

Atlas of Transitions Biennale
Bologna, 1 – 10.03.2019

Arti Migrazioni Cittadinanze

HOME



©Nydia Blas, from the series "The Girls Who Spun Gold"

Special projects

01 – 10 /03

01/03

♦ 6pm – DAMSLab

opening-performance + artist meeting

TANIA BRUGUERA (Cuba)

Migratory aesthetics and rights

Meeting with the artist

TANIA BRUGUERA

Referendum – participatory performance

1-10 March – various locations

Cuban artist and activist Tania Bruguera will present *Referendum* in Bologna. Inventing an innovative artistic method, which aims to unveil the mechanism of power, and addresses questions of repression, censorship and inequality, *Referendum – considered as “behavior art performance”*- is a long-duration performance lasting 10 days, realized in close collaboration with the inhabitants of the city. *Referendum* asks the public to engage in debates about immigration by voting 'yes' or 'no' to a question that has been formulated after a discussion, which involved activist, citizens, associations and groups involved in promoting immigrants' rights. Billboards, radio programs, distribution of pamphlets in the streets, info booths in theaters, cultural & community centers, and everyone else interested in taking part in the project, will play an essential part in the activation of the artwork. During the 10 days of *HOME* it will be possible to vote in voting booths across the city while results will be constantly updated on a screen on full public view. The result will function as a survey of the public opinion regarding immigration policies in Italy.

TANIA BRUGUERA (Cuba)

lessons-workshops

School of Integration

1-10 March – DAMSLab



special project for Atlas of Transitions Biennale

Born out of an idea by Cuban artist and activist Tania Bruguera, *School of Integration* is a temporary school that imitates the German-style *integration schools* intended for newly arrived migrants, inverting however the point of view. Each of the 10 lessons will in fact be presented by a member of a community of foreigners residing in Bologna, teaching their knowledge of the body, artisan skills, oral poetry, symbolic practices, culinary traditions, musical contaminations and many other elements of their own culture that they are proud to share. Aimed at a wide and variegated range of participants, the lessons are open and intended for all those who may be interested.

The Cineteca di Bologna has become part of the *School of Integration* project, coherently following up on others that for some years have led it to explore “other” cultures through film narration. Ever since the World Cinema Project was created in 2007, with the backing of Martin Scorsese, thanks to which dozens of films representing various forms of world cinema have been restored, the Cineteca di Bologna has promoted a deep and comprehensive knowledge of African, Asian and South American cinema. For full schedule go to p.11



Performances and performing events

02 and 03/03

◆ 9:30pm – DAMSLab performance
NADIA BEUGRÉ / LATITUDES PROD LILLE (Côte d'Ivoire)
Quartiers Libres
After performance meet & greet with Nadia Beugré
National premiere

If we cross the boundaries of forbidden spaces, what happens to us? Who do we become? With *Quartiers Libres* (a French expression meaning "free territory", "limitless space"), choreographer Nadia Beugré explores these questions in a raw and unbridled performance in which she confronts and resists oppression. Within an immersive and interactive visual and aural design, Beugré battles the stifling confines of the stage, oppressive sound, seas of plastic water bottles and an endless, tangled microphone cable. In this world willing to bury her, Beugré's vain and passionate quest for freedom unfolds, her body and spirit irrevocably changed by the struggle.

03/03

◆ 5pm – Teatri di Vita performance
DOROTHEÉ MUNYANEZA / COMPAGNIE KADIDI (Rwanda)
Samedi Détente
After performance meet & greet with Dorothée Munyaneza
in French with Italian surtitles
National premiere

in collaboration with Teatri di Vita
"Samedi Détente" is the title of a popular radio programme that singer and choreographer Dorothée Munyaneza listened to as a child in Rwanda, just before the genocide happened. By mixing acoustic noises, storytelling and corporal presence, Munyaneza goes through her story speaking through the eyes of those who have seen. In her work, Munyaneza wants to share the words of those who were there, chasing her own memories, which reclaim the right to be revealed.

08/03

♦ 9:30pm – DAMSLab

performance-djset

This Must Be the Place

in collaboration with Next Generation Italy

This Must Be the Place is an all-female evening dedicated to the new Italian generations. The afrotrap performer *Maryam Rouass*, who sings about integration and women's rights, the graphic designer and handlettering artist, Ferdaous Harfi, an experimenter of calligraphy intertwining Arabic and Italian traditions, the fashion blogger, Wissal Elloubab, interested in extending the attention to the veiling tradition in Muslim culture: they all take their first steps on the artistic scene embodying the vital face of a new and intercultural Italy. Young Afro-Italian singer and ecofeminist Mary Martins will be the presenter of the evening. A dj-set by Hellviras (Neu Radio) to follow.

