

EAZEES



**EAZEES INTERNATIONAL
WOMEN'S THEATRE
FESTIVAL**

**From the 15th to the 21st of September, 2021
Fathiya El Assal Session**





Minister of Culture | Dr. Inas Abdel Dayem

Women can .. Women are able .. They are capable to dream, and to achieve their dreams.

They draw their strength from the spirit of the first mother; Eazees - the lady of the world.

Holding a festival for women's theater at this time enhances the state's efforts aiming towards women empowerment. The President considers women as a priority, and he is paying special attention to empowering and supporting them so that they can participate in in the development and progression of their society.

The Eazees Festival and its guests, women and men creators from different countries of the world, openly declare that through art we will triumph over darkness

and death, and we will not allow the lights of theaters to be turned off. We will take all precautions and necessary measures to protect our lives.

We will respect the sanctity of life and we will preserve the sanctity of theatre.

Long last strong women and strong men in supportive of women, long last the theater, long last theater as life.



Head of the Festival Abeer Lotfi

Eazees International Women's Theatre Festival was an idea that flashed in my mind, then grew and developed with the help of a battalion of innovative women and men who believed in the idea. Everyone has exerted

great efforts to bring this idea to light under these drastic circumstances of covid 19 which prevailed in our whole planet and has aborted the birth of this idea. Yet, art will remain the catalyst which has the ability to penetrate darkness and light up the way to overcome all obstacles. Let us celebrate together the birth of this festival, which we dedicate its founding session to the name of one of the pioneers in the feminist and creative works, especially theatrical. One of the most creative, genuine and honest writers who defended freedom, held the torches and fought against injustice and darkness. To Fathia El Assal, the writer, the inspiring struggling mother who is always present. Finally, we thank everyone who participated, supported, sponsored and helped in the birth of this festival.

Why Eazees?

Eazees is the Goddess of the Moon. The festival chose this name because Ezsees is the strong woman who did not allow darkness to prevail her city. Theater is like Eazees, it gathers the parts of our bodies, resurrects and fertilizes them with values of justice, goodness and beauty. This is an attempt to restore consideration to this Egyptian feminine symbol.





Who are we?

Eazees International Women's Theatre Festival

It is an annual festival specialized in theatre performances which are related to women's issues. The performances are either created by women or reflecting on women creativity.

The Festival's Objectives:

- Supporting the efforts being made by the state to empower women.
- Establishing cultural bridges between women from different parts of the world, encouraging cultural interaction and maximizing its returns on creativity and theater.
- Motivating women to express themselves in an artistic, intellectual and aesthetic context, such as theater.
- Encouraging theater makers to address and discuss women's issues and concerns.
- Promoting the values of acceptance of

others by choosing performances that are essential for international peace and human rights principles

- The festival is looking forward to playing its role in achieving greater cultural diversity, cultural justice and decentralization by supporting the theater industry concerned with women's issues in marginalized and upper Egypt regions, regardless of who makes them a woman or a man.

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HONOREES

**Shwikar
Nedal Al Ashkar
Hoda Wasfi
Julia Varley
Nagat Aly
Effat Yehia
Iman Salah El Din**

SHWIKAR



Shwikar Ibrahim Toub Sakkal was born in Alexandria on November 4, 1938 to a Circassian mother and an Egyptian father of Turkish origin and a notable of the Sharkia Governorate and big landowners. She lived in Heliopolis quarter and was famous for her beauty and gentleness as she was considered one of the most beautiful stars of her generation.

She continued her studies in the French language department at the Faculty of Arts when she was 18 years old and after the death of her first husband. She joined an acting troupe based on the advice of the family friend Ali Reda. She achieved her dream of standing in front of a camera with the help of Abdel Wareth Asar. Her first role was in the film "My Only Love" with Omar Sharif and Nadia Lutfi on 1960. She became more famous after the film "Love of the Masters" with Ahmed Mazhar, Lubna Abdel Aziz and Omar Sharif in 1961.

Her real fame started from the theatre after the play «The Technical Secretary» in 1962 with the TV Theater Troupe, co-starring with Fouad Al-Mohandes. That was the first meeting between them after which they have formed one of the most successful artistic duos in Egypt. The play was written by Badi Khairy and Najib Al-Rihani, directed by Abdel Moneim Madbouly. It was a great success and continued for several months.

The stage witnessed the birth of their love story and El Mohandes proposed in front of the audience during the performance of "I, He and She", their second play in 1963, which was another great success. In 1965 El Mohandes directed "Where am I, and where are you", it was written by Samir Khafagy and Bahjat Qamar, continuing the success which went on with other plays "I, She and His Highness" and "Eve at 12" directed by Abdel Moneim Madbouly.

Shwikar joined the troupe, United Artists founded by Fouad El Mohandes, Samir Khafagy and Abdel Moneim Madbouly. They presented a number of successful plays, led by «My Fair Lady» in 1969, in which she starred, and competed with Broadway and Hollywood stars Julia Andrews and Audrey Hepburn, who performed the same role on stage and cinema.

Shwikar joined again Al-Mohandes in his own troupe after separating from the United Artists Troupe, and participated with him in the play «It's Really a Respectable Family». The last play with El Mohandes was «Ruhia Abducted» in 1989. She also presented to the cinema a lot of comedies with Fouad Al-Mohandes, and a variety of other roles throughout her career, whether in cinema or drama.

NEDAL AL ASHKAR



Nidal Al-Ashkar is a Lebanese actress, director and playwright, a graduate of the Royal Academy of Dramatic Art in London. She founded Al-Madina Theater in Beirut in 1994, which is a private theater and a free platform open to the world. She is the chairperson of the Board of Trustees and the artistic director of the theater. She was awarded the Lebanese Medal of Merit by the President on 2019, and the National Cedar Medal in 2016. The Lebanese Ministry of Culture launched the first award of its kind in the Arab world: “Nidal Al-Ashkar’s Annual Prize for Theater”. The Lebanese American University honored her in 2018, while the student directed a special play about her and a film about her training for actors. She was also awarded the Medal of Arts and Literature at the rank of officer and the Medal of Arts and Literature at the rank of Knight in 1997 from the French state. She was awarded the High Medal of Culture by the President of Tunisia in 1995, and she was honored in many Arab countries on various occasions.

The first theater festival was held in Lebanon on 2016 for 2 weeks, in which more than thirty directors who presented important Lebanese theatrical works participated. Nidal Al-Ashkar launched her new work, which she composed, “Mish Min Zaman/Not Since Long Ago”, in partnership with musicians and performers. It was a lyrical narrative work of her childhood, and about the interesting life of her family.

Nidal Al-Ashqar participated as an actress in dozens of Lebanese, Arab and international plays, TV dramas and some films. She also presented poetry readings for Wole Soyinka and Günter Grass, who are Nobel Prize winners in literature, and other distinguished poetry readings at the Cairo Book Fair, the Egyptian Citadel and Alexandria.

She performed and directed many plays, including: “Historical Miniatures” by Saadallah Wannous and “3 Women Tall” which were presented on Arab theaters. Also “In front of the embassy door, the night was long” which participated in the Arles Festival in France and the Naples Festival in Italy. “The Ritual of Signs and Transformations” by the Syrian writer Saadallah Wannous was also considered one of her most important theatrical works, and she presented it on the stage of the National Theater in Cairo and in a number of Arab countries and the Theater of the Arab World Institute in Paris.

She had hundreds of interviews, TV discussions and conferences in Lebanon and the Arab world about theater, women, politics, acting, directing, creativity, general culture and human rights. She is a social activist who has, for a long time, headed a women’s group to support and help women from the countryside and villages to improve their lives with science and knowledge.

HODA WASFI



Dr. Hoda Wasfi obtained a French baccalaureate in Philosophy of Literature 1958 from the Ministry of National Education in France, a Bachelor of Arts at the French Language Department with honors from Ain Shams University in 1962. She obtained a master's degree in comparative theater "French-Arabic" in 1968, then a doctorate in 1975 in French criticism.

She studied Management of Theater Spaces in France just before becoming the head of the Hanager Arts Center on 1992 and for twenty years. She focused on empowering the generation of the nineties in literature, theater and fine art. Through the monthly Hanager Salon, she shed light on the distinguished publications for the writers of this generation. The Hanager was the only entity that supported independent theatre teams. It hosted some of the most important theater makers from all over the world, and presented works by famous writers from Egypt, in addition to playwrights from African and Japanese theater. The center won the UNESCO prize as the best cultural center in the Mediterranean region in 2000. She also headed the National Theater from 1995-2001, and presented there some of the most important Arab and foreign theatrical works.

Dr. Hoda Wasfi continued her academic work in parallel as a professor in the French Language Department at the Faculty of Arts, Ain Shams University, which she headed twice, and a professor at the Higher Institute of Art Criticism, a member of the Board of Trustees of the French University. She also participated in establishing the first French Department at the Faculty of Commerce, Ain Shams University, which was followed by French departments at Cairo University. She became responsible for the file of the Global Decade for Cultural Development at UNESCO from 1990 to 1997, where she supervised the files in which two projects for Egypt were allocated; the Library of Alexandria and the Nubia Museum in Aswan.

