

TASHWEESH

Day 1: December 3rd
12pm - 2.30pm (Tunis time)
Panel 1: Political bodies

Rokaya Charani is a 24 year old Moroccan citizen. She has obtained her bachelor degree in English and cultural studies from Mohammed V University, and she has earned a Master's in gender studies from Sultan Moulay Slimane university. Currently, Rokaya is a teacher trainee in the English Teaching Internship Initiative at the American Language Center of Rabat, and she is preparing for her PhD. Her research interests revolve around gender in relation to pop culture, cinema and oral literature.



Project's presentation

The presentation is based on and inspired by her Masters thesis which tackles the representation of the female body in Moroccan cinema. She will briefly cover the ways through which Moroccan films have portrayed the female body as an image and tackled it as a topic. Subsequently, she will demonstrate the difference between the male gaze and the female gaze through two Moroccan films which will be used as illustrations. Her presentation will contain theories and concepts that are used in the fields of feminist film theory and criticism, film studies and media studies.

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Rana Feghali is a Lebanese fiber artist based in Italy who uses painting, fiber art, textile development and fashion design to produce artwork and installations that investigate urban and political matters. Her work is defined by her personal experiences as well as from a feminist and sustainable approach to fashion.



Project's presentation

Migrant women are providing essential care to others in our ageing society, while their mental health is at stake. Domestic violence is supposed to have grown 20% during the pandemic. Her work partially woven with the hair of several women from different ethnicities, becomes a symbol of denunciation.



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Zoe Aiano is a feminist filmmaker and translator with a background in Visual Anthropology whose work generally focuses on Central and Eastern Europe.

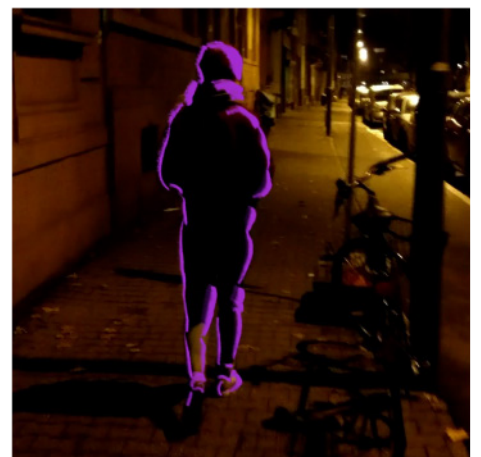


Anna Benner is a Berlin-based artist working with animation, drawing and installation. Her work deals with the psychology of the everyday, often using hand-drawn rotoscope animation.



Project's presentation

Walking, watching, exploring, evading: this film asks what it's like to experience the city space at night as a female-presenting person. Shot in first person by wom*n in various European cities, it presents a range of perspectives, dispelling myths while also fostering a dialogue on strategies for us all to be able enjoy walking after dark.



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Meryem Marzouki is a 28 years old Franco-Tunisian dancer and traveler. She dances since her childhood and currently practices Fusion Bellydance. She also manipulates several circus instruments. She is interested in feminist, environmental and societal causes. Passionate about human's behavior, she is searching for answers and solutions for a better living together, through art, empathy and communication.



Project's presentation

"Dance as an observation and response to the weight of the street harassment. Verbal, visual, sometimes physical assaults, which leaves traces, residues. From Australia to Tunisia, an hectic physical journey. Woman who seeks for peace through movement. Dance as an emancipation. Dance to assume my body and presence, in my/our streets, city, country, world. Dance to transcend. "



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Hope Mokded is a painter, video artist, engraver and feminist performer born in Gabes, Tunisia. She studied at the Fine Arts in Tunis, specializing in engraving, and obtained a master's degree in Plastic Arts in Strasbourg, where she focused on the issue of visible and invisible violence against women. She lives and works in Paris, participates in exhibitions in Europe and Tunisia and collaborates with feminist collectives such as Chaml and Terra Rossa Lab and has worked as an expert artist with the European Commission.



Project's presentation

For this exhibition "Tourments", she wanted to express the visible and invisible violence done to women. She chose figurative art, to allow her to confront the viewer and give them the possibility to act. She decided to represent fragmented and dislocated bodies, which allowed her to show traces of physical and psychological violence. Society trivializes this violence by its indifference to the experience of women in private and in public, thus generating torture and feminicide. Her paintings express the passivity of our deaf society, neglecting the cries of women and supporting the macho-patriarchal system.