08 and 10/03

♦ 8th March 8:30pm – DAMSLab

10th March 5pm

performance

FATOUMATA BAGAYOKO / COMPAGNIE JIRILADON (Mali)

Fatou t'as tout fait

in Bambara with Italian surtitles

National premiere

After performance meet & greet with Fatoumata Bagayoko on 10/03

'I have decided to rewrite the event that I have witnessed several times and was a victim of when it came my own time. I carry suffering and injustice in my body. I feel resentful. A scar, an indelible and irreversible shortcoming that I will hold in myself forever. And I want to claim that pain.' In red and black, Fatoumata Bagayoko takes the audience into her confidence about (her) circumcision. Pain, fear and immense anger about the irreversible damage that is done to girls in the name of a patriarchal tradition. She raises her voice and honors us with an impressive and courageous solo performance.

09/03

♦ 6pm – DAMSLab

concert

LE CHEMIN DES FEMMES & LE CORE (Italy)

Burning Lexicon. A concert for women's voices

a project by Associazione Amigdala

Le Chemin des Femmes is a choir composed of women from different geographical and cultural backgrounds, united by the same desire to promote musical research and civil resistance through the voice. Together with *Le Core undisciplined voices*, a young choir born in Bologna, expressing its own feminist and intergenerational sensitivity, they compose - under the guidance of Meike Clarelli - an ensemble of forty female voices. They present an original programme capable of mixing Ghanaian rhythms and Georgian polyphonies, pop fragments and contemporary experiments, jazz influences and r & b melodies.

09 and 10/03

◆ 6pm – MET

performance

LES PETITES BOÎTES (France)
Z'Oiseaux

for children above 5 years old

National premiere

on 10/03 at 4pm free workshop for a maximum of 30 children conducted by the authors

Using drawing, shadows and paper cut objects; *Z'oiseaux* embraces the universe of bird migration, conducted by magnetic forms of orientation while they pursue aerial routes. Through a sensorial system, of lyrical and meditative traits, the stage puts flesh on the story of a great journey, the epic of a flight in search of a nest to coil up. A story told from the sky's perspective, from which the Earth - revealing its true face, singular and indissoluble - can be seen.

◆ 9pm – San Martino Theatre

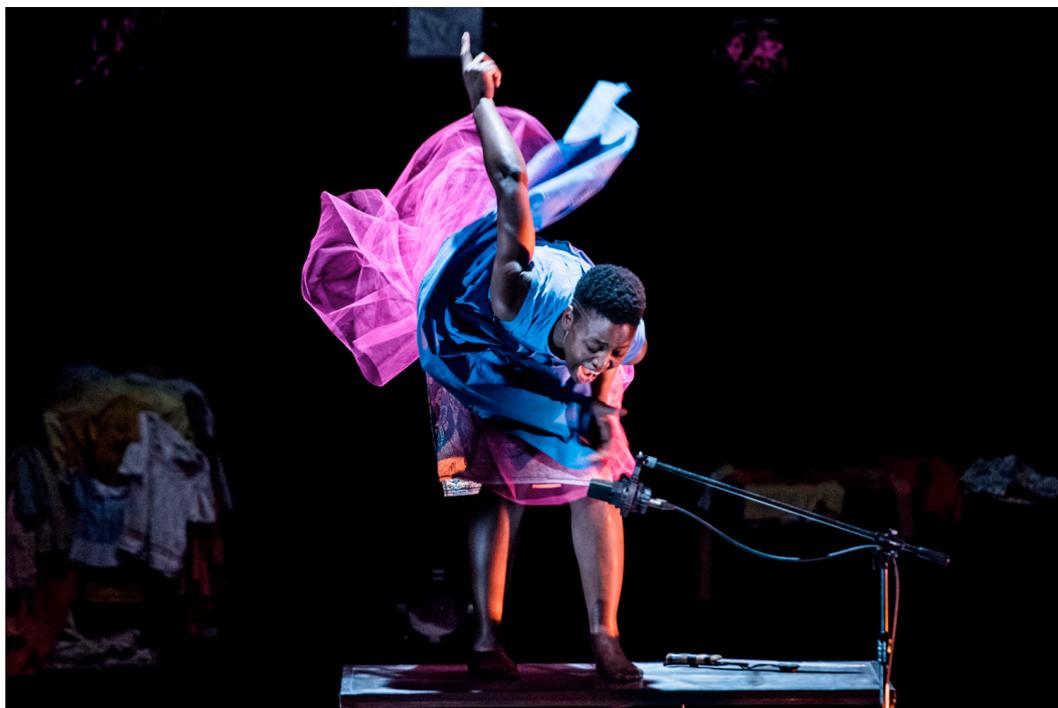
performance

CANTIERI METICCI (Italy)
The Niger of Narcissus

based on Joseph Conrad's novel

National premiere

The Niger of Narcissus is the story of a ship upset by the entry on board of James Wait. The contemporary rewriting by Cantieri Meticci gives life to a work halfway between performance and installation, in which the migrant, the African, the black foreigner - labeled as the original and eternal enemy - is seen both as a real and spectral figure. The spectators, free to move in a labyrinth-space, interact with the performers who in the middle of narratives and actions able to connect the pages of history with the ghosts of the West.