For fifteen years, she was a member of the Naguib Mahfouz Prize Committee, which is organized annually by the American University. And contributed in many other Awards; Sawiris Awards, committees of the Supreme Council of Culture, and theater experts at UNESCO. She also headed many Egyptian delegations to international cultural conferences and festivals.

She won many awards and honors in international and Arab festivals; Barcelona Festival for Modern Theater, Carthage Festivals in Tunisia, Damascus, Sharjah, Kuwait and Rabat in Morocco. She obtained the Knight Medal for Arts and Literature on 1993, The Officer Medal of Arts and Literature on 2004 from the French Government, a Medal of Leader in Arts and Literature from the Italian government on 2007, the Pioneers Award from Ain Shams University and the University of Illinois. She has distinguished translation in theatre and literature from French into Arabic and vice versa.

JULIA VARLEY



Julia Varley was born in London in 1954 and at the age of three moved with her family to Milan, Italy, where she completed her school and university education. In 1971 she joined Milan's Teatro del Drago, an amateur theatre group inspired by the Bread and Puppet Theatre.

In 1976 she joined Odin Teatret in Denmark as actress in ensemble, solo, indoor and street productions all directed by Eugenio Barba, including *Anabasis*, *J.S. Bach*, *The Million*, *Ashes of Brecht*, *The Gospel According to Oxyrhincus*, *Talabot*, *The Castle of Holstebro I and II*, *Rooms in the Emperor's Palace*, *Kaosmos*, *Inside the Skeleton of the Whale*, *Doña Musica's Butterflies*, *Mythos*, *Ode to Progress*, *The Great Cities under the Moon*, *Andersen's Dream*, *Don Giovanni all'Inferno*, *Ur-Hamlet*, *The Marriage of Medea*, *Killing Time*, *The Chronic Life*, *Ave Maria*, *The Tree*, *A Character that Cannot Die*. Her main activity today is still as an Odin Teatret actress.

As well as teaching in schools and universities, giving workshops and following theatre groups and artists all over the world, she has participated in the conception and organisation of The Magdalena Project, a network of women in contemporary theatre. She is artistic director of Transit International Festival, Holstebro, dedicated to themes of interest for women working in theatre. Julia organised the first Magdalena Project meetings in Holstebro in 1987, and the first Transit Festival in 1992. Subsequently Transit Festival has been organised every three years. Since 1990, Julia Varley has been involved in the conception and organisation of ISTA (International School of Theatre Anthropology) and in the conception and organisation of the University of Eurasian Theatre, both directed by Eugenio Barba.

In 2019 she became artistic coordinator of Nordisk Teaterlaboratorium-Odin Teatret (NTL) organising its annual festival each January. She has directed 21 performances with directors and companies from different countries, including Germany, Argentina, Japan, Italy, Brazil, México, Spain and Chile.

Julia Varley has published several books, which have been translated into various languages, including Arabic, and authored articles and essays published in professional journals. She was editor of "The Open Page", a journal of women in theatre published annually from 1996 until 2008 and is editor and contributor for The Open Page Publications which has produced four books about The Magdalena Project's history from 1986 to 2019. Since 2020 she has been editor for the Journal of Theatre Anthropology created by Eugenio Barba.

In 2020, with Eugenio Barba, she started the Barba Varley Foundation to support artists in situations of disadvantage from racial, gender, political opinion and social background points of view.

NAGAT ALY



Nagat Ali was born in Alexandria. She graduated from the Higher Institute of Theatrical Arts on 1963 and obtained a postgraduate certificate in speech therapy and voice defects from Faculty of Medicine, Ain Shams University on 1978.

She worked as a teaching assistant at the Higher Institute of Dramatic Arts, teaching the art of recitation, and she is now a part-time professor at the institutes of the Academy of Arts. She also taught vocals and declamation at Faculty of Mass Communication, Cairo University and in the Television and Radio Institute. She taught at Faculty of Education, Cairo and Ain Shams Universities, Theatre Department at Faculties of Arts of the Helwan, Alexandria and Ain Shams Universities. She also works as a specialist in speech pathology and speech and voice defects.

She taught the subject of recitation in the workshop of the Artistic Creativity Center in Cairo with the director Khaled Galal. She trained the workshop members on one of the most wonderful performances presented by the Creativity Center, which is the «Burdah of Al-Busairi» evening, which was re-presented more than once.

She is considered one of the most important professors of acting recitation/declamation in Egypt and the Arab world. Many generations of the prominent actors were taught by her since she began her career with scientific studies and teaching with theory and practice. She was honored in a number of festivals such as the Arab Theater Festival and the Egyptian Theater Festival, The Syndicate of Acting Professions and the Higher Institute of Dramatic Arts.

She authored "The Art of Recitation between Theory and Practice", and "Pronunciation in Arabic Linguistic Sounds". She participated in the juries for university theater competitions at Ain Shams University. As an actress, Najat participated in a number of artistic works; films, theatre and radio with secondary and supporting roles.

EFFAT YEHIA

Effat Yehia is a director and playwright. She graduated from the American University in Cairo in 1991 and obtained an MA in theater directing from Trinity University in Ireland in 2015. She also studied the film industry at the New York Film Academy in Oxford, Britain, and directed three short films.

She taught at a number of universities such as the American University, Heliopolis and Ain Shams. She also directed plays at universities such as



«Solomon the King» at Ain Shams University, «Rites of Signs» at the American University, «The Scream» and «The Night I Met Shakespeare» for Heliopolis University, in addition to a number of Plays for children such as «The Alchemist» and «Tales from India and Japan».

She has also authored a number of plays such as «Al Wamda», «Once Upon a Time», «Fatima's Diaries», «Under the Lemon Tree» and «Maktoub». She translated and prepared a number of plays from the world stage, such as «Daughters of the

Summit» by Caryl Churchill and «Larark» by Alasdair Gray, «In the Cotton Fields» by Colts and «The Memory of Water» by Stephenson.

She directed a number of plays, the most important of which are «Virginia», «Desert», «Memory of Water» and «Fatima's Diaries», which dealt with various topics such as women, their relationship with the opposite sex, their problems, their struggle with traditions and society, and their search for their identity and dreams. In addition to other topics about youth and the abortion of their dreams. Her works were shown in different theaters and venues, such as the National Theatre, the Hanager Theatre, the French Cultural Center, the Fine Arts Hall, Mashrabiya Gallery, Universities, and one of the shows toured ten different governorates across Egypt. She won an award from the National Theater Festival for directing it to «Water Memory».

She also participated in many international conferences and courses, such as the UNESCO program in Greece, the Ashberg program in Brazil and the Trans-European program in Morocco. She participated as a jury member in festivals, including the Youth Festival at the French Institute and the National Festival of Egyptian Theater.

She is the founder and artistic director of the independent theater group Caravan, which she considers a platform for women to define themselves and reformulate this definition and be a platform for their voice to be heard. She directed for Caravan; «Lily», «Embroidery», «The Professor» and «Night Blind».

IMAN SALAH EL DIN



Iman Salah El-Din was born on October 20, 1961. She obtained a Bachelor of Laws from Cairo University in 1984, and a diploma in music from the Institute of Arab Music, Department of Free Studies in 1992. She was accredited by the Music Committee on Radio and Television and a membership in the Syndicate of Musical Professions. A music composer and a member of the Animation Society and the independent theater group "Ghajar". She also co-founded the storytelling group "I am the story" in 2009

She has presented a number of works on Egyptian Radio and Television, and Arab Radio and Television, in addition to her work in theater and cinema, the most important of which are the plays "Conference of Animals", "The Madmen", "Bint Bnout", "The Man They Saved", "Lemona Al-Muhayah" and the play "Slave's Ambition" in the Children's Theater within the framework of changing curriculums into theater. She composed music for many plays for the theatre troupe of the English Language Department, Cairo University, which are: "Women's Prison", "Al-Farafeer", "Don't classify Me", "The Third

Sex", and others. She participated in the cinema with the movie "A Peasant in the Congress". Among her radio works are the musical introduction to "Travel Ticket" and the program "Hekayat", at Sawt Al-Arab Radio Station.

She composed many soundtracks for the Egyptian television, series; "When Flowers Fly", "Monster of Desert", "Stories of the Prophets", "Qatar Al-Nada", and some songs of the series "Bakkar", "The Box of the World", "Kingdom of the Bees", soundtracks for the series "Sultan Nabhan", "The Secret of the Treasure", and prayers for the month of Ramadan for the year 2009-2010. For the Radio, soundtracks of the series "Hazzar Fazzar", "Salma and Boumba" and program "Walid and his Astonishing Pen".

She composed a number of songs and soundtracks for films produced by the National Center for Cinema, for example, the animated film "Dreams of Zina", "The Show Is Still Going On", "The Seasons of the Year", "The Family House" directed by Violet Fahmy, and the song "Fathi Ya Warda", "Halo Ya Halo", the song "Nana", and the movie "Al-Watan".

