



M Directors Lab Mediterranean

Beirut 2019

This inaugural Lab is hosted by the AUB Theater Initiative and the Department of Fine Arts and Art History, and is endorsed by Anne Cattaneo, the founder of Lincoln Center Theatre Directors Lab.

Thank you to Dean Nadia Cheikh of FAS, and to Chairperson Walid Sadek of Fine Arts & Art History, for their support in creating the first edition of Director's Lab Mediterranean.

Participating Directors

Antoniou, Manolis *Canada*

Manolis Antoniou is a director, dramaturg and producer. He left a behind-the-scenes career in Greece and he moved to Montréal in 2014, where he's been developing his theatre-making since then. His credits so far include "Medeamaterial" after the words of Heiner Müller, Jean Anouilh and C.P. Cavafy (December 2017/August 2018) and "Illusions" by Ivan Viripaev (April 2019). He founded Boulouki Theatre (Montreal, 2017) with Marine Laurencelle. He is interested in storytelling and processes that challenge the given ways we experience and make theatre today. He is looking for his space in a city and a scene segregated by language and form and affected by commodification and safety.

Bouziouri, Martha *Greece*

Martha Bouziouri is an Athens-based documentary theatre maker and social anthropologist with a multidisciplinary background. She is also the co-founder of the internationally acclaimed cultural production company PLAYS2PLACE, and a member of the trans-cultural networks Cultural Innovators Network, Tandem/Shaml - Cultural Managers Exchange Program and Robert Bosch Alumni Network. She graduated from the Higher School of Dramatic Art of the Greek Art Theatre Karolos Koun and the Dpt. of Communication & Media Studies of the University of Athens. She is currently completing her PhD in Social Anthropology, titled "Representations of Identity & Artistic Expression of Transnational Theatre Makers" at Panteion University of Social & Political Sciences. She is primarily involved in the research-dramaturgy-direction triptych while she occasionally engages in acting and lecturing. The approach of her documentary theatre work draws on the ethics and tools of ethnography and experiments with cross-media elements on and off stage. It centers around escalating sociopolitical issues across Europe and MENA, with a focus on gender and ethnic identity representations. Her work has been presented in various theatre festivals and institutions in Greece and abroad. Martha was recently awarded the i-Portunus artistic mobility fund for her Paris-based research on radicalism in the framework of her upcoming documentary theatre play. By the end of 2019, her latest play Amarynthos will be included in the U.S publication "Anthology of Documentary Drama from Greece".

Burton, Ronn *USA*

Ronn splits his time working in New York City and Oklahoma City (where he grew up) as a director, filmmaker, actor, and teacher. He received his BFA in Theatre from Shenandoah Conservatory and is a member of the Lincoln Center Theater Directors Lab in New York City. He's also the Artistic Director of 19th Century Hound. His stage includes The Cowboy Who Fell From The Sky, Those Who Lie Beyond, Grease, Rock Of Ages, Hello, Dolly!, and The Agony and The Agony. As an actor, he's worked with Kelli O'Hara and Stephen Sondheim, with credits such as Angelina Ballerina the Musical, Wonderful Town, Charlie Brown, Chitty Chitty Bang Bang, Little Women, and The Last Five Years. You can also find him on screen in Breathe (Tiny Film Festival Official Selection), Abandon, and the first live webseries Watch Us Fail. Ronn is a proud member of Actors Equity.

Cosic, Miljana *Russia*

Miljana graduated from the English class of Philological High School with honours while studying simultaneously the Faculty of Dramatic Arts in Belgrade. She holds a BA in Theatre and Radio Directing and is currently pursuing her Master's in Theatre Studies at GITIS (Moscow), researching the influence of Meyerhold on contemporary theatre. Her student and professional performances were awarded in theatre festivals in Minsk and St. Petersburg. She's worked as assistant director in the National Theatre of Belgrade, Atelje 212, children's theatre "Boško Buha" and on the international project "Einstein's Dreams" between Yugoslav Drama Theatre and Lincoln Centre, New York with a team from Serbia, Croatia, Greece and Macedonia. Miljana is also the Founder of art café "Russian word", a translator of Pushkin and Ostrovsky's work, as well as the work of various contemporary playwrights. In 2018 she was invited to the Dramaturgy Laboratory in Minsk organized by Centre of Belarus Dramaturgy, which resulted in directing a public reading of a play by a contemporary Belarus author. In 2019 her project "Coffee to Stay" was chosen as one of the top 5 at Art-working of Masterskaya of Contemporary Theatre in St. Petersburg and it will be presented at their autumn Directors Lab. She is also invited as a special guest at Poti International Festival of Regional Theatres (Georgia) in summer, 2019.

Doria, Sandy *USA*

Sandy Doria is a theatre artist with a deep interest in our community's public engagement with the arts. Holding an indefatigable belief in theatre's mysterious healing properties, she focuses on working with both self-identifying artists and non-artists alike. In 2016, she co-founded an international theatre company, Static Assembly, which aims at facilitating the creative collaboration between creators of different skill levels and geographies. This group went on to produce the international Fringe circuit tour of "Edison," her play, "Kiki," which premiered at the 16th Prague Fringe Festival, and more. Aside from directing, Sandy is also pursuing an individual case study on performance and community engagement with new Italian residents and citizens, which she began in 2016. As a dual resident, Sandy is happy to pursue theatre in both the U.S. and Europe, facing the challenges and creating work in light of both richly complicated landscapes.