Talks and seminars

03/03

♦ 3:30pm – DAMSLab talk
KRISTINA NORMAN / SABRINA MARCHETTI (Estonia/Italy)
Home Is Where I Stand

Estonian artist Kristina Norman – in residency in Bologna from 18th February to 4th March – will present a part of her research *Lighter Than Woman*, aimed at the creation of a documentary-performance centered on the peculiarities of the sense of home and the notion of family with Eastern-European women who work as “*badanti*”, replacing Italian women in their traditional role of taking care of the elders in the family. The presentation will take place in a form of dialogue with the participation of Sabrina Marchetti (Ca’ Foscari di Venezia), researcher for the project “DomEQUAL: A Global Approach to Domestic Work and Social Inequalities”, and the interviewed women.

05/03

♦ 11am – Sala del VIII Centenario di Via Zamboni 33 lecture
CRAIG CALHOUN (USA)
Interdisciplinary knowledge for a complicated world

in collaboration with the University of Bologna

The American social scientist analyses the contemporary large-scale transformations, such as the future of work, employment and communities in the face of new technologies and shifting political economy. Calls for interdisciplinary science are almost as old as the development of distinct disciplines and very widespread today. One of the most prominent reasons is the desire to bring science to bear on complex challenges or problems that cannot be fully grasped within single disciplines, like climate change or migrations. Thanks to his own experiences gathered in various continents and institutions, Calhoun uses an international perspective to explore the relationship between interdisciplinary studies and public knowledge.

06/03

♦ 2pm – DAMSLab seminar
ARTE ÚTIL
Broadcasting the archive #11 - Bologna

Conducted by Alessandra Saviotti

in collaboration with Ubu for Franco Quadri Association

Can art become a tool to foster real societal change? What are the uses and limits of art? Arte Útil roughly translates into English as 'useful art' but it goes further suggesting art as a tool or device. It draws on artistic thinking to imagine, create and implement tactics that change how we act in society. The notion of Arte Útil has been developed via a set of criteria that was formulated by Tania Bruguera and curators at the Queens Museum, New York, Van

Abbeuseum, Eindhoven and Grizedale Arts, Coniston in 2013. More than 300 case studies can be found in its online archive, which has been presented and discussed internationally in the context of workshops, exhibitions, seminars, and classes. For *HOME*, Alessandra Saviotti is presenting *Broadcasting the archive #11*, research in progress co-curated with Gemma Medina Estupiñan, that will take the form of a seminar. During the seminar based on the concepts and principles of Arte Útil (such as 1:1 scale, Double Ontology, Extraterritorial Reciprocity, etc.), participants will have the possibility to analyze and discuss a selection of case studies about migration, the right to housing and alternative economic systems developed and implemented by artists.

Participating guests: Cheap, Fiorenza Menni and Andrea Mochi Sismondi (Ateliersi), Maddalena Fragnito (Macao), Fabrizio Urettini (Talking Hands) and more.

08/03

♦ 2:30pm – DAMSLab

Collective edit-a-thon

ART+FEMINISM

Art+Feminism is an International project designed to improve coverage of feminism, gender and the arts on Wikipedia. This year it comes to Bologna and involves groups of teenagers, members of 6 classes from various high schools. After a period of research and editing, the youth will meet to publish and improve Wiki pages that feature women activists, artists, philosophers, singers, coming from countries such as Iran, Algeria, Cuba, Rwanda, Egypt, Palestine, Italy, Libya, Ethiopia, Nigeria and more.

09/03

♦ 3pm – DAMSLab

dialogues

Be Unbounded

by Casa delle donne per non subire violenza Onlus

Women who are crossing the Mediterranean Sea fight on the front line against constant and repeated forms of violence in the societies of departure, transit or potential arrival. *Be Unbounded* is a discursive moment to give space to a multifaceted reflection on female migration and gender violence. Martina Ciccio will engage a discussion with Annalisa Camili (Internazionale), Barbara Pinelli (University of Milano-Bicocca), Alessandra Sciarba (Mediterranea activist and Melting Pot Europe project), Farah Saleh (Palestine) and female migrants. In between the interventions, young women will perform poetic excerpts taken from the Italian Women's Library of Bologna along with slam poetry texts.

10/03

♦ 11:30am – DAMSLab

lecture

NICHOLAS MIRZOEFF (USA)

Of Slingshots, Statues and Shacks: Mobility and the Infrastructures of Race

Department of Sociology and Business Law of the University of Bologna in collaboration with NYU-Steinhardt

In this lecture, the American scholar and activist Nicholas Mirzoeff investigates the theme of human mobility with reference to what Frantz Fanon called the colonial "world of statues". By this he meant both the widespread physical presence of colonial statues and the colonial refusal to allow mobility. These statues make the infrastructures of "race" and power relations visible, by claiming the right to move within new political frames and physical infrastructures and to deploy their capacity, that would allow them to "appear" – to be seen as fully human.