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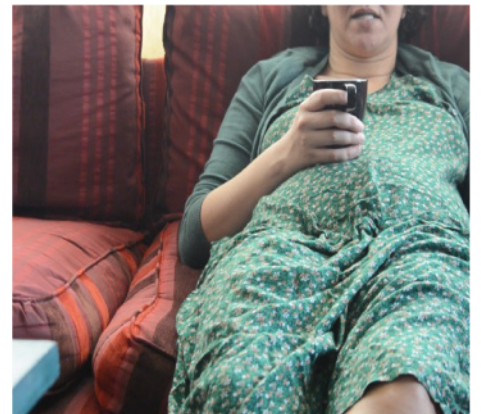
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Dalia Naous is a Lebanese dancer and choreographer. Her stay in different Arab and European cities, fed her desire to question the impact of the city in its political, social and spatial dimensions on the body and its movement, a research that led to the project Cairography, a video/dance that questions the borders between the public and the private in Cairo's public spaces. Currently, she is working on "Incise out", a video-dance installation based on Egyptian woman testimonies about their bodies image in relation to their society and environment.



Project's presentation

"Incise Out" is a video-dance installation that explores the relation between the intimate and the political, through the testimonies of women sharing stories about their relationship to their bodies and femininity. The action goes to the inside of a wounded and traumatized body and its faculty of resilience from a physical or emotional scar.



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Bochra Taboubi (1993, Tunis)

Visual artist and designer, graduated from the Higher Institute of Fine Arts in Tunis. She mainly works on artificial life with fictional creatures to create her own fabulous repertoire that questions human issues. These biological and philosophical enquiries take the form of drawings, monographs, videos and sometimes sculptures. She is currently part of the research-based Octopus program (2021/2022). She was artist in residence at the Cité Internationale des Arts, Paris (2019/2020).



Project's presentation

Origins and identities of a foreign body follows in the footsteps of a disparate, morbid and grotesque body that criss-crosses the timeless. Between fiction and realities, a tangle of several narratives merging past, present, future and the beyond, will question the ontology of strange or foreign entities and their anarchic presence. This performance lecture is an expression of the uncanny valley of the elusive situation one encounters when faced with a "new" body.



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Day 1: December 3rd
3.pm - 5.30pm (Tunis time)
Panel 2: Exposing intimacy

Sidonie Ale (pseudonym) French-Italian actress, lives in Belgium for 10 years. Wild artist, she writes, teaches writing workshops, makes installations and sound creations and is studying for a master's degree in gender studies. She wishes to let emerge the poetry and the power of all, to open to curiosity and to the discovery others, and to summon the wonder in the heart of the cities



Project's presentation

Radio Gommettes is a proposal for a sound creation in French, about 25 minutes long, on the issue of encouragement. The wish is to share reflections in a positive and joyful spirit in order to reinforce the CCE (cœur corps et esprit / heart body and mind). Between poetry, simplicity, and intimacy, a sound bubble to make yourself feel good.



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Petra Serhal (Based in Beirut, Lebanon) is an artist working in live-art and choreography. Her work draws from her ongoing research on the experiential aspect in performance and the role of the audience in the performative and choreographed experience. Her work often deals with language and sound in relation to movement and space, body as archive, fragmentation, absence, physical violence, and embodiment. Serhal received her M.A. Body in Performance from Trinity Laban Conservatoire of Music and Dance, London (2015). Her recent individual works include: Through a City (2021), Live /laiv/ (2021), Adagio (2018-ongoing), Toyota89 (2019), Overlooking & Panoramic (2017), No Blood Included (2016).



Project's presentation

Suspended Between the Second and the Third Kiss is a choreography by Petra Serhal dealing with the corporal experience of the individual and the collective in moments that oscillate between intimacy and control. The choreography investigates the relations of power in intimate relationships and dance, and experiments with the limits of the body through movement and sound. This opens for a new spatial, choreographic and sonic experience that interrogates how our bodies perceive, absorb, relate, react, and endure these moments.

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Leila Saadna is a franco-algerian filmmaker and visual artist living in Algiers since 6 years. After studying visual arts in Paris, she focused her research on making poetic and socially engaged documentary films, working the histories of struggles against racism, postcolonial migration and intersectional herstories of women of color and people of LGBTIQ+ communities.



