Performing Tangier 2009
Critiquing Postcoloniality/Performing Cultural Diversity
Tangier, Morocco, May 20, 21, 22, 23, 24, 2009

"...Performing cultural diversity, re-orienting postcolonialism, and negotiating the future"

Conferences
Panel sessions
Artistic performances
Music
Theatre
Literature
Documentary...

International Centre for Performance Studies
The Joint Annual Tangier International Conference
Fifth Edition
Conference Program
Informed by various theoretical enterprises, postcolonial theory and discourse for the last few decades have created unprecedented critical attention to myriads of constituencies victimized by imperialist representation and colonial rule. Many postcolonial readings have aimed primarily at subverting the hierarchical colonial dichotomy and rewriting subaltern histories. Given the status of our current geopolitical environment, some critics have already started questioning the relevance of postcolonialism as a representative discourse today. As the site of diverse historical, literary, cultural, and artistic convergences, Tangier has been and continues to be the quintessential postcolonial space for created hybridities and cultural pluralism. The fifth international Tangier conference will focus on an evaluation of the diverse discourses that inform “postcolonial” representations (cultural, political, social, artistic, theoretical, and literary) of Tangier and their relation to the city as a historically material presence. What is the relationship between Tangier as an imagined space and Tangier as a performative space? How do postcolonial theories of hybridity, cultural nomadism, and transcendental identities relate to the materially lived experience of Tangerois? While ample attention has been given to Tangier in its historically global relations, it is equally important to further investigate, as Hardt and Negri put it, “the production of locality, that is, the social machines that create and recreate the identities and differences that are understood as the local.”

The aim of the conference is therefore to interrogate and try to bridge the chasm between the theoretical and the material, the local and the global, the past and the present to open new venues for the future. Building on the themes of the previous conferences, we specifically invite papers and panels that will continue the evaluations of the voices of Tangier and its historical and cultural status, and also gesture toward the future to propose and discuss the cultural, literary, and artistic opportunities that Tangier will continue to provide and the role it will continue to play in our ever shifting global cultural map.

Topics may include but are not limited to:

- A critique of postcolonial Theories
- A critique of postcolonial representations of Tangier
- Performance and cultural diversity
- Tangier as a historical site of cultural diversity
- The future of Tangier as world cultural capital
The status of Tangier within globalism

Tangier between the word and the world

**Conf II: The Interweaving of Performance Cultures: between the Two Mediterranean Shores and Beyond**

Human cultures live constantly in a process of symbolic and material exchange. Still, there is always an excess of continuum between essential sameness and marked strangeness. The recent debates on the politics of intercultural theatre practice have not only critiqued such artistic ‘syncretism’ and negotiations, but articulated an optimistic belief in the achievability of a common “interweaving” across worldwide performance cultures. Erika Fischer-Lichte is justly acclaimed as an exemplary demystifier – the thinker who has provided unsurpassed critiques of Eurocentric intercultural performance elements that lurk in the work of various western theatrical enterprises that went East & South. “The starting point for intercultural staging”, Fisher-Lichte rightly argues, “is thus not primarily an interest in the foreign – the foreign theatre or the foreign culture from which it is taken – but rather a situation completely specific within its own culture or a completely specific problem having its origin within its own theatre” (1990: 283). Indeed, only few researchers go back to the Indian origins of Mahabharata, while everyone celebrates the achievements of Peter Brook, for instance.

For more than ten years our concern with theatrical hybridity was central to our study of the various forms the subalterns perform back while repeating Master models, yet in a different way or rather a different sameness of “almost the same, but not quite” (Bhabha 1994: 86). But do we have to consider hybridity as the ultimate and inexorable condition of all postcolonial subjectivities? Or shall we think of it as a road map leading to alternative exchanges? We know that these postcolonial subjectivities are just as diverse and their histories just as varied as the peoples who were colonized. Today, our conception of theatrical hybridity has become a source of some revisionism thanks to the research program entitled “The Interweaving of Performance Cultures” developed by the eminent Professors Erika Fisher-Lichte at the Freie University in Berlin. Such research creates new horizons for the diversity of performance that has an incredible capacity to incorporate and integrate diasporic identities and migrating groups.

What bestows the Mediterranean performance traditions with a particular touch is the fact that they mirror the multiple facets of diverse cultures that have coexisted within the Mediterranean space: an irregular and fertile region for the Europeans, Arabs, Amazighen, and Africans... The conference places this diversity of performance cultures in the core of its debates, and in fact it is a worthy study and research theme that brings out discourses and scientific studies about the entwining of performance traditions within the two banks of the Mediterranean sea from past to present. Our objectives are also the location of middle-grounds of performativity where binary relationships dissolve and
become more and more intertwined, and ultimately the search for thematic and conceptual crossovers of different performance practices.