Films

04/03

◆ 8.15pm - Cinema Lumière/Cineteca di Bologna film

AHMED EL MAANOUNI (Morocco)

Alyam, Alyam, 1978

(90') original version with Italian subtitles

Alyam Alyam is a film about shattered dreams and the circumstances leading up to that point; about the shaking of the traditional social structure; about the strength born of desperation and the unrelenting dissipation of lost generations. This is stressed from the first notes of the opening music, by the strangely empty building frame that is slowly filled with people, by the village space, by the silence of the wandering woman who smokes, until the last shot of the film, when a crowd appears from behind a deserted hill. The dreams of a society growing smaller, unable to hold on to the resources that could help it survive, are mirrored by the mother's helpless prayer, "I need your shadow, I need your light, I need your face".

05/03

◆ 8pm - Cinema Lumière/Cineteca di Bologna film

SAMOUNI ROAD (La strada dei samouni), 2018

by **Stefano Savona** (Italy-France)

(128') original version with Italian subtitles

Samouni is a Palestinian family from the rural outskirts of Gaza, that were devastated by the Israeli bombing at the beginning of 2009. Since the moment little Amal returned to her neighborhood, all she remembers is big tree that is no more. A Sycamore which she and her brothers used to climb on. After the war came Amal and her brothers lost everything. And now, they have to rebuild the houses, the neighborhood, and their own memory. Blending real images, and Simone Massi's drawings, a portrait of a family is drawn - before, after, and during the tragic events caused by the Cast Lead operation. Best Documentary Award-winner from the 2018 Cannes Film Festival.

06/03

◆ 7:45pm - Cinema Lumière/Cineteca di Bologna film

ZIMMERFREI - Atlas associated artists (Italy)

Saga #1 | Yakub

The ZimmerFrei duo - along with the protagonists and team - presents the origins of the first Saga episode.

Saga is a film series that was realised over two years in Bologna: the birthplace, city of adoption or choice for some of its youngest current inhabitants, who have inherited its past and are writing its future. Bologna is the place they call home. The first episode presents Yakub, who left Nigeria at the age of 15, catapulted in Libya, and disembarked in Italy at 17 years old. Yakub walks all day. Wherever he is at a precise moment, he always aims for the city center. Sometimes he goes out to go somewhere and then loses track. He turned 18 a few months ago. His status has now changed. It is the beginning of a new saga.

07/03

♦ 8:15pm – Cinema Lumière/Cineteca di Bologna

film

FATHER (*Baba*), 2000

by **Wang Shuo** (China)

(85') original version with Italian subtitles

Baba is the first and only film by Wang Shuo, a celebrated novelist and a cultural icon in China. Wang adapted *Baba* from one of his novels *I am your father*. Starring box-office comedian superstar in his first dramatic role, Feng Xiaogang, *Baba* tells the story of a widowed father who's left to raise his adolescent son in 1990's Beijing. The more the father tries to impose his traditional ideals, the more the son tries to get out from under his oppressive wings. Skillfully combining satire, comedy, cynicism and drama, the film investigates the fall of patriarchy and looks at how those grown during the end of Mao's era struggle to pass on their own concept of love to a new and rebellious generation. *Baba* was read as an allegory of authority in China and banned by the Censorship Bureau: the film has yet to be shown to Chinese audiences. In 2000 it was smuggled out of China to enter the Locarno Film Festival where it was awarded the Golden Leopard.

10/03

♦ 8pm – Cinema Lumière/Cineteca di Bologna

film

BRICK AND MIRROR, 1964

By **Ebrahim Golestan** (Iran)

(130') original version with Italian subtitles

Brick and Mirror is one of first masterpieces of modern Iranian cinema and explores the themes of fear and responsibility in the aftermath of the coup d'état. Ebrahim Golestan's remarkable first dramatic feature, which title refers to Farid al-din Attar's poem "the Eternal Mirror", mixes fantasy and reality as a reaction to the new social climate, the failure of intellectuals and the omnipresent corruption. On the 5th June 1963 the arrest of Ayatollah Khomeini triggers a protest, which sharpens the tense and fearful atmosphere conveyed by the film.

International conference

07/03

♦ 9:30am – 5.45pm – DAMSLab

international

conference

A World in Transition. In-between Performing Arts and Migration

Department of Sociology and Business Law in collaboration with the Department of Arts and ERT

Building bridges between theoretical research and performing arts, beyond the walls of theater and disciplinary sectors, through a double and continuous movement between local and transnational dimensions. By including those who research on the field and those who perform their arts, the International Conference "A World in Transition. In-between Performing Arts and Migration", invites international scholars and artists to discuss different languages able to offer alternative imaginaries and narratives on migration, fostering the definition of transversal scientific instruments, giving rise to the creation of symbolic and physical spaces where the dynamic and productive dimension of diversity is displayed. Alternating theoretical and performative interventions, the conference consists in a morning plenary session focused on innovative European projects, and an afternoon session organized in six thematic panels.