Project's presentation

Being a lesbian in Algeria or being of Algerian origin in France is the theme of her new documentary (and poetic) film. It is not only about sexual orientation, but rather about feminism, about criticism of patriarchy and the heteronormative system, about desire in all its intimate and political strength, about love, raising our voices from the fringes and a country where we remain invisible. For Tashweesh, she offers excerpts from an audio interview with S., a young Algerian lesbian and feminist woman.

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Mirella Salamé B. 1985 in Beirut, aka Ella is a multi-disciplinary artist. Her practice includes (but is not limited to) performance art, installation art, writing, public interferences, and painting; working with left-overs and natural findings, she uses reclaimed & off-the-grid material and her own body, together with reclaimed immaterial (movement, sound, memory, her story and dreams). Her work has been categorized as eco-feminist as it challenges the notion of value and explores the interconnectedness between the suppression and exploitation of the earth and that of women in the patriarchal capital system.



Project's presentation

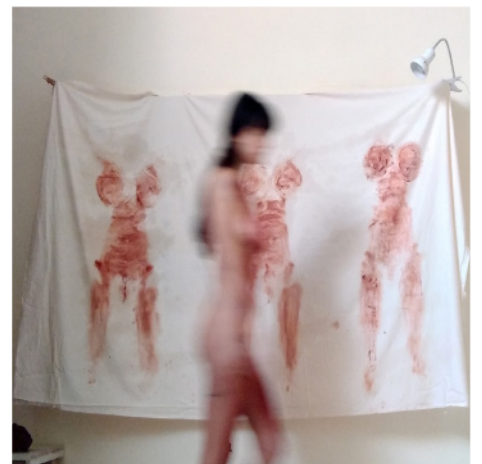
mirella salamé

my body, the earth (2021)

earth pigment, acacia resin, rain water, The artist's body, linen sheet, time.

these imprints are made with the artist's own body, using an iron-rich earth pigment giving its red color. the earth piece is an on-going work in which salamé explores the interconnectedness between the blood of the earth and that of her own

body, expressing itself through this red ochre. the artist forages the pigment, grinds and processes it, adds tree resins as a binder, and water, then in a ritual, paints her whole body with it, to then press herself against the linen sheet and marks the imprint.



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**Panel 1: (re)creating spaces of solidarity and visibility
between feminists, queer and other invisibilized communities**

Nat Skoczylas (she/them) is an organiser, writer, artist and activist living in Berlin. She is building up a collective feminist queer brewery as a space for learning and solidarity. Her artistic projects address political dimensions of rest, radical imagination, hydrofeminism and playfulness/speculation/game design. She is a member of New Visions, an intersectional anticolonial collective.



Project's presentation

FemAle is a queer, feminist brewster community in Berlin. Through decentralised, non-hierarchical beer production and education, we address the shortage of women in the industry, and build on the feminist history of fermentation, as well as the pre-enclosure of the commons past of how food was made by, from and for communities and ecologies that surrounded them. FemAle seeds resilience, solidarity and mutual aid, as well as joy and experimentation.



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Federica Bueti writes, edits, teaches and occasionally curates exhibitions. Her research focuses on feminist refusals and decolonial feminist critical poetics. She is the editor of *Move...ment. On Forms of Protest and Resistance*, published by Book Works, London, (2013). In 2019, she co-curated, with Elena Agudio and Nathalie Anguezomo Mba Bikoro, the exhibition and research project "Ecologies of Darkness. Building Ground on Shifting Sand" at SAVVY Contemporary, Berlin, 2019.



Project's presentation

Building Grounds on Shifting Sands. Notes on Practicing Refusal. When hegemonic narratives tend to divide us, reproducing dominant cultures of narration, visibility, and accessibility, how do we critically assess and imagine what a decolonial feminist curatorial and writerly practice might look like in the face of oppressive institutional structures?