Ghoussaini, Noelle *USA*

Noelle is a multidisciplinary theatre artist: a director, writer, educator and performer. She creates expansive and genre-defying theatre that examines and reimagines our society within political, cultural and mystical contexts. In her work, she brings to light to the divine feminine and the resilient spirit of women living under patriarchal norms. She creates nuanced stories about unexposed beauty and complexity of spiritual and social landscapes in the Middle East. Her recent projects include: The Jungle (Resident, Curran Theatre) A Skate Play (Co-production of The Jenin Freedom Theatre and Skateqilya) Acquittal (Pan Asian Rep), Dreamscapes (LaGuardia Performing Arts Center), 6 views on women of power and interest (Venice Biennale), Mariposa and the Saint by Julia Steele Allen, There is a Field by Jen Marlowe. Noelle was also the recipient of the Laundromat Project Create Change Fellowship, was a New York Theatre Workshop 2050 directing fellow, a Target Margin Institute Fellow, a Hemispheric Institute fellow for artist activists and a member of the 2013 Lincoln Center Director's Lab.

Idressi, Mohammad *Jordan*

Mohammad is a Theatre Actor/Director, Musician and Drama teacher. He was born in Amman, Jordan and went on to the Faculty of arts and design in the University of Jordan to study the theatre arts. He participated in many local and international theatre festivals as an actor and once as a director when he performed in Beirut his first directorial project: a short experimental piece called Berzerk, which was presented as a part of the LAU annual theatre festival. In 2016 he won the “Best Rising Actor” Award at the 15th Amoon youth theatre festival. During this time, he was engaging with the music industry in Amman and started producing and composing music. In 2015, he founded an independent drama club for kids (LittleOnes) and led the first workshop as a trainer and director for the production. In 2018, Mohammad became an official IB drama teacher at the Canadian International School in Amman.

Klimaite, Monika *Lithuania*

Monika Klimaite is a Lithuanian theatre director. She received her first degree in Theatre Directing at Klaipeda University in Lithuania and MA degree in Performance Practices and Research at Royal Central School of Speech and Drama, University of London in United Kingdom. Her professional experience lies in both classical and physical theatre training disciplines achieved in Lithuania, United Kingdom, Denmark and United States of America. Monika has already directed several performances in different repertory theatres of Lithuania. The most important aspect in the creative process for her is collaboration. Monika also tends to experiment and look for new forms that suits best for the material and idea, therefore each performance is highly different from one another.

Miloud, Dalila *France*

Dalila is an actress and drama teacher. She began her journey in theatre with amateur classes in Ajaccio before deciding to learn more about performance through the Stanislavsky Method and the physical action methods of Stella Adler, which she studied at the Studio Muller in Paris. Since then, she’s been focused on a physical approach to theatre, by working extensively on physical expression, voice, concentration, attention span, memory, and imagination. With a degree in Sophrologie, she uses psycho-physical techniques to transform her body into an instrument of the imagination. She’s performed in various plays between Ajaccio and Paris and works on camera with Vincent Fernandel. She’s also participated in two workshops with Odin Theatre members, which have been instrumental in her quest to learn and grow as a performer. In 2014, she created the theatre company La Cible with JC Mazzoni, with the goal of promoting theatre in all its forms. During Odin Week Festival in 2018, Dalila decided to completely immerse herself with the group in Denmark, in order to train and perform with them. Her approach is to “be alive on stage” by being “extra-ordinary”. She is currently preparing for a national tour with two performance pieces for 2019 and 2020.

Parsons Lord, Penelope *Australia*

Penelope works internationally, but is currently based in Sydney, Australia. She is a graduate of Monash University, in Melbourne, Australia. Her directorial credits with Mission Theatre Company include Romeo/Juliet, Titus, Much Abo About Nothing, Macbeth, Violent Delights and A Midsummer Night’s Dream. Independently, she’s also directed: New Morning (Sydney), productions of my play Violent Delights in Melbourne, Sydney and Phoenix, AZ, and Wacky Shorts (Melbourne). In addition, she’s worked in costume design and construction in the US and Australia on: Reefer Madness, The Crucible, Wacky Shorts, Julius Caesar, The Revenger’s Tragedy, Closer and Secret Bridesmaids’

Business. Some of Penelope's acting credits also include: Beatrice in *Much Ado About Nothing*, The Duchess in *Alice: Nightmares in Wonderland*, Sally O'Mally-Bog in *BOG* (Melbourne), Tyrisessius in *Antigone*, The Duke in *The Revenger's Tragedy*, Dunyasha in *The Cherry Orchard* and Hippolyta and Titania in *A Midsummer Night's Dream*.