As for story telling shows, she participated in a large number of them with the Women and Memory Forum at Harawi House, the Small Theater in the Opera, the Creativity Center Theater, the Town House Gallery, Al Saqia Theatre, Wekalet Al-Ghouri, the American University, Rawabet Theater, in addition to a number of performances in Bahrain. Iman Salah El-Din continued her career with the storytelling by participating in the formation of the "Ana Al-Hekaya/ I am the story" group, and participated with her music, melodies, singing and directing; "Waiting for the Light", "So Simple", "Soul and Body" and "Zzzzz...". It is directed by. She have won various awards.

PERFORMANCES

Tablet El-Sit Drum of the Woman (Egypt)

Opera Open Air Theatre – 8PM



Opening Ceremony

Soha Mohamed Ali created the Tablet El-Sit group, which consists of women who drum and sing songs from Egyptian heritage and folklore to spread happiness and joy.

Tablet El-Sit Group works to revive and disseminate Egyptian folk songs from all governorates of Egypt; Upper Egypt, countryside, coasts, Nubia and Oases, especially the songs of women which are accompanied by percussion instruments simultaneously and collectively.

Tablet El-Sit presents songs and themes that express women status of joy and sorrow. Women have been marginalized and ignored for long time by the music scene, and it also seeks to break the barriers of music between country sides and city, and maintain the connection between them.

BAHIA (EGYPT)

Hanager | 10PM | 55 minutes



***Based on the novel by Najib Sorour (Yassin and Bahia)
Al-Mawwal Al-Shaabi (Bahia tell me who killed Yassin)***

Bahia is a popular story about Yasin the young man who was killed defending the honor of his fiancé. He instigated the peasants in his village to attack and burn the palace of the Pasha, who planned to attract her to the palace and rape her. This was the spark that ignited the revolution against the unjust, the cruelty and the tyranny of the feudalism.

**Troupe: Knights of the East, Ministry of Culture
Dramaturge: Mohamed Fouad
Choreography and Director: Karima Bdair**

LADY M (THE NETHERLANDS)

Falaki Theater | 8PM | 65 minutes



In this version of Shakespeare's Macbeth the lady-in-waiting takes the lead! Shakespeare gave her only ONE scene in the original play. But how can she share everything she knows in just ONE SCENE? Now the stage is hers and she divulges all the gruesome details Shakespeare neglected to mention.

An intimate and comic solo performance about the tragedy of being a bit part, based on one the greatest tragedies ever written.

New written text with original pieces of Shakespeare's Macbeth interwoven.

**Authors: Annechien Koerselman/ Annemarie de Bruijn /
David Geysen / Radna Diels
Director: David Geysen
Music: Carl G. Breukman**

MOFTAH - SHOHRA (EGYPT)

Hanager Theater | 10PM | 50 minutes



The play “Moftah - Shohra” revolves around the two characters “Moftah” and “Shohra”, who are working as extras in movies. The play starts when they were kicked out of the film location for their failure in doing the scene and were locked up by mistake in the costumes and accessories room for 45 minutes. We are introduced to the world of extras and get acquainted with their sufferings and marginalization. So Moftah and Shohra finds themselves with their talents and dreams in this room. There, they play the roles for the most famous cinematography which they will never have the chance to play outside that room. When the shooting was done, they both left the room carrying a dream from there. Moftah takes a helmet of the knight warrior while Shohra takes a wedding dress, they both come out loaded with feelings, dreams and clothes facing the reality that marginalizes them with new dreams and challenges

Written and directed by: Doaa Hamza
Actors: Emad Ismaiel and Doaa Hamza
Lights Design: Saber El Sayed
Lights execution: Sayed El Naggar
Décor and Costumes: Nashwa Maatawa
Décor and Costumes execution: Laila Amr Hosny

Music: Hazem Shahin
Sound: Rafiq Adly
Poster: Amr Hosny
Photography: Hassan Amin
Executive director: Zizo Aly - Noura Fawzy

THE LAST WALK (EGYPT)

Rawabet Art Space | 6PM | 35 minutes



Monodrama, in which the actress shows us an overview of the daily life of women in Egypt, and how they suffer from domestic violence and persecution resulting psychological and physical harm

Director: Reem Amer
Actress: Leena Saqr
Light and Décor: Amira Fahmy

KANDATA (JAPAN)

Falaki Theater | 8PM | 40 minutes



Inspired by Japanese leading literature, “The Spider’s Thread”, this is a work that asks “What is God for you?” and “What are humans?”

Written by: Erina Ogawa Saji & Yasuhiro Kasamatsu

Director: Erina Saji

Performance: Erina Saji, Eri Tomoi, Kay, Maki Maki

Choreography/Dance artist: Masao Miki

Composer/Musician: Yutaka Ota

Designer: Mari Motegi

Production Manager/Translator: Moe Shoji

ROAD (RUSSIA)

Hanager Theater | 10PM | 36 minutes



© Tatiana Mordvinova

I walk, I will continue to walk despite and because of many things. I feel like paving the way in an open field. We pave hundreds of ways in our lives until we come to a time when they are all mixed up, in that waking moment we have to come back to ourselves. In “The Road” we return and experience the taste of life and death, searching with every step and every movement for the pulse that defines the character of the Road and contemplating ourselves. We explore with the spectators the images in our subconscious, yet, the method each individual chooses depends on their inner experience.

Idea and direction: Lidia Kopina

Performance: Lidia Kopina, Tatiyana Zhukas, Kseniya Samoylova / Maria Davydova.

Composer: Alexey Nadzharov

Light designer: Ivan Milovanov

CAGE OF THE BIRDS (JORDAN)

Ewart Hall | 6PM | 55 minutes



Fear of freedom, Fear of Greatness, Fear of Failure, Humanity puts itself in a cage of safety, choosing complacency hidden under a guise of self-satisfaction. But at what cost? The Cagebirds is a dark satirical comedy that shed the light at the dark places within our Arab Society. Three caged birds are faced with their own demons when a wild bird enters the cage and turns their lives upside down by giving them the possibility of freedom.

Director and Actress: Sameera Asir

Actors: Mohamed Abdel Raheem, Majd Eid, Ibrahim Shehadeh, Oudai Hegazy

Scenography: Enad Ben Tareef

CARMEN (EGYPT)

Hanager Theater | 10PM | 80 minutes



Carmen is the story of a free-willed Gypsy woman who loved a soldier at a certain moment while her charm also struck the soldier. However, he was forced to obey the orders and arrest her orders after being accused of stabbing a colleague of his during a violent battle. The soldier fell in love with her, but he lost himself as he struggled to reconcile two different worlds; the first is to follow the rules on which he grew up to live in a correct way, while the second world depends on accepting a lifestyle based on emotions and free will. Despite the difficulty of the second one, it is the style that resembles Carmen by following her heart. The soldier left his safe life and joined Carmen and her style of living, but he was unable to adjust or coexist with that. Thus, he lost his way instead of discovering his own journey.

Translation, treatment and direction: Reem Hegab

Actors: Ahmed Adel, Ahmed Marei, Adham Shokr, Eman Thabet, Hussein El Sahfei, Rania Zahra, Salma Tarek, Marina Magdy, Mohamed Gad, Mohamed El Soury, Mohamed Azzawi, Mohamed Mahmoud, Mariam Mansour, Moha Abou Daif, Nour Hashem.

Assistant director: Mohamed El Soury and Sama Kamal

Décor: Mohamed El Abd

Lights: Saber El Sayed

Costumes: Reham Zahra

Music: Saad Mamdouh

Adds Designer: Walid Taher

Executive director:

Mohamed Karrar

HERE IS CAIRO (EGYPT)

Falaki Theater | 8PM | 90 minutes



Are you a fan of the dangerously ridiculous theatre? Would you accept mixing the most earnest and sensitive problems with joking around, dancing and jumping in the air? If ridiculing your problems away is a nonissue for you then you belong with us, this evening in Dangerously Ridiculous Theatre. Here, we present to you a unique theatre program; six short and different plays that are slices of life. The stories are classically and typically Egyptian boarding on cliché. However, they wage little farcical emotional wars on unfair accepted social norms that kill us all slowly. Be with us a troublesome warrior to fight the cunning and mighty plan to kidnap the freedoms and vitality out of the youth of the old world.

Author, director and costumes: Rasha El Gammal

Actors: Karam Emad Lotfi, Gehad Hussam El Din, Shahd Hazem, Abdalla El Nahas, Marcelle Michel, Mohamed Saadon, Mohamed Magdy, Mohamed Sabry, Mostafa Hassan Mansour, Nadin Khaled, Nadim, Walid Kamal.

Lights: Saber Sayed

Stage: Hadir Mostafa

Music: Mina Samy

Assistant Director: Donia Hamdi El Serwy

QUEEN (SYRIA)

Hanager Theater | 10PM



A night in the life of a lonely woman, waiting hopefully for the return of her kidnapped husband by an unknown authority ten years ago. She is revived by contacting her children who emigrated years ago to different countries and restoring part of the house damaged by the war. She escapes the pressure of war to the humanitarian activities with her neighbors and with everyone who needs help. Tonight, she escapes her persisting friends to celebrate her birthday, the white color, scared and lost faces. Tonight, she escapes the call of a loving friend who is reaching her via her landline phone.