Workshops *Sharing Practices*

01/03-05/03

- ◆ DAMSLab masterclass for professional actors/performers

NANDA MOHAMMAD (Syria)

Speaking from Damascus

How can an European actor inhabit the speech of another one who is living in Damascus? The Syrian actress Nanda Mohammad will conduct a masterclass for eight actors and performers that focuses on voice, the sounds of language and the expression of affection. While exploring the inherent polyphony in each voice, Mohammad works on the language variations between Italian, English and Arabic, and manages the various levels of study associated to the three languages. The aim of the masterclass is to analyse the relationship between voice, body and language and to establish an exchange between emotions, protection and power, in order to make room for the production of unexpected voices, imagined sounds, and interpretations of text generated by a semantic withering.

6/03, 7/03 and 8/03

- ◆ MAMbo – Bologna Museum of Modern Art workshop for 20 women

FARAH SALEH (Palestine)

Archiving gestures

Farah Saleh invites a group of women from diverse geographical and cultural backgrounds living in Bologna and in the suburbs to participate in a shared body practice. Physical exercises, recreational strategies work as a starting point to restore memories, allow the extraction and archiving of gestures while composing alternative body narratives, marked by freedom of expression.

8/03, 9/03 and 10/03

- ◆ Ateliersi workshop for 30 participants

ALICJA BORKOWSKA & ŁUKASZ WÓJCICKI (Poland)

Body memories

What does the body remember? How does body memory influence our actions? Starting from a body practice based on primitive and animal movements, Alicja Borkowska, founder of Strefa WolnoSłowa Foundation, along with the performer Łukasz Wójcicki, conducts the activation of a creative writing inspired by journal fragments and biographies of artists and philosophers. The main aim is to give life to unproven physical postures and new narrations.

09/03

- ◆ 11am | DAMSLab open class

FATOUMATA BAGAYOKO (Mali)

Malian Dances

Fatoumata Bagayoko, a dancer and choreographer from Bamako, attentive to the traditional dances of her home country, conducts an African dance class – in the form of an inclusive, shared and joyful practice open to everyone.

SCHOOL OF INTEGRATION

01/03

8:30 p.m.– DAMSLab

Lesson #1 Eritrea

Praising or decrying in rhyme: Eritrean oral poetry

In Eritrean culture, human beings are considered immortal. The dawn of life begins with trills, is prolonged through ancestral lullabies and later embodied in the *aulo*, a form of poetry sung during public occasions that pays tribute to the ancestors, accompanying humans until and beyond their death and making them eternal through the continuity of memory. Poetess Ribka Sibhatu will guide us through the poetic universe of her own land while overseeing the coffee ceremony, whose history and legends she will recount.

02/03

6:00 p.m. – DAMSLab

Lesson #2 Western Africa

Tell me what cloth you wear and I'll tell you who you are

Searching for hidden messages in the colours of African fabric

African fabric talks, bearing encoded messages that speak of desires, warnings and emotions. The cloth coming from Western and Sub-Saharan Africa that will be exhibited includes wax prints from the Ivory Coast, Gambia, Senegal and Nigeria, and *bogolan*, hand-dyed fabric from Mali, whose production techniques, symbols and proverbs will be explained. The tailors from Vicini d'Istanti, furthermore, will give us the chance to get involved firsthand, cutting and sewing to create a custom-tailored piece.

03/03

6:00 p.m. – DAMSLab

Lesson #3 Ukraine

Pysanka: the rite of the eggs

Decorating eggs, in Ukraine, is a rite unto itself. The famous *pysanka* is indeed an Easter egg, decorated and coloured with a technique based on hot wax and natural colours, while patterns are inscribed with a special stylus called a *pysachok* or *kistka*. The word *pysanka* itself comes from the verb "*pysaty*" ("to write" in Ukrainian): the eggs are literally written on, as those participating in this lesson-workshop will be able to see.

04/03

6:00 p.m. – DAMSLab

Lesson #4 Morocco

Discovering the zǎjal: Arabian poetry and sonorities

At the same time as the Rolling Stones were rising to the top of the charts, in Morocco the group Nass El Ghiwane came to the limelight: their success was due to the appeal they were able to give to popular Moroccan songs and poetry. By discussing their pieces, that often take up the metric form of the *zǎjal*, **Sana Darghmouni will review the years when the group's popularity reached its peak**, while **Hajiba Radouane and Abderrahmene Jahbli** will explore the traditional rite of *Saharawi* tea.

