi is a dangerous woman for advocating for gender equality, women's freedom and for calling for solidarity among them.

She had sworn to write what cannot be written.

She paid it dearly.

WELTSCHMERZ BY LINE ITANI

If you see any unattended luggage, please inform the Specialist. When you hear desert-Europe, understand it emotionally. In the event that “Shik Shak Shok” plays on the radio, dance loudly. Upon hearing someone speaking Arabic in the tram, kindly eat ice cream.

To prevent terrorism, it is advised to provide sun.

If what we say itches your ethnicity, please moisturize deeply.

Do join us if you think belly-dancing should be banned from streets.

Never visit a desert, you might like it there.

Don't burn yourself loving women, don't burn yourself hating them.

If you've never heard a zikr, please sing along.

And as always: Zu Risiken und Nebenwirkungen lesen Sie die Packungsbeilage und fragen Sie Ihren Arzt oder Apotheker.

Weltschmerz is a performance where Arab Women, inevitably seen as “muslim”, discuss the experience of being othered in Europe(s) today. Kalashnikov.

I AM NOT IN A PLACE BY MADA HARB

On a busy Brooklyn street, in a third story apartment, a socially unconventional couple reside. She shows dysfunctionality, he attempts to heal her out of guilt. On this fateful evening, an unexpected visitor drops by to center themselves as the third edge of the triangle.

AMNESTY, AMNESIA & INSOMNIA BY MARIANA FODOULIAN, SYLVANA LAKKIS, AND WADAD HALAWANI

Facing unbalanced power structures, some women strive for fairness. They act to unwind amnesia and amnesty with perseverance. They build alternative narratives to counter the mainstream ones that perpetuate the existing patterns of domination.

This encounter invites three of those remarkable women who fight for a sense of justice.

From where do they bring their strength and focus? What have they achieved so far? What are they looking to achieve more?

INCORRIGIBLY YOURS BY MELISSA GHAZAL

Anxious voices tell the story of a break up in a time of collapse. The text is a combination of personal writings, diaries, and intimate material that touch upon the feelings of love, and loss within a crisis. A big part of the director's research revolves around exploring how to deal with and stage such intimate material. And how to convey the states of despair, anger, and obsession, using only human voices.

OVER THE EDGE BY NADA KANO

This choreography was birthed from the heart of the Lebanese crisis, in the aim of manifesting a two-dimensional struggle: on one hand, that of the individual wrestling with an external reality, and fighting to overcome it, despite an almost uncontrollable urge to surrender, and on the other hand, that of the same nearly broken individual, trying to find a path towards the other person. The project portrays the complex dynamic that emerges within relationships in times of crisis, where two people who are dealing with struggles of their own, meet, and share their defeats but also fight to pull each other back up.

LIVING WITH A PIECE OF FURNITURE BY NICOLAS FATTOUH

After my grandfather's death, my mother's spirit disappeared from the house she was born in while the one of my unmarried Aunt was imprisoned in that same house.

Living with a piece of furniture follows the story of a family that got lost between the stories of the people of their village.

THE DREAM JOURNEY TO ANIMAL COUNTRY BY PAUL MATAR

The Dream Journey to Animals Country is a play for 6-10 year-old children whose plot revolves around some of the animal songs written by Mahjoub Omar, composed and sung by Paul Mattar in the late 1970s.

The play will be performed by Paul Mattar himself who will borrow the style of the storyteller to present his show embellished with a few projections of images in the manner of the traditional "Sandouk El Ferjeh" (picture box) to illustrate the different stages of the story.

The play recounts the adventures of a young boy abandoned in the middle of a tale by his grandmother who falls asleep. The child is then lost inside the story, and takes a long walk through different geographical locations in search of his grandmother. On his way, he meets a fish, a camel, a cat, a goat, a donkey, an ant and finally, nightingales, all singing and, despite being unable to tell the child how to find his grandmother, accompany him in his quest.

The last to sing are the nightingales who interpret a lullaby to the sound of which the child will fall asleep to find himself, the next morning, in his bed, shaken by his grandmother who will urge him to get up to go to school.