Pichler, Leonie *Germany*

Leonie had to learn many languages, before she found her own. She studied theatre and literature in Germany, France, Italy and America. In order to fulfill her own vision of theatre, she founded her own independent, multimedia, site-specific and award winning theatre ensemble Bluespots Productions, which combines visual artists, photographers, musicians, virtual designers, as well as playwrights, directors and actors. Their philosophy is to combine the arts in order to create new approaches towards theater. Moreover, they don't use common theater spaces, but go into new buildings and spaces, because, to them, theater is not a building but an attitude. In 2014 the ensemble won a huge prize in Berlin and were picked amongst 32 winners to represent CREATIVE start ups. Their main question is: Is reality still interesting?

Quinn, Jennifer *Canada*

Jenn holds a BFA in Directing from the University of Victoria and studied Managements of Cultural Organizations at HEC Montreal. She's worked in English, French, and Spanish, and taught theatre workshops to inmates of a maximum security prison. Jen recently joined the Director's Lab North Team as Artist Associate after having participated as a Labbie in 2015. That same year, she had the honor of being a part of Black Theatre Workshop's Artist Mentorship Ensemble. She was also head administrator of Freestanding Room, where she founded the ShortStanding Festival of Short Performances. Her direction of Composite Theatre Co's, *I'm Not Here*, at Summerworks earned her an honorable mention in the Canadian Stage Award for Direction. Jen joined Imago Theatre Team as administrative and artistic assistant in 2016/17 and later directed *The Penelopiad* as part of Imago's *Her Side Of The Story: Revision to Resist*. Working with Imago has also enriched Jen's inter-sectional feminist art practice.

Soutou, Phaedra *Greece*

Phaedra is a choreographer, dramaturg, dancer and performer. She graduated from the Professional School of Dance of Despina Grigoriadou and studied Dramaturgy in the theater department of the National Kapodistrian University in Athens. She then graduated from the Higher Dramatic School "Ebros" and holds a Vaganova diploma (Master of Choreography and Teaching) from the Varna International Dance Academy, Bulgaria. She has also participated in seminars in Greece and abroad and collaborated with the Hellenic-American Union choreographing music by William Antoniou. She collaborated with the Onassis Cultural center in Athens, choreographing video dance and concerts by the music ensemble "I'anemta", and with the STET The English theatre in The Hague, choreographing the play *MEDEA*, directed by Dimitris Georgalas. She has worked as a dancer and performer with Roes Dance Theater headed by Sophia Spyratou, Middlesex University, and the Modern Dance Team headed by Persa Stamatopoulou, among others. In 2005 she was awarded by the European Youth Young Artists as choreographer and teaches workshops in Release Technique, contemporary dance (limon technique), physical theater, and improvisation. Her most recent work was directing movement for *Himmelweg*, by Juan Mayorka, and collaborating with the Athens and Epidaurus Festival.

Van Dyck, Paul *Canada*

A graduate of Queen's University's Specialized Studies in Stage and Screen Program, Paul is a writer, director, performer, producer, and sound designer based in Montreal, Toronto, and Los Angeles. In 2001, Paul founded Rabbit in a Hat Productions in Montreal with a mandate to produce new Canadian Independent Theatre. His work has since been produced throughout Canada and around the world. He has received numerous awards for his productions including; The Revelation Award, Montreal English Critics Circle; Outstanding Direction, Montreal English Theatre Awards; Best Production, New York Frigid Festival, Atlantic Fringe Festival, and Montreal Fringe Festival. Paul was also named one of Montreal's top emerging artists by Nightlife Magazine. Paul was a past participant of the Neil Munro Intern Directors Project at the Shaw Festival, a National Forum Representative of Quebec for the Playwrights Guild of Canada, and a member of 2017 Directors Lab North in Toronto.

Vasiljevic, Srda *USA*

Srda is a Bosnian-American director living and working in New York City. Born in Sarajevo, he fled Bosnia as a refugee before moving to Des Moines, Iowa, and later on, New York City. Srda's directorial work includes theatrical productions, experiential events, concerts, music videos and more. His bold style draws inspiration from rave and party culture and focuses on queer and third-culture themes. He is the resident director of Theatre for One, Christine Jones' one-on-one theatrical experience. Recent projects include gay-party-play, When I Started Dating Men, the award-winning new folk musical Dust Can't Kill Me, and the outlandish concert experience, LatinXoxo. Upcoming projects include the generative storytelling experience, We Are Pilgrims and Anderson John Heinz' coming-of-age horror play, The House of Baby Allen. Srda was recently profiled as a featured artist for POND-Mag and named "Who's Next" by NEXT Magazine. His work has been seen on and off Broadway, and sailing on international waters with Disney Cruise Lines. He's also worked on the directorial teams of productions like The Laramie Project Cycle at BAM, Deaf West's Broadway revival of Spring Awakening and The New York Spectacular starring The Rockettes at the Radio City Music Hall. In addition, he is a member of the ENCORES! Off-Center Artists' Board, Lincoln Center Director's Lab, Directors' Lab Mediterranean, and member of the '18-'19 Civilians R&D Group.