05/03

6:00 p.m. – DAMSLab

Lesson #5 Palestine

The grammar of embroidery: decorative designs and colours in traditional Palestinian dresses

The *Al-Thob* dress, which first appeared more than five thousand years ago, has always been closely tied to the region in which it is produced. Its colours and embroidery change from one locality to another: from the kind of dress worn by Palestinian women, their area of origin can be identified. During the lesson given by Jalal Albess, the differences between these dresses and their particular features will be shown, accompanied by popular melodies played live by Hudud and traditional dances performed by the Donne di Sabbia.

06/03

6:00 p.m. – DAMSLab

Lesson #6 Rom and Sinti

The concept of dwelling: imagination and projects *curated by Ateliersi*

It is commonly believed that Rom and Sinti people choose not to live in houses made of brick due to their cultural obstinacy, and yet many are forced to seek refuge in shanty towns while having quite different plans. Their ties to these places are often destroyed by evacuations, but experiences in constructing new ways of dwelling are relatively common and derive from personal choices pursued with imagination and diligence. Vincenzo Spinelli shares his own experiences of residential transition.

07/03

6:00 p.m. – DAMSLab

Lesson #7 China

Chinese Karaoke

Chinese songs and Italian melodies, a history of contaminations dating to the 80s

In the wake of China's 1978 economic reform, western music began to make its way into China, with a central role played by the record label Polygram. Karaoke started to become a highly popular form of entertainment and has remained so even today, to the point of influencing daily language, social behaviour and aesthetics. During the lesson given by Zheng Ningyuan, thanks to the creation of Italianized texts, participants will be able to sing Chinese songs contaminated with Italian hits.

08/03

6:00 p.m. – DAMSLab

Lesson #8 Senegal

Beat, stroke, hit: playing the Mbalach

Malick Kaire Gueye helps us discover the *Mbalach*, the name of a typically Senegalese drum and rhythm. Its many functions include communication, healing, driving away evil spirits, celebrating and dancing. While rhythm is the most instinctive and primordial part of music, its liberating nature is only truly celebrated in collective contexts. The participants will try out various types of percussion instruments, learning to beat, stroke and hit them.

09/03

7:00 p.m. – DAMSLab

Lesson #9 Peru

Rhizomes: a journey through Peru's three thousand types of potatoes

Peru has an extraordinary variety of potatoes. Whether white, yellow or native, more than three thousand can be counted over the entire Andes region. In Peru, "Potato Day" is celebrated on 30 May, an event created to celebrate and promote tubers, reminding us of their great nutritional value. *Nadia Flores* will guide us along this journey, followed by a performance of *Cultivate dance*, curated by choreographer *Ivonne Rosia*.

10/03

6:00 p.m. – DAMSLab

Lesson #10 Iran

A musical voyage through Persia: tradition, improvisation and imagination

Musician Darius Madani explores a world of sound that is antique, magical and evocative, without losing touch with the present day. Special attention will be given to traditional instruments: *Tar* and *Setar* (long-necked lutes), *Oud* (short-necked lute), *Tombak* and *Daf* (drums). Following a performance of a few pieces, participants will have the chance to learn the rudiments of an extremely refined technique passed down orally in Persia for centuries.

ARTISTS' BIOS



Tania Bruguera (Cuba)

Tania Bruguera was born in 1968 in Havana, Cuba. For over 25 years Bruguera has created socially-engaged performances and installations that examine the nature of political power structures and their effect on the lives of society's most vulnerable individuals and groups. Her research focuses on ways in which art can be applied to the everyday political life; on the transformation of social affect into political effectiveness. Her long-term projects are intensive interventions on the institutional structure of collective memory, education and politics. Her works often expose the social effects of political forces and present global issues of power, migration, censorship and repression through participatory works that turn "viewers" into "citizens." By creating proposals and aesthetic models for others to use and adapt, she defines herself as an initiator rather than an author, and often collaborates with multiple institutions as well as many individuals so that the full realization of her artwork occurs when others adopt and perpetuate it. Awarded an Honoris

Causa by The School of the Art Institute of Chicago, selected one of the 100 Leading Global Thinkers by Foreign Policy magazine, shortlisted for the #Index100 Freedom of Expression Award, a Herb Alpert Award winner, a Radcliffe and Yale World Fellow, and the first artist-in-residence in the New York City Mayor's Office of Immigrant Affairs.



Fatoumata Bagayoko (Mali)

Fatoumata Bagayoko (b. 1989, Bamako). Like many other children, Fatoumata performed at traditional ceremonies held by the families living in her neighbourhood. At first hand orientated towards an Electrician vocational training, her desire to pursue an artistic career brings her to the Bamako National Institut of Arts from which she graduates in 2007. She then continues her studies at the Conservatory of Arts and

Crafts Multimédia Balla Fasseké Kouyaté of Bamako in order to complete a 5-year degree programme with a Diploma of Higher Specialised Studies in Dance. She trained traditional dances under the eye of Karim Togola and Kardjigué Laico Traoré until 2010 and participated in many workshops organised in Mali conducted by International choreographers such as Opiyo Okach, Pierre Doussaint, Serge Aimé Coulibaly, Reggie Wilson and Herman Diephuis. In 2013 Fatoumata takes part in the workshop Empreintes (Dé)croisées at the *École des Sables* in Senegal directed by Germaine Acogny and Régine Chopinot. Her solo *Fatou t'as tout fait* was developed while she trained in Ouagadougou with Auguste Ouédraogo & Bienvenue Bazié during the workshop *Engagement Féminin*.