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Salma Labayed aka Salma Sassouki

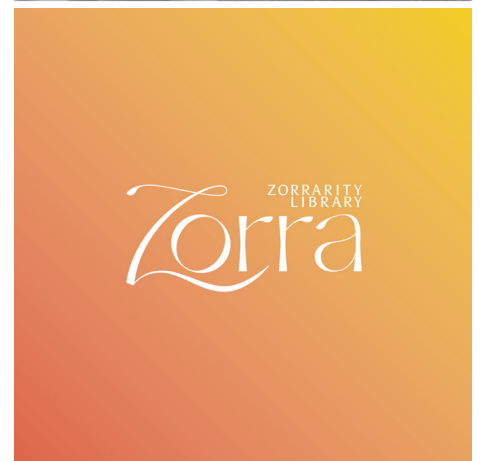
Co-Founder and coordinator of Zorra, Sassouki Salma has long worked in the production of events related to the underground electronic scene of Detroit and the MENA region. She then devoted herself to Zorra as well as to writing articles on music and producing sound design for various podcast and video projects within the association Femmesprod.



Project's presentation

Zorra is an intersectional, trans-feminist platform of tools for healing and/or defending against violence and discrimination in the cultural sector.

People in culture as well as experts are interviewed to share their tools with the public, creating an online library accessible to all.



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Chiara Canullo Stefanelli is a multidisciplinary visual artist. Trained as a photographer, they have explored, over the years, video, performance, painting and installations. Their favorite themes are both committed and militant (feminism, queer theories, social emancipation) and very personal and intimate (the fragility of human relationships, isolation, abandonment).



Project's presentation

"What's left?" is an ongoing research project. After years of activism and the desire for militant perfection, the artist questions the impossibility of surviving in queer circles without damaging their mental health and their loves (in the plural sense). After a year of voluntary work in the cultural association they founded, they examine what remains and what has been lost on a human level, on the feasibility of the concept of safe space in the complexity of injunctions and discriminations that do not exempt queer environments.

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Manal Tass is a semi-professional dancer-performer, and creator-organizer of social and/or cultural projects. Her ambition is to bring more accessibility and inclusivity to the artistic body practice, and to movement in general. To find oneself through one's body in order to better find the whole. She is involved in feminist queer reflections and practices.



Manon de Matauco is very interested in building exchanges on a local scale. First, through contemporary dance, she develops collaborative projects of creation and transmission in France and Morocco. At the same time, she is self-taught in organic approaches to agriculture such as agroecology and permaculture.



Kaoutar Chaqchaq is co-founder of an online literary magazine, www.asameena.co. She is an author and editor with the literary collective Asameena. Her writing focuses on the intersections between fiction writing and social science methods. She also leads writing workshops, where she experiments with hybrid forms of writing. She is a doctoral student in literary sociology, and her research focuses on contemporary Moroccan French-language novels.

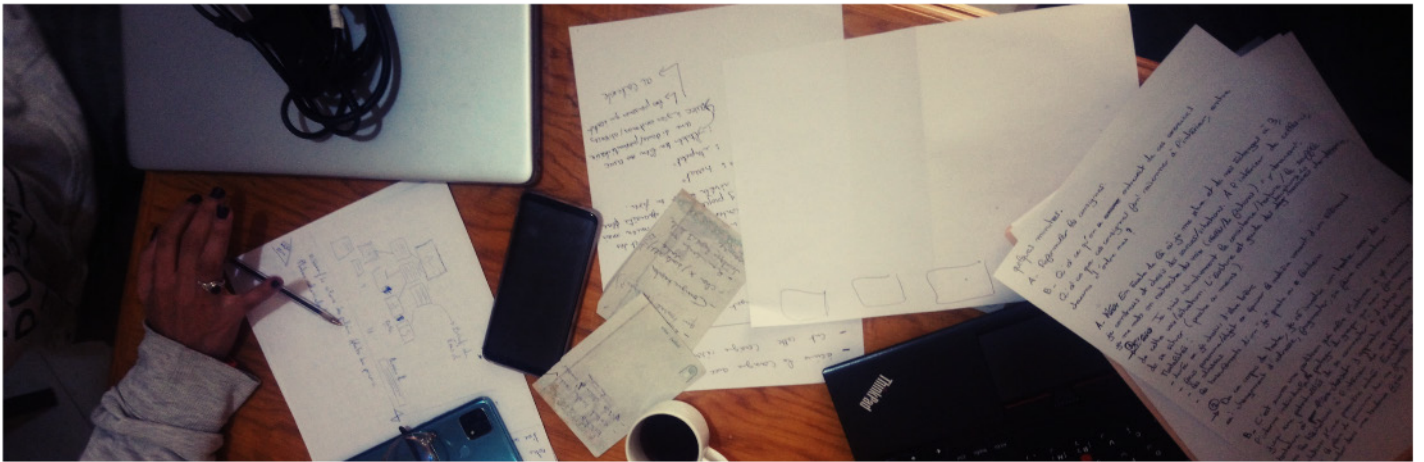


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Project's presentation

By listening to their three subjectivities and collecting images, they seek to trigger writing and storytelling movements. The collected traces are formed by deduction and projection, with an intimate link with feminine presences/absences to arouse a desire for fiction, and thus the desire to produce narratives.