Guest Artists

Al Achkar, Nidal

Nidal is an actress and director. She graduated from the Royal Academy of Dramatic Arts and founded alongside a group of artists "The Beirut Theatre Workshop" in 1966. In the mid-80s, she established from Amman the "Arab Actors" theatre company, the first group to comprise a selection of artists from 13 Arab countries, crowning its tours at the Royal Albert Hall in London. She trained and worked with Joan Littlewood in Tunis, London and Paris; and participated in many lectures, conferences, and seminars concerning cultural, social, political and gender issues in the arts. She was jury member in several Arab and international events, and received numerous national and international honors. In 1994, she founded the cultural establishment, AL Madina Theatre, and is currently the General Manager, and animator.

Abi Azaar, Omar

Omar Abi Azar is a theatre director and founding member of Zoukak Theatre Company. He was the dramaturge and director of several Zoukak performances that toured in various cities around the world. He was commissioned by international festivals, theatres, and universities to create original work, and was an artist in residence with Zoukak at the Lift Festival, London, Sundance Theatre Lab, and Utah. Since 2008, Omar leads psychosocial interventions with Zoukak, targeting various communities in different regions of Lebanon and abroad; giving drama-therapy workshops and creating collective performances with various groups. Since 2013 he co-curates “Zoukak Sidewalks” an international performance festival, and “Focus Liban” a platform showcasing and supporting the work of artists residing in Lebanon.

Assaf, Roger

Lebanese playwright, director, and actor Roger Assaf began his life studying medicine before devoting himself fully to the arts. He went on to study acting in Strasbourg, and upon his return, began a wave of cultural renaissance for Lebanese Theatre. He was co-founder of Theatre de Beyrouth where he worked for years as a director and actor, alongside Jalal Khoury, Chakib Khoury, Yacoub Chedraoui, Hassan Alaa Eddin, the Rahbani Brothers, and Mounir Abou Debs. He also established his a Hakawati Group and, in 2005, the Duwwar el Chams Cultural Center, to encourage local youth to be more involved in the arts. He is a published author and film producer, and has won numerous prizes for his work including the Golden Lion at the Venice Biennale in 2008.

Elias, Marie

Marie is a dramaturg, writer, and translator, and holds a PhD from the Institute of Theatre Studies in Paris. She was also a professor at the Institute of Fine Arts in Damascus, at the University of Damascus in the French Literature Department, and at the University of Saint Joseph in Beirut. She has developed several projects between Theatre Institutes in Damascus and France, and has facilitated various workshops on dramaturgy in the Arab World. Marie was also the Editor of Syrian Magazine "Al Hayat Al Masrahia" (Theatre Life), consultant to the minister of Education in Syria, and consultant to cultural development in rural areas through theatre practice. She participated in the experimental theatre festival in Cairo, and was a member of the international jury of the Public Youth Theatre in Rome. She was also president of the jury at the Carthage Theatre Festival in 2001. Her published work includes the Critical Dictionary of Theatre Terms and Concepts, Anthology of Contemporary French Theatre, Dramaturgical Analysis and Improvisation in Theatre, and Studies on Arab Theatre in its different forms. She's also translated various plays into Arabic by the likes of Dario Fo, Saadallah Wannous, and Michel Vinaver.

Feghali, Raffi

Raffi is a director, performer, percussionist, theater sound designer, and peacebuilder. He's also a member of the Lincoln Center Theater Directors Lab 2018, Co-founder of Tahweel Ensemble Theater, and Co-founder of Laban. He's directed more than 20 Forum Theater, Image Theater, plays, and improvisational theater performances since 2009. As an actor, he has performed around the world. He is one of the people who first brought improvisational theater to Lebanon, and still regularly attends training with many of the world's best improvisers and trainers in Beirut, Amsterdam, and Dubai. He has trained more than 300 people in the art form and directed and performed in more than 200 improvisational theater performances worldwide. He's recently written his first feature storytelling

show Peer Gynt of Bourj Hammoud which premiered at the Amsterdam Storytelling Festival in 2018 and has been touring since.

Khalidi, Aliya

Aliya received her BA from LAU, her MA in Theatre Directing from Leeds University, and her PhD in Arab Theatre Studies from SOAS, University of London. She's also taught the history of Arabic theatre and stage directing at LAU. Her various directing credits include "80 Steps", which was chosen to represent Lebanon at the Arab Theatre Festival in Sharjah, UAE in 2014. Her research interests focus on the history and development of Arabic Theatre, and the role of theatre in the community.

Knio, Mona

Mona's research interests include shadow play, lighting design and stage technical directing. She is a board member on Al Madina Theater and the Arab Theater Training Center. She conducts and organizes workshops in theater education and technical stagecraft in Lebanon and the Arab world. She's published critical essays on Shadow Play in Arab Theatre Tradition, taught Stage Production and Design, Theatre in Lebanon and The Arab World, and the Principles of Performing Arts Productions, and she's worked on four major productions with the Lebanese American University in Beirut.