Writer and actor: Ama Hwaija

Director: Zeina Zarouf

PASSAGE: FROM OPPRESION TO EXPRESSION (GERMANY/BRAZIL)

Ewart Hall | 6PM | 30 minutes



Passage, a one-woman show by Bárbara Santos, is about finding yourself crossing. Walking the path of memories of poorly told stories and hidden histories. Perceiving where the physical and allegorical chains are lodged, those which imprison the colonized body and the subjugated soul it shelters. It is about recognizing and facing the fetters present in the subjectivity of avoiding the full experience of your being. Ultimately, it is about going through the colonized body to discover and liberate the political body.

Concept and performance: Bárbara Santos
Body Preparation: Charles Nelson
Costume Designer: Ângela Fagundes

HAMLITHONNA (EGYPT)

Hanager Theater | 10PM



Rewriting of Hamlet Shakespeare - Translated by: Jabra Ibrahim Jabra:

The Shakespearean woman constitutes a primary motive for most of the events, which are heading towards catastrophic ends, as usual. Shakespeare's woman is either strong, intelligent and able to draw the features of other characters with hidden hands, or weak, yielding to the other who considers her as his only refuge. Either way, Shakespeare always presents to us a woman in whose eyes we read his complete texts, events, characters, and endings. This is how I became acquainted with the text of (Hamlet) through a sharp and dominant reading through Gertwood's eyes, and another calm, sluggish reading through Ophelia's eyes, a reading that reduces all the characters to only two.

Actresses: Nora Esmat, Amira Abdel Rahman
Assistant Director: Shaima Abdel Qader Al Zoghbi
Violinist: Naglaa Younes
Costumes: Marwa Odeh
Director: Saadaa Al Daas

LAST TIME (TUNISIA)

Falaki Theater | 8PM | 75 minutes



The last two... male and female... no other human being ..
Similar in shape and size ... color and language ... close in age ... brothers
maybe??

They are located in a narrow and closed space, surrounded by nothingness that
dominates the outer space.

Loneliness, boredom and a feeling of dullness push them to the game of time...
Fear, isolation, suspicion and struggle with the other to kill the beast that lurks
in them. They play the game of urbanization and civilization that reminds them
of the lost life with its routine, and pushes them every time to expel violence,
authoritarianism, hatred and renounce the other. Every time, the underlying
weakness in them appears, they struggle and resist to prove their humanity, but
the sleeping and hidden beast in their souls exposes their attitudes and emotions
and comes out into the open.

Writer, director and Scenography:

Wafaa El Taboby

Performance: Mariam Ben Hmaida

Osama Koshkar

**Choreography: Wafaa El Taboby and
Mariam ben Hemaïda**

Light: Yazed belhabib belhadi

Costumes: Shefaa El Amir

Sound: Saleh El Sharqi

Décor: Ibrahim El Amir

**Moving Décor: Fadila Ben Akash
Hager El Tomy**

Production: Mohamed Bo Saedi

FRIDA'S WINGS TO FLY (ROMANIA)

Online | Throughout the festival | 90 minutes

[Click here to watch](#)



Online Performance

«A poem about the love and painful life of Frida Kahlo, represented by various metaphors and symbols, with the help of puppets, metamorphosed objects and animation in the sand. The choreography and the animation theater combine in such a way that the artist's painting lives on the scene flooded by the atmosphere. The portraits in real-time sand, biographically complements the personality of Frida, adding to the performance moments of «performance.» Frida Kahlo lives with the same passion, physical pain and love for Diego Rivera, transforming both feelings into surrealist paintings, letters to Diego become internal monologues or cries of rage and frustration of failure as mother and wife Death appears in the scene of life as an old friend who comes to rescue her from drowning in alcohol and cigarette smoke. The characters getting out from Frida's pictures and appear in the scene as in the dream as a rescue, meant to make the reality less overwhelming. In a continuous dance, Frida loves, paints, suffers, and laughs at the death of a woman, until the end of her life.

Author : Frida Kahlo

Director: Alice Bratu

Musicians: Andres Henestrosa

Cuco Sanchez

SilvioLima

Tomas Mendez

Facundo Cabral

Violeta Parra Al Marconi

PERFORMANCES FROM NEHAD SALEIHA'S INCUBATOR



The incubator is a project carried out in cooperation between the Isis International Women's Theatre Festival in its founding session and the Tahrir Lounge / Goethe-Institute. It aimed to provide partial (logistical / training) support to develop several theater performances by young amateur creators on their path to professionalism. It targeted women and men who are concerned with women's issues, especially the youth from other governorates. The incubator resulted in 6 projects from Cairo, Alexandria, Minya and Assiut, and the best performances were selected to be presented at the festival.

A LONELY WOMAN (EGYPT)

Rawabet Art Space | 6PM | 60 minutes



It is about a woman who is living alone and happened to have eye contact with a female neighbor and they start a friendship. She talks about her life, her husband who abuses her then forces her to sleep with him, about her infant that she takes care of him alone. There is also the crippled step brother who continues harassing her. She tells about the male caller for hundred times a day over the phone to revile her, about the neighbor who watches her from his window and at last the young man who is younger than her tens of years. They both fell in love and develop a love and sexual relation which the husband discovers. He locks her up at home and punishes her with the boring and continuous house works day after day.

Written by: Dario Fo
Marco Rama
Dramaturge, director, performance:
Menna Maher
Scenography: Osama El Hawari
Music composition, designing sound
track: Mohamed Khaled
Sound: Essam Labib

Cinematography:
Youssef Moheyedin
Light: Ahmed Ali
Music execution: Yehia El Helw
Assistant Director:
Yara El shanawani,
Ahmed Fathy El Zoheiry.

THE KITCHEN (EGYPT)

Falaki Thatre | 8PM | 55 minutes



The show is inspired by real events of a woman who finds herself in her home trapped between the husband and a sex worker who visits her husband, to develop a strange friendship between the wife and the sex worker that turns their lives upside down.

Written and directed by: Mohamed Adel
Actors: Lobna El Mansy, Ahmed Shoukry, Marina Magdy, Ahmed Adel
Music Composition: Moataz El Adham
Executive director: Ahmed Adel
Décor: Salma Aboul Fadl
Costumes: Lobna El Mansy

INTELLECTUAL AXIS

The Main Session: Presence of Woman in the Contemporary Theatre (Samples from International Theatre)

Supreme Council for Culture | 18 – 19 September 2021



SUPERVISED BY:
Dr. Hassan Atteya



HEAD OF SESSION:
Dr. Asmaa Yehia
El Taher Abdallah



SESSION COORDINATOR:
Lilette Fahmi

The Main Session: Presence of Woman in the Contemporary Theatre (Samples from International Theatre)

Supreme Council for Culture | 18 – 19 September 2021

Women find themselves trapped into many binaries that have to do with gender to societal ones, that start with the famous male/female, to man/woman, and oppressor/oppressed...etc. of binaries that never end. Those binaries are established within a closed system of understanding the world and oneself, allowing traditional and unreal conflicts to take place as means of reaching a life built on equality and worthiness. Maybe the action of an individual, males and females alike, can take towards such a role is dismantling and deconstructing it in order to acquire a freer and more efficient outlook towards the world shared by everyone. Furthermore, the role taken by women may be aspiring toward a more just world outside the conflicts and challenges forced by binaries. Women's role can take struggles outside the frame of the "oppressed" avoiding Stockholm syndrome that recreates the image of oppression on and on and on. That role can also take the struggles outside the "quota" concept created by Capitalism that aimed mainly to normalize unworthiness. Our struggle must focus on creating a system that believes in creating a system based on efficiency, freedom of speech, respecting the other, understanding, and tolerance. Maybe at that sense, art generally, and theater specifically, is the humane field most capable of deconstructing those binaries that divide society into two fighting poles, putting us all in a problematic situation of human relationships to reveal the many hidden faces behind those binaries that neither stop working nor transforming, as the world we live in is a flow of signals and transformations as presented in Sadallah Wannous' play "Rituals of Signals and Transformations". Theater puts us in front of problematic topics that are based on aesthetic and recognitional situations that allow us to acquire compassion and empathy through wider horizons and outlooks.

In these sessions we shall discuss and brainstorm main ideas about the image of women in modern theatre internationally. And because we believe that we need to deconstruct these absurd binaries, the sessions are going to be polyphonic in order to come out with more human ideas. The sessions will be a core for full papers- combining the ideas of main researchers, their moderators and the interested and specialized audience- to be published in the next round of the festival.