Dorothee Munyaneza (Rwanda)

Dorothee Munyaneza has developed ardent artwork. After her meeting with François Verret in 2006, she performs *in Sans Retour, Ice, Cabaret* and *Do you remember, no I don't*. Since then, Dorothee Munyaneza travelled the international stage alongside Nan Goldin, Mark Tompkins, Robyn Orlin, Rachid Ouramdane, Maud Le Pladec and Alain Buffard. Born in Rwanda, Dorothee Munyaneza left Kigali in 1994 when she

was 12 to move to England. Then a British national, she studied music at the Jonas Foundation of London and Social Sciences in Canterbury before moving to France. With music, songs, dance and text, Dorothee Munyaneza finds inspiration in reality to explore the memory and the body, individual and collective; to offer a voice to those who have been silenced ; to question the Tutsi genocide, violence to women, racial inequality. To break the silence and shed light on the scars of history.



Nadia Beugré (Côte d'Ivoire)

Born in Zikisso in Côte d'Ivoire, Nadia Beugré made her first appearances with Dante Theatre in 1995. In 1997, she became a member of the ground-breaking, all-female dance ensemble, Compagnie Tchétché, founded by Béatrice Kombé. She performed with the company for eight years, touring in Africa, Europe and North America. Following Ms.

Kombé's untimely death in 2007, Ms. Beugré began to create her own works. These include *un espace vide: moi*, performed in Tunis, Burkina Faso, England and France; *120 M/h*, a collaboration with choreographers (and childhood friends) Michel Kouakou and Daudet Glazaï, which was developed in the U.S. at Bates Dance Festival and VSA New Mexico/North Fourth Art Center, and premiered in Germany at Dansart Bielefeld 2010 Biennale; and *Quartier Libres*, which premiered at the 2010 Danse L'Afrique danse festival in Mali. She trained at the Centre Choréographiques in Montpellier, France with Mathilde Monnier; at l'Ecole des Sables in Senegal with Germaine Acogny; and at the Center for Choreographic Development in Burkina Faso with Carolyn Carlson and Burkinabé Bourou Amadou.

Farah Saleh (Palestine)

Farah Saleh is a Palestinian dancer and choreographer active in Palestine, Europe and the US. She has studied linguistic and cultural mediation in Italy and in parallel continued her studies in contemporary dance. Since 2010 she took part in local and international projects with Sareyyet Ramallah Dance Company (Palestine), the Royal Flemish Theatre and Les Ballets C de la B (Belgium), Mancopy Dance Company (Denmark/Lebanon), Siljehom/Christophersen (Norway) and Candoco Dance Company (UK). Also since 2010, Saleh has been teaching dance, coordinating and curating artistic projects with the Palestinian Circus School, Sareyyet Ramallah and the Ramallah Contemporary Dance Festival. In 2016 she co-founded Sareyyet Ramallah Dance Summer School, which runs on a yearly basis. In 2014 she won the third prize of the Young Artist of the Year Award (YAYA) organized by A.M. Qattan Foundation in Palestine for her installation *A Fidayee Son* in Moscow and in 2016 she won the dance prize of *Palest'In and Out Festival* in Paris for the duet *La Môme*. She is currently an Associate Artist at Dance Base in Edinburgh, UK.

Nanda Mohammad (Syria)

Graduated actress from the Department of Acting of the Higher Institute of Dramatic Arts in Damascus (2001), she works with major Syrian filmmakers among which Naila Al-Atrash, Amal Omran, Samer Omran, Jihad Saad and Omar Abu Saada, with whom she collaborated since 2008. She is part of various international projects directed by Tim Supple (UK), Jean-Michel Pesenti (France), Nullo Facchini (Denmark), Khaled Al-Tarefi (Palestine), Catherine Schaub Abkarian (France), Laila Soliman (Egypt), Henri Jules Julien (France), Ahmed El Attar (Egypt). Nanda Mohammad has worked in some of the most important theatres and theatre festivals in the world such as Edinburgh International Festival, Festival d'Automne, LIFT Festival, Lincoln Center, World Theater Festival Shizuoka, Onassis Culture Center, Zurich Theater Spektakel, Theatre de Vidy, La Batie, Bozar, Ozasia Festival, Hong Kong Arts Festival, Singapore International Festival of Arts. Since 2004 she teaches acting and vocal techniques in Syria, Jordan, Egypt and Switzerland. Apart from conducting theatrical activities, she took part in numerous Syrian and Egyptian TV shows.