Motus

Motus was founded in Rimini in 1991 by Enrico Casagrande and Daniela Nicolò. It has always produced high impact shows, managing to anticipate and portray the fiercest contradictions of the present day. Throughout the years, it has created theatre shows, performances, installations and videos, conducted seminars and workshops. The group has received numerous prestigious acknowledgments. Freethinkers, Motus have performed all over the world. The group was Artistic Director of the 40th edition of Santacangelo Festival in 2010, and has been invited to direct the special 50th edition in 2020.

Per-Theater-Formance Company

Founder and artistic director of Per-Theater-Formance company, Dimitris studied theatre directing and acting at E.A.T.C./Akt-Zent. He is member of the Team of Teachers of the World Theatre Training Institute and a certified teacher of Jurij Alshitz's method. He is also teaching "Devised Theatre" at the second year class of the International Course of the EAST 15 Acting School in London. He had directed all the performances of the company which have been presented in theatre festivals worldwide. As an actor, he's also worked with Riccardo Palmieri, Giampaollo Gotti, and Sophia Mavragani among others. He teaches acting and directing in Athens and in the frame of the European Association for Theatre Culture projects. He has lead workshops in Tatarstan, Cyprus, Germany, Italy, and South Korea. Member of Per-Theater-Formance company, Eleni Chatzigeorgiou is a Performer, Dancer, Choreographer and Art Therapist. She studied movement and contemporary dance at Rotterdam Dance Academy and the State School of Dance in Greece. She is a graduate of Psychology and a Gestalt Psychotherapist. She also completed a three-year course in Dance Rhythm Therapy through Primitive Expression at the Atelier du Geste Rythmé in Paris. With Per-Theater-Formance, she choreographed and performed in various shows and has participated in several dance and theater projects in Greece and abroad. She teaches dance and artistic ateliers of movement, rhythm, and voice, coordinates Dance Therapy workshops, and Gestalt body work internationally, and she is the Responsible in Greece of the International Training Program of DRLST (Danse, Rythme, Lien Social et Thérapie), based in Paris.

Agrupación Señor Serrano

Àlex Serrano and Pau Palacios are the artistic directors of Agrupación Señor Serrano, which was founded by Àlex in Barcelona in 2006. The company creates original productions based on stories drawn from contemporary times, and uses the richness of innovative and vintage tools to extend the boundaries of its theater. Based on creative collaborations, Señor Serrano's productions blend stage performance, text, live video, sound, and scale models to stage stories about discordant aspects of today's human experience. The company productions premiere and tour mostly internationally. At present, Agrupación Señor Serrano's core is composed by Àlex, Pau, and Barbara Bloin. Besides them, for each production the company has counted on the essential collaboration of a cross-disciplinary and variable creative team. On August 3, 2015, Agrupación Señor Serrano was awarded the Silver Lion at the Venice Biennale. In addition to this recognition, the company has regularly won awards both nationally and internationally and has received rave reviews in media such as The New York Times, Folha de Sao Paulo, L'Espresso, Tiempo Argentino or El País among others.

Saab, Nada

An associate professor of Arabic studies in the Department of Humanities, and an affiliate of the Comparative Literature Program, Nada is a scholar, author, and translator. The fields of her research include medieval Sufi literature and theory, as well as the embodiments of Sufi heritage in modern Arabic literature, and specifically drama. She has published several translations of plays by Issam Mahfouz, Saad Allah Wannus and Jawad al-Asadi, many of which have premiered on stages in Beirut, New York and Chicago. A repertoire on Saad Allah Wannus which includes her translations, essays and interviews, is currently being printed by Yale University Press. She is also authoring a book on political theater of the Levant commissioned by Brill.

Santoro, Moira

Moira is a Mexican playwright and director. She is the Founder of Teatro Lúcido, which is Mexican theatre movement and a space located in México city, the first of Magical Realist theaters in Latin America. She's been facilitating workshops for many years to actors and non actors, in México and Malta.

Shared Sessions and Workshops

DAY 1

The MedLabies: A Personal Look by Raffi Feghali

In this encounter, you'll be playing the usual theater games, that we are all so familiar with, but to get to know each other a little bit more and get a head start on all the exploring and knowing that is to come. Get ready to play, tell and listen to stories, and get yourself at the energy level needed to start this journey.

From Field to Stage: Ethics and Tools of Contemporary Documentary Theatre Making by Martha Bouziouri

What is documentary theatre? Is it really new or rather old? How is it different from other theatre genres? Which research, narrative and stage techniques does it utilize? Which 'aesthetical' (aesthetical/ethical) challenges does it undergo? Which are the elective affinities between documentary theatre and ethnography? During an intensive session, participants will discover how the historical and cultural context has informed the evolution of documentary theatre and has shaped its contents to date. Through discussions and group exercises, they will be also introduced to all creative steps of contemporary documentary theatre making, from concept, research and dramaturgy to writing and directing. Participants will also watch/read and discuss selected excerpts of contemporary documentary theatre works of both Greek and international artists, which will be the basis of both theory and group work. If time allows, participants will additionally work on their own, original research material. This session draws from the workshop series "Dramaturgies of the Self and the Other / From Field to Stage", which Martha initiated in 2018 and has this far been implemented in the framework of Warsaw Biennale/Warsaw Museum of Modern Art and Thessaloniki Documentary Film Festival.