WHAT IF THOSE TEARS WERE NOT ONLY MINE? BY RACHA BAROUD

One night, alone in Jal El Bahr, the solitude of all the women in this family steams in my mind. Each with her own story, in her own loneliness. Tears flow on my face.

I'm crying. I'm crying, and I think...

Between memories and reminiscences, Racha Baroud unveils the unspoken. Through voices, images and with the body in resonance, she reveals the mechanisms of an unconscious heritage.

In this performance, she revisits the intimate history of her family and finds the hope of a reconciliation.

STRANGE LAND BY RANDA MIRZA & YOUNNA SABA

This audiovisual performance by photographer Randa Mirza in collaboration with musician Youmna Saba examines the foundation of memory through the associations, impressions and paradigms of recording. It is an exploration of the recording as a trace and as sonic material that will be transformed and reinterpreted by means of analog, acoustic and digital methods. Carrying out improvised transfiguration on the first photographs and recorded music of the Arab world - a selection taken from the archives of the Arab Image Foundation and the AMAR Foundation in Lebanon- a different journey is proposed to the spectator at each performance. "Strange Land" also aims to inquire about the structures of colonial domination at work during most of the 20th century. In a fluctuating back and forth between strangulations and escapes, shadow and light, dissonance and harmony, it is the history of the Middle Eastern region and its modernization that is told and questioned.

MOUZAKARAT AYOUB BY ROGER ASSAF AND ELIAS KHOURY

An encounter and readings by Roger Assaf and Elias Khoury of "Mouzakarata Ayoub".

Launched in 1994, "Mouzakarata Ayoub" is a theatre play centered on the 20,000 kidnapped or disappeared during the war. This play shed light onto the long-term unresolved issues of the war that have been side-tracked by the post-war politics and mentality.

SHARIF SEHNAOUI "20000022" BY SHARIF SEHNAOUI

This performance will try to re-enact the various stages of development and mutations of a musician throughout his career. From his first solo concert in August 2000 to his "Unprepared" series during the lock-down in 2020, how much has changed? And what remains the same throughout these years, if anything.

EVIDENCE OF THINGS NOT SEEN BY STEPHANIE KAYAL & ABED KOBEISSY

A dance phantom revisits the relics of a family, hailing from a past when dancing was proof of their bodies feeling safe.

"Evidence of Things Not Seen" is a performance about home, and the sensation of its presence, and its loss. It is also the story of a family living the "phantom limb syndrome", experiencing sensations, whether painful or otherwise, in a limb that exists no more.

UNTITLED (ON THE AMNESTY ERA) BY TONY CHAKAR

TOMORROW IS THE BEST DAY OF MY LIFE BY YARA BOU NASSAR

"Tomorrow is the Best Day of my Life" embodies fragments of fragility and resistance in private and public spaces, by dissecting emotions through actions. The work emerges from a deconstruction of habits and obsessions connected to encounters and trauma. By revisiting personal family footage, the work exposes intimate physical impulses carried from childhood to adulthood, while questioning the legitimacy of preserving memory through image and the metamorphosis of the private space during crisis.

THE VALLEY OF SLEEP BY YARA BOUSTANY

“buried deep in the oblivious well
the valley creatures search for pathways to emerge
to pierce through our asphalted structures
to tear our cemented shells”

The Valley of Sleep exposes concealed territories of existence, revealing the forces at work within us. In a convergence point between the individual and the collective unconscious, infinite possibilities unfold.

In a turbulent enchanting dance, our imaginary reality is dissected. A spell is blown.

I question - how can enchantment be a form of resistance?

THE RAVE EMPIRE BY ZOUKAK THEATRE

“The Rave Empire” is a reading of an unfinished play based on the second part of Henrik Ibsen’s “Emperor and Galilean” which talks about the life of the Roman Emperor Julian (361 to 363), referred to as “The Apostate” who led the last attempt in history to re-establish polytheism as a political philosophy and life practice. Ever since, monotheism has taken over, and our contemporary mental structure was formed, molded and framed by its linearity.