Alicja Borkowska (Poland)

Alicja Borkowska, together with the artists collaborating with *Strefa Wolności*, has been making and directing performances with the participation of migrants, refugees and asylum seekers in Warsaw for six years now, inspired by their true stories. According to Alicja, "the activities produced by *Strefa Wolności* always create safe spaces where the abilities, talents and stories of everybody – no matter their gender, age, religion and culture – are treated as creative resources and treasures for the artistic process. These artistic spaces have become each time more political, as a safe environment in which to fight for the participants' basic rights. I can see that a few years ago our workshops and performances were more popular – participants had different political views and their opinions about foreigners were often shaped during our artistic work, which had a huge educational role. Nowadays, it is always more visible that the majority of Polish people gets their knowledge about refugees and migrants from the media and internet, which often create fake news and are used for propaganda purposes by the state. Making theater with refugees within the Polish context is everyday more a matter of resistance".

Les Petites Boîtes (France)

The company was born in 2014 and is located in Herbinghen, a small village in the North of the France, nearly 30km from Calais. *Les Petites Boîtes* works a lot in the rural areas and proposes plays, concerts, installations, performances, films workshops and cultural events. Béatrice Baldys's and Julie Garrigue's research focuses on the theme of exile and migration. They like when their productions engages in an active way with the largest public, from younger to older. How to approach a complex, difficult, painful and violent subject with sensitivity, gentleness and poetry without becoming over-simplistic? Every time that's a new challenge. *La solitude de l'escargot* (The snail's loneliness) is an autobiographical play for

kids aged 8 and older. It questions the difficulty to live after exile in a personal and close way. *Le fils du désert* (The desert's son) is a tale for kids aged 4 and older. It's about the dangerous journeys of the actual migrants through the desert and the Mediterranean Sea. This tale is born in Calais and reflects upon otherness and hospitality.

Cantieri Meticci (Italy)

Cantieri Meticci is a non-profit cultural organization working in the Bologna territory, and its group of work is made of professional and non-professional actors, Italians and refugees. Since the beginning of its activities, Cantieri Meticci has investigated the concept of migration through artistic knowledge and experience. Every year, it produces and performs a variety of multidisciplinary shows, bringing actors and migrants to prestigious national and international venues such as the Akademie der Künste in Berlin and Teatr Powszechny in Warsaw. Cantieri Meticci collaborates with theatres, public administrations, schools, shelters for refugees, and NGOs in Italy and abroad, regularly. It combines art with social engagement through activities such as cross-cultural workshops and training programs for teachers working in multicultural contexts in order to encourage people's participation in cultural and social debate.

Kristina Norman (Estonia)

Kristina Norman is a Tallinn-based artist whose interdisciplinary practice includes video installations, sculptural objects, urban interventions, as well as documentary films and performances. Norman's work is devoted to the exploration of the political potential that contemporary art offers in dealing with the issues of human rights and the politics of memory. Norman's latest piece *Bring Back My Fire Gods* (2018) is a video based on a site-specific performance carried out at the Song Festival Grounds in Tallinn, a venerated place of a national importance, symbolic of national liberation and the secession from the Soviet Union in 1991. The artwork includes an original musical composition by Estonian composer Märt-Matis Lill and serves as a comment to the recent discussion on the impossibility of including a song in the Russian language into the repertoire of the Estonian all-national song festival. As part of her academic research on memory and human rights in contemporary art, Norman produced a triad of projects involving site-specific video installations and public interventions, focussing mainly on the use of narrative memories of the protagonists. Kristina Norman's art has been exhibited at such exhibitions as Manifesta Biennial (2014), Aichi Triennale of Japan (2013), Venice Biennial (2009), Baltic Triennial in Vilnius (2009), Berlin Biennial (2008). Her works belong in the collections of Kiasma Contemporary Art Museum of Finland, KUMU Art Museum, and Tartu Art Museum of Estonia.

INFO & TICKETS

Arena del Sole (via Indipendenza 44 Bologna)

T +39 051 2910910 Tuesday-Saturday from 11 to 14 and from 16.30 to 19

biglietteria@arenadelsole.it

ticket purchase with credit card by calling +39 51.6568399 from Tuesday to Saturday 10-13.00

Ticket prices

€ 9 full price, € 7 reduced *Quartiers Libres, Il negro del Narciso*

€ 5 *Fatou t'as tout fait, Z'oiseaux*

€ 5 films *Alyam, Alyam; Samouni Road; Father; Brick and Mirror*

€ 1 with OneForYou membership card, valid for all paid events of HOME Festival.

Samedi Détente

€ 15 full price, € 13 reduced (theatre conventions), € 9 under 30, € 1 with OneForYou card

Special promo Atlas of Transitions festival:

- € 7 groups above 6 people
- at the box offices of Arena del Sole, DAMSLab and Teatri di Vita, a voucher can be redeemed allowing a discount of € 9 on the price of the ticket, if presented on the night of the show.

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