18th of September, 2021

1:45 – 1:00 PM

Moderator: Girguis Shoukry – Poet, Researcher and Critic

Ibsen and Women: Marwa El Gebali – Researcher and Director - Egypt

2:45 – 2:00 PM

Moderator: Dr. Maha El Awadi – Lecturer - Drama and Theatre Criticism

Department – Aim Shams University

Contemporary Females of Lorca: Zahraa El Mansour – Theatre Critic - Bahrain

3:45 – 3:00 PM

Moderator: Prof. Amaal Mazhar – Professor of English Literature – Cairo University

The Female Body and Feminine Health Issues as a site for Resistance in Caryl

Churchill's "Vinegar Tom": Dr. Dalia Youssef- Assisting Lecturer at English Literature

Department – Cairo University - Egypt

19th of September, 2021

1:45 – 1:00 PM

Moderator: Prof. Iman Reda El Gamal – Professor of French Literature and translation – Menoufya University

The Image of Women in the Works of French Playwright Yasmina Reza:

Dr. Yasmin Abdel Hassib – lecturer of Drama & Criticism - Academy of Arts - Egypt

2:45 – 2:00 PM

Moderator: The Academic, Researcher & Critic Lilette Fahmi

Absence and Presence of woman in the Egyptian Theatre:

Shaaban Youssef – Researcher and Critic - Egypt

3:45 – 3:00 PM

Results and Recommendations

Moderator: The Academic, Researcher & Critic Lilette Fahmi



**ABSTRACTS OF
RESEARCH**

MARWA EL GEBALY

Researcher and Director – Egypt

Ibsen and Woman

“A woman is not born a woman, she becomes one.” Thus says (Simone de Beauvoir) (1906-1986), which is a view consistent with existential thought. According to existentialists, no one is born with a certain essence in general. Human being comes to exist as nobody or nothing, then we build ourselves through our private resources and those the society provides us with. Accordingly, and far from existentialism, the society's view affects the human view toward himself and his psychological and intellectual structure.



Societies have always viewed women within the patriarchal concept. The woman is the other, she is (the subject), and what a woman should be is decided by the man, so that the man becomes an essential element in formulating the woman's vision of herself and her relationship with the surrounding community. Women has remained a rich topic for creative people to tackle in the fields of art in general, and drama and theater in particular. The relationship of women to men and to society was one of the most important theatre themes in the world.

The industrial revolution in Europe during the nineteenth century had led to great impact on social life with many attempts to dismantle the existing social structure. New social classes have emerged in society, such as the bourgeoisie, where they developed and imposed their own intellectual issues and social principles that dominated society at the time. However, the society's view of women did not change much, as it considered her a complementary being to the man, and he was never able to see her independence and her ability to be free from the constraints of men.

During this period, the Norwegian writer (Henrik Ibsen) (1828-1906) had emerged as one of the most important theater writers of his time, and the most daring and rebellious against the constants of that time. Ibsen discussed women's issues in many of his plays, calling on society to change such an inferior view of women and encouraging women to take a step of liberation and independence from this social constraint imposed on them throughout ages.

Ibsen blamed the woman herself for part of the failure to form a character parallel to that of the man in spite of her ability to do so, as he thought that the woman is no less

competent than the man in all fields. Yet, he was keen to support the woman as a human being and defended her cause, her human and social rights.

However, while tracking women's issues, Ibsen found that in order for women to be liberated and gain their independence and social rights, a radical change must take place in the society itself, changing its laws and regulations, which leads to a change in its reactionary view of women.

As issues of women are intertwined and controversial with those of the society and not isolated from them, Ibsen was able, through his presentation of the social problems that women face, to expose many social evils such as falsehood and social hypocrisy, and to reveal sick social relations with lies and cover up behind hollow, resonant slogans without a trace on reality.

Ibsen was not concerned with the relationship between man and woman, as much as he was with the issue of women themselves and their human rights before the social ones.

Critics described Ibsen's plays as a time bomb, he has discussed many of the thorny social issues that erupted in his time. He did not follow the steps of his predecessors, whether at the level of intellectual content or the form of dramatic construction, as he revolted against both, laying different intellectual and dramatic foundations.

Here, we are discussing three different models of women in Ibsen's theatre. Those most famous, of course, is the character (Nora) in the play (A Doll's House) written in 1879. Later, it became one of the most important icons of women in the world throughout the ages, as she became a model for women's revolution and their rebellion against reactionary and obsolete social values.

The second character is (Mrs. Alving) in the play (Ghosts), which was written in 1883 and sparked widespread controversy then, because it revealed falsehood and social hypocrisy.

The third character is (Hedda) in the play that bears her name (Hedda Gabler), written in 1891, and was one of the important and powerful female characters in Ibsen's theatre.

The three characters are women who have been subjected to different human and social pressures, and each of them has taken a different position, almost contradicting the others, but in the end, the society's position towards them was the same, which is the rejection.

Ibsen still speaks to us today through the plays which he wrote in the latter half of the nineteenth century, through which he reveals meanings in life; how should a person live whether he is a man or a woman? Only as a human being.

We must live wherever we are, regardless of political and social conditions, in order for life to have meaning and feasibility.

ZAHRAA EL MANSOUR

Theater Critic - Bahrain

Contemporary Females of Lorca

March is the time of women's celebrations, which begins on March 8. The world celebrates Women International Day according to the recommendations of the United Nations on 1977. It is based on a background of great struggle that started long before this date since women demanded to work under decent "humanitarian" conditions until the



achievement turned into an occasion for all women of the world. March 21, is the Mother's Day, which is modestly called "Family Day" when in fact it celebrates motherhood at the beginning of spring.

This moral appreciation would make some wonder why males do not have a day designated for them as females? In fact, with a little research we will find that there is a day dedicated to men and fathers, but no one pays attention to this honor led by males who believe in equality that must be achieved between the sexes! This is because the celebration that is held is a result of appreciating the eternal suffering of gender discrimination for reasons, that the female is not at fault except for her own kind.

Societies that push writers and authors to create texts depicting a part of this reality to be a living witness over time, might share similarity. This similarity of women treatment and social category will not be a surprise for the reader even with the passage of time.

Many writers reviewed the huge effect of the situations/sufferings/female

responses to the pressures she is subjected to, whether within a major incident or in the context of small event. All were documented, and the society in which the event took place was a witness to the era, as did the Spanish writer Federico García Lorca (1898-1936). He almost adopted in his theatrical texts the issues of women in their various forms in a comparison of the Spanish society at the beginning of the twentieth century with the contemporary Arab society. Starting with titles that bear the names of their heroines / event drivers or the main characters around which the events revolve. Lorca took it upon himself to export characters from his village community, which abounded with these models. "Yerma" who fought her destiny and the society that always stoned her by the entitle "barren", a female who does not have the highly valued maternity title. Or "Rosetta spinster", the title which reveals the gender and the social status, highlighting the suffering of the female because she chose, or mere luck, not to get married, for her life to become an "ideal template" as the others who boast of completing this step.

And the House of "Bernarda Alba", where the mother who bequeaths to her daughters what she inherited in the sanctification of customs and traditions, even if they conflict with human nature and its needs, which leads to an expected clash. Also, the text of "Blood Wedding", which used social issues to clarify the clear injustice that the female suffers from while all parties contribute to it. All these models and others fall within the hegemony of patriarchal traditions in their person or character that bestows on societies governed by customs in the first place, so the research questions will focus on the outcome of the ideas in the four texts:

Blood Wedding / The House of Bernarda Alba / Dona Rosetta, The Spinster/ Yerma and the contemporary issues which are common within the Spanish and Arab societies with an expectation of the time frame of the dominance of customs and traditions over religion or law. Female oppression of the female by changing positions, the dominance of negative masculinity and its overwhelming presence in societies and finally the nature of the female response to her own issues.

DR. YASMEEN ABDELHASEEB

Lecturer of Drama & Criticism - Academy of Arts – Egypt

The Image of Women in the Works of French Playwright Yasmina Reza

This research paper will address the image of women in the theater of the contemporary French international writer Yasmina Reza (1959), who began her journey in the world of theater in 1987 with her debut work, a play entitled “Post-burial Conversations”, for which she won the Molière Award for writing. Our writer’s work



has been translated into more than twenty languages around the world, and she has won many international and local awards. This research paper aims to identify her own vision of the world, which she expressed and embodied through different worlds of her unique and special plays, by monitoring the relationships of influence and being affected in her artistic career, and by following up the here and now traces of her works. Through the analysis of her plays, the study will assess the development of women’s status in the French theater in terms of contemporary, their features, and how similar or different they are from the previous French playwrights.

Our writer is considered as a creative link between the twentieth and twenty-first centuries. She started her theatrical production at the end of the twentieth century with all its disintegration and fragmentation. Passing through a large number of theatrical currents and trends such as; surrealism, theater of cruelty, theatre of absurd, and everything that is avant-garde in the French theater, Yasmina Reza returned with force to realistic drama. This research paper

will be based on two main axes: first, her status as a playwright, Yasmina Reza, who entered the contemporary theatrical fray and crowned her works with success at the public and artistic levels. Second: the status of the women, and the image that she drew and presented about them through her theatrical works. This study will reach its goals by answering a set of questions as follows:

Who is the playwright, Yasmina Reza, and how did she achieve this status worldwide? What are the factors that shaped her conscience? What are the most important social, political and cultural influences? Who are the playwrights who influenced her creativity and theatrical production? Why was she considered the owner of a unique style, which helped her etch her name with the most influential writers globally and made her a bestseller? In another context, would she be considered as a feminist writer who addresses women’s issues and opposes their oppression? Or does she address the society as a whole, including women, without prejudice? What topics did she treat? What places did she choose to contain her dramatic characters and their stands? How did she portray the relationship between a man and a woman? How did she master the drama of transient human relations and the random gossip that it contains?