Artistic Investigation by Petra Leonie Pichler

How can we make research part of our story telling? In a fun way? In a meaningful way? How can we generate audience by opening up our process? Or bind them to our projects? How does story-telling and social media work together? What is our story? Our biggest fear? Our questions? Our clash with reality? And after our show or project, how can we document our process in a more poetic way than program and photos? Poetic recording? Graphic recording? How do we matter? In this workshop, Leonie will present her project Disborder Productions in which she used artistic investigation, and brainstorm with the group on how it can be used in future projects.

DAY 2

Closeness and Remoteness: Utilizing Personal Narrative for Public Discourse by Sandy Doria

This session aims to engage artists and the public by utilizing their own personal narratives to construct a dramatic story fit for the stage. More often than not, the narratives we tell ourselves as a community differ greatly from the epics that occur every day in our communities, our households, and all that lies within each individual we meet. Through provoking questions, thoughtful theatrical exercises, and the construction of a performance, we will engage the materials written by the participants to close the gap between theatre and reality. If there is time at the end, we may also discuss examples from our communities where closeness is utilized in the personal narrative onstage, and examples of utilizing remoteness in narrative and public discourse (i.e. homeless teenagers performing the Odyssey, Shakespeare performed by prison inmates). As a facilitator I will guide the process, removing my voice from the art I initiate and placing a premium on the voices within the group. We will strive together towards multiplicity, pluralism, and democracy in artful public discourse.

Requirement

Participants will need a pen, paper, and clothes to move in. If possible, please prepare a short piece of text that you have a personal connection with, and a movement to go along with it.

Embodied Installations: What is our Shape? by Noelle Ghoussaini

Bringing together meditation, storytelling, sacred geometry and embodied installation, we explore our individual and collective identity or “shape”. Based on a year of workshops / explorations as a theatre fellow at Target Margin Theatre, Noelle is developing a process of building embodied installations. She is forging alternate ways of performing theatre, where we all engage as witnesses, creators, performers and meditators. In this workshop, you will use your own bodies together with personal, cultural and natural artifacts to create portraits of our shape(s) as ever-shifting performance installations.

Requirement

Participants, please bring one object in each of the following categories, that connects you to:

- your day-to-day life
- your spiritual life
- your ancestors
- nature (ideally, one of the elements - air, fire, earth, water, space)

Le Bouffon by Penelope Parsons Lord

Penelope’s work utilizes the French clowning method of Bouffon, a performance style that is highly physical, encourages emotional extremes and creates a strong ensemble. As performers utilize physical techniques within the rehearsal room and work as a bouffon “pack”, they leave behind their first, more intellectually-based instincts as actors, and begin to experiment with a broader physicality. This is a technique that Penelope uses in her rehearsals, especially with Shakespeare and other dense languages, because it helps actors (and directors) steer clear of more traditional choices and frees them from re-performing the ‘accepted’ interpretations of classic characters. Bouffon frees up performers from the physical restraints a text heavy performance and allows audiences to draw a greater parallel between their lives and the action on stage.

This session will teach you a number of exercises designed to focus actors physically and vocally, asking them to examine their choices at different extremes, and allowing the actor and the director to explore characters and relationships within a number of intensive rehearsals.

Requirement

Participants please come with comfortable clothing, ready to move!

DAY 3

Body and Text in Contemporary Ritual Performance by Dimitris Tsiamis and Eleni Chatzigeorgiou

Body in ritual transcends space, time, its known identity and social roles. It becomes both the means and the messenger of a new entity of reality which goes beyond the phenomena. In order to be so, the performer needs to reconnect to his vital sources as well as the rhythm of relating with himself and others. That means that defenses, body and personality armors and mannerisms, have to be deconstructed, so we become flexible in our beings to reconstruct them in a new order, and thus create a performance. In this workshop the performer will experience the process of transformation by passing through 4 stages:

- Body as roots: exercises of grounding and reconnecting to the impulsive energy of the organic rhythms of the body and how these can be externalized through movement.
- Body without limits: a set of exercises with codified oppositional or complementary movements inspired by different images-archetypes of a chosen myth (becoming what is danced).

- Body miracle: a more elaborate sequence of moves, where participants experience the “mechanism of ecstasies”, passing physical limits to regain the “oceanic feeling”, becoming both receptors and transmitters.
- Body-logos (speech): improvisation using the changes emerged from the experience, on physical, personal, social & spiritual level to restructure-reconstruct the new self

At the same time, we notice that in rituals, the text and the words always have a distinct use that highlights their content and reveals their multiple interpretations. The speech is first of all action and not just information or illustration of some emotion. The word is coming out from its shell and sometimes as meaning, sometimes as a symbol, as a sound or music, is reborn inside the ritual framework. Through theater we reunite and redefine our relationship with words and our own language. We could say that through theater we are re-learning our language and its potentials. Through concrete exercises of deconstructing and rebuilding words, releasing the energy of words, and through new ways of connecting them, we will practically explore the richness of the possibilities offered today by the ritual approach of words and text. The two day workshop will be split into “Text and Ritual” lead by the director Dimitris Tsiamis and “Body and Ritual” lead by the choreographer Eleni Chatzigeorgiou.