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Panel 2: Womxn and myths

Serena Vittorini is an Italian visual artist based in Belgium. Recently she has been working on the link between identity and memory, blurring the boundaries between the intimate and the public, reality and fiction. Her current research practice incorporates photography, installation, audio and video to allow for a multi-layered interpretation.



Jes Bolduc is an American poet/artist/activist based in North Carolina, USA. The themes explored in their work are Appalachian identity, expansive feminism, gender politics, Jungian archetypes, and embodied presence with the intention of creating a freer new world. This exploration manifests in the form of video, textile, installation, contemporary dance, spoken word, and many other media.



Project's presentation

In this project, Jes and Serena examine the interplay of parenting, being parented, and reparenting, and how these three relate to self acceptance and self actualization. They hypothesize that self acceptance and self actualization are required for being a good parent. Jes and Serena explore the influence capitalism has on the journey of parenthood/self acceptance, and they also provide personal examples where queerness has provided freedom from that influence.



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Rita Adib is a pluridisciplinary artist and architect based between Canada and Germany. She was born and raised in Damascus where she earned a BFA in architecture and moved to Tiohtià:ke/Montreal to major in sculpture at Concordia University. Rita's practice is rooted in social activism and questions the body in relation to borders, displacement and oppression. She focuses on intersectional discrimination from the point of view of a feminist Arab non-conforming woman.



Project's presentation

"In Memory of Patriarchy" is a multimedia project that focuses on the subject of patriarchy and its tails in her life. It is a walk through a woman's daily life facing misogyny and toxic masculinity in the public and private spheres.

This project is currently transforming into a digital comical content to create a visual collective memoir of womxn's confrontations with patriarchy in order to demonstrate terms like: fragile masculinity, mansplaining, manspreading, etc.



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Soukaina Habiballah is a Moroccan poet, novelist and screenwriter born in Casablanca in 1989. She is the author of four collections of poetry, a novel, and a collection of short stories (2020). She is a two-time winner of the Creative Writing Fund AFAC. She participated in the International Writing Program at Iowa in 2019.



Project's presentation

By mixing poetry, music, sounds, images, this performance attempts through an imagined dialogue between a grandmother and her granddaughter; to point out from afar that there is a possible hypothetical relationship between postpartum depression and Colonialism and how its impact has extended to generations to come.



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Sophia Moussa is a Lebanese actress, dancer and rapper. She graduated from the ARAF in Tunis, under direction of Ezzedine Gannoun, then pursued her dance studies in Barcelona. Since 2011, she has been working with El Hamra Theater in Tunis, also touring in Festivals across the Arab world, Europe and Canada.



Project's presentation

Since the South of Lebanon was liberated from Israeli occupation and then occupied by the claimed liberator itself, Life became forbidden with no dreams. Colors are all black. The Patriarchal Lord dictates everything for everyone. Women were transformed into a martyrs incubator and the mourning machine of men's sins.



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Sabine El Chamaa is a Lebanese filmmaker. She holds an MFA from the University of Southern California's School of Cinematic Arts and a PhD by practice at Goldsmiths University of London (UK) graduating in 2014 with Picturing Live war, a research practice in an installation and a text. Her academic and film interests revolve around war and memory. Sabine currently teaches in the visual studies department at LAU university in Beirut.



Project's presentation

The figure of Lot's wife has inspired various poems two of which have the same title, and have deeply inspired me to make a short poetic film by the same title. I will present the two poems as well as an excerpt from my film. The poem by Anna Akhmatova (1899-1966) evokes the agency in the act of looking while the poem by Wislawa Szymborska (1923-2012) reveals, through humour, how the one-sided punitive narrative of religious books remove multiple possibilities inherent in an act of rebellion.