The aforementioned questions will be answered by diving into the pairs of her plays, and the following is a list of her theatrical works:

1. Conversations after a Burial 1987, Conversations après un enterrement.
2. The Passage of Winter 1989, La Traversée de l’hiver.
3. Art 1994 ‘Art’ .
4. The Unexpected Man, L’Homme du hasard 1995,
5. Three Versions of Life, Trois versions de la vie (Life X 3), 2000
6. A Spanish Play, Une pièce espagnole, 2004
7. God of Carnage, Le Dieu du Carnage, 2006
8. Bella figura, 2015

Only the first four works from the previous list were translated from French into Arabic, the same plays were translated twice, once in 2005 within the fifteenth session of the experimental festival in Cairo, and the second in the Series of World Theater publication in Kuwait on 2019.

SHAABAN YOUSSEF

Researcher and Critic – Egypt

The Absence and the presence of women in the Egyptian theater

Since the first decades of the twentieth century, theater troupes have been active in Cairo the troupes of George Abyad and Youssef Wahbi in the tragedies, and by Ali Al-Kassar and Naguib Al-Rihani in the comedies.



Many playwrights competed such as; Badi' Khairi, Amin Sedky, Abdel Rahman Rushdi, Abbas Allam, Mohamed Yonus Al-Qadi, Mohamed Taimur and others, in the theatrical movement which derived its material from the French theatres.

Various plays were produced under a high level of competition with the attempt to meet the audience's taste. Those plays presented many actresses who excelled to a dazzling point such as; Fatma El Youssef who got the title of "Sarah Bernard of the East", Amina Rizk, Zainab Sedky, Victoria Moussa and others. However, their role was limited to visual and audio arts, such as; acting and singing. As for the mental, intellectual or literary arts, they were restricted to men only, meaning that the arts of the body were for women, and the arts of the mind, the "leader" were for men.

This division was not strange or exceptional in the light of a culture that excludes women continuously and define their social role in focusing on their bodies, starting from the marital physical relationship, to housework such as washing, cooking, etc., and ending with acting. The leaders were the author, the director, and the poet of the songs that are performed. Only few

female models have participated in theatre, singing and poetry composing in the first five decades of the twentieth century. Those few models did not find anybody who would document or write about their few achievements. Yet some rare articles were written within a severe war under the umbrella of an unjust culture in general. This culture and those practices always alleged by selection of texts from the literature and religious heritage in the Arab history to justify and accept that persecution and create rules and bases for that. Thus, those heritage texts are adapted in favor of an overwhelming desire to prevail in a certain pattern of concepts which has delayed and impeded women creativity in literature and writing arts.

What applies to theater applies to poetry, story and novel. With the scarcity of written texts in these fields for women, we find an abundance of actresses, dancers and singers. Most of the dance halls "meaning moving and using the body" were run by women, such as Badia Masabni, Mary Mansour and others. This scarcity remained prevalent and existed until the early fifties. Women writers emerged in those fields, except for vernacular poets which only appeared during the seventh decade of the twentieth century. Salah Jahin made a prominent presentation in Sabah Al Khair magazine on 1960 about that woman who wrote vernacular poets with great talent, but she was quickly ignored and her poems were not included in any book. Years ago, I learned that this poet had submitted two collection to one of the major cultural institutions concerned in publishing, but the two collection have not yet seen the light till to day.

In the light of this culture that is hostile to women's literary creativity, I found an important theatrical text of the distinguished pioneer of education, Nabawiya Musa. "The oppressed Virtue", which is an excellent poetic text, published in 1932 with its characters from ancient Egypt era written in classical Arabic. Were it not for our accidental discovery and publication, it would have gone into the darkest of history, yet, the text did not find its way to the stage. Theatrical texts appeared in 1951 by writer Sophie Abdullah, then Asma Halim wrote another wonderful text, which is "The Women's Prison" 1958, and thus the possibility was open for the talented women side by side with men.

DALIA YOUSSEF

Assisting Lecturer at English Literature
Department - Cairo University

The Female Body and Feminine Health Issues as a site for Resistance in Caryl Churchill's "Vinegar Tom"

Caryl Churchill does not only write for the theatre, but also reshapes it. For Churchill, theater is a creative tool to disrupt patriarchal systems and build a space for resistance, especially with regard to issues of inequality and the abuse of power linked to gender. This research paper explores the most important elements that characterize Churchill's plays in terms of form and content. Among these works: Vinegar Tom, Top Girls and Cloud 9 are examples of Churchill's creative energy. Churchill's propensity for revolution and rebellion appears in her deconstruction of familiar theatrical molds and the formation of new tools and techniques of expression to suit her content. Churchill's approach to life is similar to that of writing and theater; it is the shocking clarity of all that is hidden and silenced. This is an attempt to present a panorama of Churchill's works representing a unique voice that cries out for justice in all its forms and reverberates in the contemporary theatres especially in America and Europe.



TESTIMONIES

HOW DID THEY PERCOLATE THE TRANSPARENT WALL!

September 15 – 21, 2021

Many women stood in front of obstacles that were placed to prevent them from continuing their path. They could not identify what they were, but they managed to overcome them and complete the path. In the book, “The Third Woman” by Gilles Lipovetsky, which was translated by Dina Mandour and issued by the National Center for Translation 2012, Gil Lebovsky called these obstacles the transparent wall, since its determinants are implicit norms that define the spaces where women are allowed to move within, or promote to while there are no explicit laws or regulations prohibiting that.

Therefore, the Eazees Festival seeks to motivate and encourage theater women to talk about their careers and artistic methods in the theater. To, also discuss the gender concerns related to theatre and how were they able to challenge the customary consequences (transparent walls) in their journey, and form their relationship with society, theatrical production institutions. Also dealing with different levels of control and censorships that starts with institutional control and develops gradually to social control and self-censorship.

The festival aims to:

- Highlighting important experiences of women working in the theater field.
- Exchanging of experiences between theater creators from different nationalities.
- Networking among theater makers in joint creative experiences that serve gender issues.

The discussion will be conducted in one session, including a break, and it includes 5 theater makers. It is limited to speakers, the media and some of the concerned people.

Program: September 19 in the hall of the Supreme Council of Culture

First session from 10 am - 11 am

Break: 30 minutes

The second session from 11.30 am - 1 pm

The duration of the testimony is 20 minutes.

DALIA BASIOUNY

Dalia Basiouny is an Egyptian writer, theatre maker, social activist, academic and translator. Her theatre work includes directing 20 plays performed in Egypt, England, USA, Morocco, Iraq, Zimbabwe, Ethiopia and Germany.



She obtained a master's degree in drama from the University of Bristol in England and another master's from University of New York in theatre. Then received a Ph.D. in theater from New York University, USA. In her thesis, she discussed the Arab-American theater presented by women after the events of September 11, 2001.

She established “Sabeel for the Arts” in Cairo, 1997. This independent group promotes women's work, explores non-traditional theatre settings, and new ways of telling women stories in theatre and on film.

She is a recipient of many awards including the Fulbright Arts Grant, USA to study the relation between theatre and cinema on 1998 / 1999; and the British Council Chevenin scholarship to study the MA at Bristol, in addition to the award of the Arab Fund for Arts and Culture for the play Solitaire.

WAFAA TABOBY

She graduated from the Faculty of Arts in 2001, obtained a professorship in theatrical studies specializing in production and creativity in 2005, then obtained a master degree in cultural sciences, department of theater and performance and performance arts. She has been a theater teacher since 2006.



She participated in several theatrical workshops and then acted in several performances, including Mafiosa, Freedom, Tasfiat, Photocopy, Fifty, The Return of the Dragon, and others. She worked with theater directors such as Fathi Al-Akari, Saad Bin Abdullah, Suhail Guidara, and Fadel Al-Jaabi. She also directed People, and participated in acting and directing Widows with the National Theater.

ELMIRA SIRACHEVA

Graduated from Moscow state University of Culture and Arts, Theatre and Directing Department as Theatre and stage director on 2013. Obtained her Masters in Theatre Arts as drama director on 2015.



She is the main director for the international children's vocal competition "Sound Kids", the head of po school "Sound Kids". She founded a Creative Association Production Center through which they work with youth theatre groups in Moscow, organizing the participation of troupes in festivals, organizing and staging international and Russian activities; festivals, competitions, forums, shows and concerts. She is also the director of projects with the Ministry of Culture for staging literary awards. She was the honorary guest of "liberal theatre" in Jordon and Qartaj in Tunisia.