Requirement

Participants please choose a small text (short monologue, poem, lyrics of a song etc) of your choice.

The Greek Chorus as a Rehearsal/Dramaturgical/Storytelling Device

by Manolis Antoniou

Manolis’ interest in this subject was born via Martin Crimp and his Face to the Wall/Fewer Emergencies plays. He has done extensive research and has been applying the techniques and principles of the chorus to all of his processes. The principles of the Greek chorus – witness, commentator, foreshadower, participator, intervenor, etc. – and how they may translate in a set of techniques, to build and sustain a scenic world. How the chorus as a dramaturgical device in relation with other characteristics such as identity, common goal and space – both dramatic and architectural – may not support the hero who carries the story but be the storyteller itself. In this session you will explore: awareness of architectural and fictional space, awareness of the other bodies in space, exploration of tempo, and putting the focus on one action or person(s). These exercises will be instrumental in building strong ensembles.

DAY 4

The Agrupación Señor Serrano Method by Alex Serrano and Pau Palacios

How does the intensive use on stage of digital devices affect the dramaturgy? What is the scenic potential of media tools? What’s the importance of the audiovisual dramaturgy during a creation process and how does it intertwine with all the other stage elements? This workshop is a practical introduction to the use of digital devices and media on stage through the work and methodology of creation processes of the company Agrupación Señor Serrano.

Requirement

Participants please bring your phones and chargers.

The Alba Technique by Ronn Burton

Alba Technique, a neuroscience based modality that explores the physicality of human emotion. According to the neuroscience research, the theory is there are 6 neurologically basic human emotions. Each basic emotion has its own Pattern of physical attributes – specific breathing, postural, and

muscular tensions that inspire an in-the-moment response: an emotion. Working with all the aspects of a Pattern in your body, you can enter into any emotional state at will and then Step Out of the emotional state, returning to a neutral, healthy state of mind and body. Ronn is a CL4 Certified Alba Teacher, certified by the Alba Method Association (of which he is a founding member) and has been studying Alba for over ten years, and working as a teacher for five.

DAY 5

Theatre for One, Made by Many by Srda Vasiljevic

Part peep-show, part confessional, Theatre for One is a mobile state-of-the-art performance space for one actor and one audience member at a time. Conceived and created by Tony and Olivier award-winning designer Christine Jones, Theatre for One commissions new work specifically for this unique and intensely intimate space. Resident Director, Srđa Vasiljević, walks you through Theatre for One's ten year history and methodology in creating bespoke intimate exchanges in public spaces. Session features one-on-one performances of *Gradiva Who Walked Through Hell and Came Back* by Emily Schwend performed by Christine Youakim and Joyce Abou Jaoude.

Kokology by Miljana Cosic

Kokology is a Japanese game of self-discovery. In a form of game it shows unrevealed stories and characters that we keep within ourselves. Workshop connects kokology with Jungian theory of symbols and archetypes. Participants will learn to come in contact with the springs of life in unconscious through a set of exercise based on questions and immediate answers, on drawing and writing down first impressions that come up in a form of dialogue. They will reveal their own, personal net of symbols and a possible way of revealing the inner world of their coworkers. They will be introduced to such terms as 'associative field' and 'characters of the round table'. After the game they will get a list of authors and books where they can find out more about the mentioned and where they can continue the discovery by their own. It helps me a lot both - in my personal and professional life. In professional field, it helped me to develop a 'feminine way' of directing - which means that you don't shape your material from the same start, but instead you seek for the shape in the material, you listen to the story that wants to be told. I found it useful in my documentary project in Yekaterinburg and my coworkers also used it in documentary field, although it is first of all way of discovering oneself.

DAY 6

Teatro Lucido by Wendy Moira Santoro

The roots of lucid theatre are the Latin American magic realism, Latin American poetry, Panic theatre of Jodorowsky, Italian and French Surrealism, and diverse practices of rituals around the world like México, Cuba, Perú, Kurdistan, Palestine and Morocco. To make lucid theatre is to appeal to each one inner magic, to recognize the possibility of each human to experience a mystical rapture, to find a poetic, symbolic language extracted from one's own unconscious, to mirror actors and spectators dreams, pulsations, panics, desires, to guide people to experience theatre as a possibility of briefly transforming oneself into a bull, into a child, into a king, like it occurs in a lucid dream when one, aware of being dreaming decides to take flight. Through diverse exercises of different nature from simple improv games and basic theatre exercises to ritual practices we guide the people to reach an inspired state and move, speak, dance from intuition. The aim is to free bodies from panic, unblock emotions, let one's creativity to explode, and connect with each one's instinct. All directed to grow

power of communicating, expressing, and touching people's souls before what we call a magical stage presence.