SHERINE HEGAZY

Director, dancer and choreographer, she works mostly in the field of contemporary dance. She has graduated from the Faculty of Engineering, Cairo University in 2007. She studied oriental ballet with Diana Caliente and the Reda Troupe since 1999. Also studied at the Cairo Contemporary Dance Workshops 2008, in the program which took place at Studio Emad El Din and in cooperation with Descent Dance Foundation in France, then Joined Seeds Program for Teaching Contemporary Dance 2014. She directed theatrical dance performances, “Turbulence” at the Contemporary Dance Night Festival 2012, “Priority” in 2013 at Falaki theatre in cooperation with the Embassy of Denmark, “Ya Sim” 2016 at the Festival of the “Rest will Come”. Participated in the choreography of the Royal



SAADA' EL DA'AS

She obtained her PhD in Philosophy of Arts from the Higher Institute of Dramatic Arts, Academy of Arts in Cairo. She is the head of the Department of Criticism and Dramatic Literature at the Higher Institute of Dramatic Arts in Kuwait, a member of the editorial board of the World Theater series, and a member of the committee for the development of theatrical movement in Kuwait, the National Council for Culture, Arts and Letters



She received several awards, including the State Incentive Award in critical and literary studies, the State Incentive Award in theatrical text and novel, the Arab Award for Cultural Creativity, the Nazik Al Malaka Award for short stories, the Ihsan Abdel Quddus Award for short stories, and the Taha Hussein Medal for short stories. She has various literary publications, two short story collections, a novel, theatrical texts and critical studies.

WORKSHOPS & FUNDAMENTAL CLASSES

ACTING WORKSHOP

Studio Emad Eddin | 20 - 16 September | 11AM - 4PM



Moatazza Abel Sabour

An Egyptian theater actress and acting coach, she graduated from the Department of English and Comparative Literature at the American University and began her journey with acting since her high school studies in the United States and later at the American University, professional theater. She won the Best Actress Award at the National Theater Festival in 2007, and trained as an actress and acting coach with reputable Western coaches such as; American theater director and actor Jeremy Henry, actor Antonio Cicerino, theater and dance coach Jaime Lima from Peru, American actor and film director Mark Travis, director and stage actor Carlos Diaz from Chile, British stage director and actor Giles Forman.

Moatazah draws her inspiration from all the important curricula and schools that have proven highly effective in training the actor, including Stanislavsky, Ota Hagen, Sanford Meisner, Stella Adler, Bobby Lewis, Harold Klorman, Larry Moss, Harry Master George, Jacques Le Coc and others. All curricula are intertwined and having so much contacts among them to reach the most prepared, professional, transparent, aware and honest situation for the actor on stage or in front of the camera.

A WORKSHOP ON CREATIVE WRITING FROM A FEMINIST PERSPECTIVE

Tahrir Cultural Center (The Arminian Hall) | September – 16
11 | 19 AM – 3 PM



Ana El Hekaya Group

Ana El Hekaya group (I am the Story) aims to break the popular stereotypes that are presented about women and men in the media, literature, cinema, folk stories and even children's stories. Aims to create a voice for women in narratives and tales through which we can see their true human world.

MONODRAMA ACTING WORKSHOP

Studio Cultograph | 18 September | 11AM - 1PM



Annemarie de Bruijn – The Netherlands

Annemarie is an actress / theatre maker. Graduated from the University of the arts in Arnhem, The Netherlands. After going round in the world of acting and directing for a couple of years she founded the company Het Vijfde Bedrijf (transl. The Fifth Act) in 2008. That what goes unsaid is the inspiration for almost all the (solo) performances they produce. Besides the work they make, she works as a freelance actress, director and teacher.

*7 Moussadak Street, Dokki | [Click here for location](#)

EMBODIMENTS: MOVEMENT - VOICE

An Online Interactive Lecture | September 16 on Zoom | 4PM



Nora Amin

Nora Amin is a writer, performer, choreographer and theatre director. Fellow of the centre for theatre of the oppressed (Brazil, 2003), cultural leadership in the Performing Arts (British Council, 2009), Clore Leadership diploma (UK, 2009), S. Fischer guest professor (Free university/Berlin 2005-2004), guest lecturer (acting) at Mount Holyoke College (USA, 2005), founder of The National Egyptian Project for Theatre of the Oppressed, fellow of the Academy of the Arts of the World (Cologne, 2015), fellow of the International Research Centre for Interweaving Performance Cultures (FU, 2016-2015), Valeska-Gert guest professor for dance sciences in cooperation with DAAD and AdK (FU, 2018).

An interactive lecture, open to women of all ages and theatre disciplines, online, duration 3 hours. Female Embodiments in Theatre & Dance: a feminist approach. By Nora Amin An attempt to analyze and criticize our theatre practices and traditions in acting and dance from a feminist perspective, with the aim of developing and empowering a free authentic discourse reinventing the female and feminine narratives, images and embodiments in the Egyptian society

A FUNDAMENTAL CLASS ON OPPRESSED THEATRE

Tahrir Cultural Center – Armenian Hall | September 7 | 20PM



Barbara Santos

space for Theatre of the Oppressed in Berlin (Germany) and founder of the Ma(g)dalena International – Feminist Theatre of the Oppressed Network composed by practitioners and collectives from Latin America, Europe, Africa and Asia. She is member of ITI-Germany (German Centre of the International Theatre Institute) and author of the books “Roots and Wings: a theory of the praxis” (Portuguese, 2016; Spanish, 2017; Italian, 2018 and English, 2019); “Aesthetic Paths – sound, word, image” (Portuguese, 2018) and “Feminist Theatre of the Oppressed” (Portuguese, 2019).

DAUGHTERS OF EAZEES DOCUMENTARIES

A project carried out in cooperation between the Eazees International Women's Theater Festival and Tamassi Art Collective to produce five short documentaries about five female characters that are not within the spotlight. The festival aspires that this initiative becomes an annual tradition that is carried out with its partners to document feminist theatrical creativities and put it into the .spotlight for critical and promotional discourse

DR. AIDA ABDEL WAHAB ALLAM

A Professor of Scenography and Theater Techniques, and former Head of the Department of Theater Sciences, Faculty of Arts, Helwan University. PhD in Philosophy of Art from the Faculty of Fine Arts, Complutense University of Madrid, Spain.



Designer of scenography for many theatrical performances, participated in many scientific conferences, specialized seminars, theater and film festivals, and supervised many scientific theses in the field of scenography locally and internationally.

She has published books with the Ministry of Culture through The Egyptian National Theatre Publications, such as: Playing the Scenography Strings about the scenography designer "Sakina Muhammad Ali", The Lover of Open Spaces about the director and scenography designer "Hussein Juma'a", and the Aesthetics of Scenography about the artist and scenography designer "Hussein El-Ezaby".

SEHAM BENT SANEYA AND ABDELSALAM

An actress, a theatre writer and an artistic critic. She obtained her diploma of critic from the Higher Institute for Artistic Criticism, Academy of Arts. Also, an acting certificate from Acting Division at the Center for Artistic Creativity, in addition to BA in Medicine and MA in Anthropology and a Diploma of Translation. She wrote 2 plays and participated in writing others and acting them with theatre



NIHAD ABOU EL-ENEIN

She worked as an actress in the Samer Theatre Troupe in the General Organization for Cultural Palaces, then in Al-Ghad theatre within the General Authority of Theater. She also worked with independent groups such as Al-Masaharati directed by Abir Ali, the Caravan troupe directed by Effat Yahya, and Al-Warsha troupe with Hassan Al-Gritly. She participated in TV dramas, the most important of which was with director Ismail Abdel Hafez, and she also participated in a short fiction film entitled 300 Shubra Street on YouTube about spinsterhood.



MIRETTE MICHAEL

She is an Egyptian director, choreographer, and dancer with a big number of performances and artistic contributions. In 2001, she founded the troupe “No Point Perspective” for Physical Theatre, and since then the troupe has created several award-winning shows and participated in many international festivals. In addition, Michel made choreographies for several film, television series and theater productions. She also holds physical theater workshops and works with young, professional, and amateur artists. In 2018, Merritt Michel was awarded the “State Incentive Award”, one of the most prestigious awards offered by the Egyptian Ministry of Culture.



MANAL IBRAHIM

A Director, executive director and stage manager. She started her career in theater thirty years ago, during which she worked as an assistant director and executive director for more than fifty theater shows, in all sectors of the theater, “independent, governmental, and commercial.”

She worked with a large number of Egyptian, Arab and foreign directors, including Roger Assaf, Qassem Mohamed, Awni Karume, Essam El-Sayed, Nasser Abdel Moneim, and others. She started her career as a director on 2001 with the play, “fat el me’ad” at the Hanager Center for Arts where she also worked as a coordinator for artistic workshops. She also worked as a stage manager for the Falaki Theatre.



ASSOCIATED EVENTS



Women Of Theater

Portrait Caricature exhibition for theatre makers and creatives by an elite of caricature artist, organized by the Arab Forum for Caricatures Pioneers.

**Under the Supervision of
Emad Gomaa
Founder and Director of
the Forum**

Participants: Ahmed Khabali - Adham Lutfi - Arkan Al-Zaidi - Arwa Mokbel - Osama Bousba - Anas Al-Deeb - Iman Al-Sayed - Tharwat Mortada - Jabbar Saber Qader - George Al-Bahjouri - Khalaf Tayea - Dalal Qaisi - Rashid Al-Rahmoni - Sami Amin - Shams Belarabi - Shaima Jamal - Alaa Abdel Aziz - Omar Al-Sawy - Omar Seddik - Ghada Mustafa - Qassem Qabalan - Karim Kalsh - Kamal Jabr - Maher Daniel - Marwa Ibrahim - Moataz Azzam - Nadi - Naglaa Fawzy - Nizar Akaf - Hani Abdel-Gawad - Hiyam Ezzat - Heka Sheikh

Republishing of the play “The Song of Life”

written by Naema Wasfy in the issue which is coinciding with the festival.