DAY 8

Combat Butterflies: Intervention by Enrico Casagrande and Daniela Nicolò

"What will happen now?" was the question raised at the end of *Alexis*, a Greek tragedy and the last show of an important quadrilogy dedicated to the research of Antigone's traces in contemporary time. Alexandra Sarantopoulou, on scene, stated that, for her, the key of the answer rested in the writing some youths had made on an Athens wall during the revolts: WE COME FROM THE FUTURE. The whole of *Motus'* following theatre production was nothing else than a try to give form and words to this image...Making many different attempts, as butterflies' wings' throbs, innocuous, silent, but persistent. "Combat butterflies" is the title of a maverick collection of poems by the activist poet Lello Voce and reflects the eclectic but stubborn artistic attempts towards the destruction of physical and mental walls, which separate us and block human emancipation. This is the trajectory which we will follow to conduct our lesson, going through these last ten years of intense activity with video and photographic fragments. We will start precisely from the project *Syrma Antigónes* born from the need to analyze the relationship/conflict between generations, "using" the tragic figure of Antigone as an archetype of fight and resistance. An incisive journey on theatre and politics during the rebellions in Greece, later transformed, after a residency in Tunis in *Animale Politico* Project to intercept worries, impulses, images and projections of the "Tomorrow which makes everybody tremble". The Plot is the Revolution was the first public act of this journey, a moving encounter between "two Antigones". With the words of other poets of the negritude, as Aimé Césaire and Mahmoud Darwich, we were thrown in the tragedy of emigration, and in another period of research in Lampedusa, in collaboration with the Tunisian artist-activist Mohamed Ali Ltaief. These ten years are all inter-weaved with travels in critical and contradictory places of the Mediterranean region. Every show ends with an open interrogation which to us becomes a stimulus to continue the journey in other directions. In the words of Nella Tempesta "Who does the Earth belong to?". This pushed us even further: first a journey along the wall in the occupied lands...then in Mexico following the US border from the mountains to the sea, accompanied by the reading of Wendy Brown's "Walled States, waning sovereignty", which raised even more questions, first of all: Who traces borders? We are ever more aware of how precisely theatre work, inclusive and "migrant" in its own nature, is true space of hospitality and freedom. The stage is a melting pot of possibilities and continuous transformations, mighty metaphor to re-set the cast-iron social contexts with which we often collide and to put to a hard test any attempt at irrevocably fixing people, nationalities, genders and professions in hierarchical and unchangeable categories. It is a furious diaspora.

DAY 10

Release Technique by Phaedra Soutou

Release is an open-ended enquiry into relationship between thinking and moving. Release activity is informed by on-going feedback process between thought and action, where intention promotes activity and activity influences and develop intention. This feedback process is in evidence within any of life's activities, since all that we do is a process of image creation and fulfilment. Release is an integrative technique in which mind and body are seen as completing each other. Each person exist as a "Cloud of Experience" with permeable boundaries, expanding and melting edges, and vulnerability within a biologically complex short time frame. This "Cloud" is composed of all which, known and unknown, makes up the energy of continuity for an existence.

Welcome to Beirut, and have a wonderful Lab!

NAME	EMAIL
Penelope Parsons Lord	pen.parsons.lord@gmail.com
Leonie Pichler	petra.leonie.pichler@gmail.com
Mohammad Idressi	idressi.moh@hotmail.com
Jennifer Quinn	jennifer.c.quinn@gmail.com
Manolis Antoniou	stranomano@gmail.com
Martha Bouziouri	martha@plays2place.gr
Miljana Cosic	nica.savic@gmail.com
Paul Van Dyck	paulvandyck23@yahoo.ca
Ljubi Matic	ljubisamatic@gmail.com
Sandy Doria	sdoria17@gmail.com
Dalila Miloud	dalila.miloud@gmail.com
Phaedra Soutou	faidrasoutou@gmail.com
Monika Klimaite	mon.klimaite@gmail.com
Ronn Burton	ronnburton@gmail.com
Srda Vasilijevic	srda.vasiljevic@gmail.com
Noelle Ghoussaini	n.ghoussaini@gmail.com

Inaugural Lab 2019 Team

Steering Committee

Sahar Assaf

Mohammad Bani Hani

Anna Capousizi

Juan Carlos Martel Bayod

Lisa Nava

DLM Associate Members

Doyle Avant

Raffi Feghali

Robert Myers

Coordinator and Stage Manager

Basma Baydoun

Assistant Coordinator

Abdallah Kaddoura

Special Thanks

Adiba Jebara *Fine Arts and Art History*

Hiba Hamade *Student Affairs*

Halim Azar *Tech. Student Affairs*

Michel Melhem *Janitorial Services*

Anis Abdallah *Groundskeeping*

Christine Youakim *Performer*

Hammana Artist House

Joseph Azar *I.T Services*

Tarek Daw *Tech. Student Affairs*

Razan Harb *I.T Services*

Fady Ghorayed *Protection*

Tamara Maatouk *Film*

Joyce Abou Jaoude *Performer*

Atelier Assaf

All sessions will take place at AUB's West Hall, in Auditorium B & Bathish Theatre. Please keep your I.D or Passport with you at all times to go through Campus Security.

Kindly note that AUB is a tobacco-free campus.

If you'd like to share your experience on social media, we will be using the following hashtags:
#DLMbeirut2019 #DLMinaugurallab #directorslabmed #aubtheatreinitiative