**In cooperation and with
support of The National
Center for Theatre**



ISSUES THAT FACE WOMEN IN THEATRE - ENGLAND

20 September | 6-4PM | on ZOOM

A panel discussion in collaboration with the British Council and the Fizzy Sherbet Foundation, who are developing a network for international female playwrights around the world.

TEAM

Festival Board

Director: Abeer Lotfi

Director: Abir Ali

Written by: Rasha Abdel Moneim

Festival Staff

Movies of the Honores: Dr. Hoda Wasfi -

Dr. Najat Ali - Actress: Nidal Al-Ashkar -

Iman Salah ElDein

Director: Effat Yehia

Script and Directing offered by: artist Tarek Saeed

Montage: Ayman Sousa

Movies of the Actress Shwikar

Produced by: The National Center for Theater

Supervised by: Yasser Sediq

Shooting: Mustafa Yahya - Michael Saeed -

Muhammad Mohsen - Ayman Abdo

Shooting Assistant: Mustafa Sayed

Assistant Director: Shady Sayed

Editing: Ahmed Fathy

Adaptation: Omar Zahran

Movies of the Fathia Al-Assal

Produced by the National Center for Theater

Photography: Michael Saeed -

Mohamed Mohsen - Ayman Abdo

Photographer Assistant: Mustafa Sayed

Editing: Ahmed Fathy

Coordinator: Dr. Mohammed Ismail

Prepared by: Mona Shadid

Supervising: Yasser Sadiq

Daughters of Eazees Films

Produced by Tamassi Art Collective

Festival Promo

Sherif Omar

Nour El Hoda Fouad

Festival Equipment

Technical Director: M. Mohammad Hashim

General Coordinator: Iman Darwish

Implementation:

sukondo

Samah Nabil

Public relations

Mohammed Al Banan

Mohamed Fathy

Amr Halawa

Nima Najeeb

Media Center

Center Manager: Mona Shedid

Team: Taghreed Hassan - Noor Al-Huda Fouad -

Fatima Shaaban - Sayed Awad

Social Media

Mohamed Atef

Shaima Abdel Rahman

Volunteer Coordinator: Ibrahim Hussein

Workshop coordinator:

Marwa Hamzawy

Shaima Abdel Rahman

Artistic Direction:

Logo design and publication supervision:

Reem Lotfy

Publication execution:

Mai Abdel Qader

Nermin Ahmed

Ahmed Bilal

Graphic Designer Catalog and Presentation:

Amina Gabr

Catalog translation and formatting:

Maysoon Mahfouz

Website design:

Sesht company

3D website:

Haitham Hassan Al-Saeedi

Ali's sword

SPECIAL THANKS

for the teams of the Hanager Center for Arts, the Supreme Council for Culture, the Cultural Development Fund, the Tahrir Cultural Center, Emad Eddin Studio, Rawabet Art Space for the Performing Arts, the Caltograph Center, the Egyptian Opera House, and the National Center for Theatre, Music and Folk Arts

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Website: <https://www.eiwtf.com>

FaceBook: <https://www.facebook.com/elewtheatre>

PERFORMANCE SCHEDULE

Date	Performance	Location	Time
15-9-2021	Opening: Tablet El Sit	Open Air Theatre	8 pm
15-9-2021	Bahia / Egypt	Hanager	10 pm
16-9-2021	Lonely Woman/Egypt	Rawabet Art Spacee	6 pm
16-9-2021	Lady M/ The Netherlands	Falaki	8 pm
16-9-2021	Moftah Shohra/Egypt	Hanager	10 pm
17-9-2021	Last Walk/ Egypt	Rawabet Art Space	6 pm
17-9-2021	Kandata/Japan	Falaki	8 pm
17-9-2021	Road/Russia	Hanager	10 pm
18-9-2021	Cage of the Birds/Jordan	Ewart Hall	6 pm
18-9-2021	The Kitchen / Egypt	Falaki	8 pm
18-9-2021	Carmen/Egypt	Hanager	10 pm
19-9-2021	Here is Cairo/Egypt	Falaki	8 pm
19-9-2021	Queen/Syria	Hanager	10 pm
20-9-2021	Passage/Germany- Brazil	Falaki	6 pm
20-9-2021	Last Time/Tunisia	Falaki	8 pm
20-9-2021	Hamlethonna/Egypt	Hanager	10 pm
21-9-2021	Closure	Open Air Theatre	8 pm

WORKSHOPS AND FUNDAMENTAL CLASSES

Date	Time	Place	Workshop	Trainer
16-9-2021	4-6PM	online	Embodiments: movement - voice	Nora Amin
from 16 to 20-9-2021	11AM-4PM	Studio Emad Eddin	Acting Workshop	Moatazza Abdel Sabour
from 16 to 20-9-2021	11AM-3PM	Amermenian Hall	Writing from a Feminine Perspective	Ana El Hekaya Group
18-9-2021	11AM-1PM	Cultograph	Monodrama Acting	Annmarie
20-9-2021	&pm	Armenian Hall	Oppressed Theatre	Barbara Santos

Online Activities

Date	Time	Event type	Title	State
16-9-2021	Throughout the festival's duration. Link in catalogue	Online play	Frida's Wings to Fly	Romania
20-9-2021	4-6pm	Panel Discussion on Zoom	Issues Facing Women in Theatre	England The British Council in cooperation with the Fizzy Sherbet Foundation

Associated Events

Date	Time	Place	Name of Event	Participants
15-21/9/2021	12 pm – 8 pm	Sessions Hall Supreme Council for Culture	Caricature Portrait Exhibition “Women of Theatre” Arab Caricature Museum Supervision by: Emad Gomaa	Ahmed Khabali - Adham Lutfi - Arkan Al-Zaidi - Arwa Mokbel - Osama Bousba - Anas Al-Deeb - Iman Al-Sayed - Tharwat Mortada - Jabbar Saber Qader - George Al-Bahgouri - Khalaf Tayea - Dalal Qaisi - Rashid Al-Rahmoni - Sami Amin - Shams Belarabi - Shaima Jamal - Alaa Abdel Aziz - Omar Al-Sawy - Omar Seddik - Ghada Mustafa - Qassem Qabalan - Karim Kalsh - Kamal Jabr - Maher Daniel - Marwa Ibrahim - Moataz Azzam - Nadi - Naglaa Fawzy - Nizar Akaf - Hani Abdel-Gawad - Hiyam Ezzat - Heka Sheikh

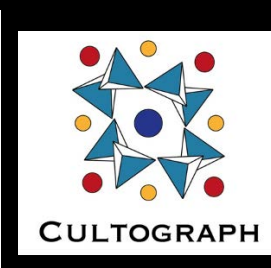
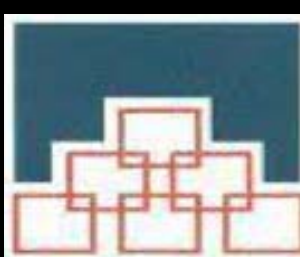
INTELLECTUAL AXES SCHEDULE

Honorees and Daughters of Eazees

Date	Time	Place	Title	Speakers
16-9-2021	12 pm – 3 pm	Hanager Movie Theatre	Playing Eazees’s Daughter Films	Theatre Makers Manal Ibrahim, Mirette Michel, Seham ben Saneya and Abdelsalam, Dr. Aida Allam, Nehad Abou El Enein
20-9-2021	12 pm – 3 pm	Hanager Movie Theatre	Meeting the Honorees	Dr. Hoda Wasfi, Dr. Nagat Ali, Effat Yehia, a representative of Shwekar’s family, a representative of Iman Salah El Din’s family

Main Session and Testimonies

Date	Time	Place	Title	Speakers
18-9-2021	1:15 – 4:15pm	The Supreme Council For Culture	Main Session	Supervision Dr. Asmaa Yehia El Taher
			Presence of Woman in the International Theatre	Moderators respectively: Critic: Girguis Shoukry, Dr. Maha El Awady, Dr. Amaal Mazhar
			Henric Ibsen	Speakers: Researcher Marwa El Gebali, Critic Zahraa El Mansour, Researcher Dalia Youssef
			Lorca	
19-9-2021	11 am – 1 pm	The Supreme Council for Culture	Caryll Churchill	
			Testimonies	Supervision: Dr. Dina Amin
			Main Session	Supervision by Dr. Asmaa yehia El Taher
			Presence of the Woman in the International Theatre	Moderators respectively: Dr. Eman Reda El Gamal, Critic Lilette Fahmy.
			Yasmeen Riza	Speakers respectively: Researcher Dr. Yasmin Abdel Hasib, the Critic Shaaban Youssef
			Asmaa Halim	
			Nabaweya	
			Mousa	



Eazees International Women's Theatre Festival

<https://www.eiwtf.com>

<https://www.facebook.com/elewtheatre>