**Timetable**

**Summary of the two Conferences & Public Agenda**

**Conference I: Critiquing Postcoloniality**

**Wednesday May 20, 2009**

12:00/16:00 Registration

16:00/16:30 Inaugural Plenary Meeting & homage to Prof. LAAMIRI

16:30/17:00 Reception

17:00/18:00 Keynote Address I  Prof. Erika Fischer-Lichte

18:00/19:00 Keynote Address II  Prof. Hassan Ouirid

19:00/19:45 Music CD Launch (Andalusiat: from Shore to Shore by Samira Kadiri & Ensemble Arabesque)

20:00/21:30 Artistic Performance I (Al-Andalus Re-visited)

**Thursday May 21, 2009**

09:00/10:00 Keynote Address III  Prof. Salah Mokhlis

10:00/10:15 Tea/ Coffee

10:15/12:30 Panel Session 1

14:00/15:30 Panel Session 2

15:30/17:00 Panel Session 3

17:00/17:20 Tea/ Coffee

17:20/18:30 Emerging Scholars’ Panel (Session 4)

18:30/19:30 Emerging Scholars’ Panel (Session 5)

20:00/21:30 Book Launch, Publisher Space (Guest: Sonia Soubriet)

21:30/22:15 Performance “SENS” by Graziella Boggiano

**Friday May 22, 2009**

09:00/10:00 Keynote Address IV  Prof. Zhiri Oumelbanine

10:00/10:15 Tea/ Coffee

10:15/12:30 Panel Session 6

14:00/16:30 Panel Session 7

16:30/16:45 Tea/ Coffee

16:45/18:15 Panel Session 8
Performing Tangier 2009
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18: 15/ 20: 00  Panel Session 9
19: 30/ 21: 00  Book Launch, Publisher Space (Guest: Mohammed Kaouti)
21: 00/ 22: 30  Performance “A Moroccan Midsummer Nights Dream”
(by Bouhssin Massoud and ISADAC third year students)

Conference II Interweaving Performance Cultures

Saturday May 23, 09

09: 00/ 10: 00  Keynote Address  V Prof. Julia Banzi
10: 00/ 10: 15  Tea/ Coffee
10: 15/ 13: 15  Panel Session 1
14: 00/ 15: 30  Panel Session 2
15: 30/ 17: 00  Panel Session 3
17: 00/ 17: 30  Tea/ Coffee
17: 30/ 19: 00  Panel Session 4

19: 00/ 20: 00  Book Launch (Publisher Space) Guest: Zobeir Ben Bouchta
20: 00/ 21: 30  Artistic Performance (Hip Hop)

Sunday May 24, 09

09: 00/ 10: 30  Panel Session 5
10: 30/ 13: 00  Panel Session 6
13: 00/ 14: 00  Documentary “Transgressions”
(Diana Grothues & Florian Geierstanger)
14: 00/ 15: 00  Documentary “Paul Bowles: The Complete Outsider” (Regina
Weinreich & Catherine Warnow)

15: 00/ 18: 00  Guided Tour and field presentation by Abdelaziz Idrissi (Curator
of the Kasbah Museum)
18: 00/ 20: 00  Closing statements & homage to Prof. BENZIDANE
20: 00/ 21: 30  Digital Performance “Partie dehors 1” (by Youssef Rayhani
& Labo Beckett)
Conference I Program

Daily timetables

Wednesday May 20, 2009

12:00/16:00 Conference Registration, and welcome to local, visiting, and international Academics and Artists (Morocco, USA, Spain, Italy, Canada, Australia, India, Poland, France, Germany, Great Britain, Brazil, Turkey, Indonesia, Finland, Singapore, and others)

16:00/16:30 Inaugural Plenary Meeting & the Awarding of Lifetime Achievement Prize in the presence of distinguished governmental, academic, and artistic personalities: Mustapha Bennouna, President of Abdelmalek Essaâdi University, Tangier; Erika Fischer-Lichte, Director of the International Research Center ‘Interweaving Performance Cultures’, Germany; Andrew Hussey, Dean of the University of London Institute, Paris; Wolfgang Meissner, Director of the Goethe Institut, Rabat/Casablanca; José Manuel Goñi Pérez, Representative of the University of Aberystwyth, UK; Allen Hibbard, Director of the Middle East Centre at MTSU, USA; Mohammed Kaouti, Director of Rawafid Communication et Production; and all distinguished guests of the International Centre for Performance Studies…

16:30/17:00 Inaugural Reception in honor of conference partners, guest speakers & attendees, and artists

17:00/18:00 Opening Keynote Address I by Prof. Erika Fischer-Lichte
(Distinguished Professor, Director of the International Research Centre ‘Interweaving Performance Cultures’, Free University, Berlin, Germany)
Main Conference Room at the Chellah: Chair (Khalid Amine)

18:00/19:00 Opening Keynote Address II by Prof. Hassan Ourid
(Distinguished Writer & Director of Tarek Ibn Ziad Centre, Morocco)
Main Conference Room at the Chellah: Chair (Hassan Makhafi)

19:00/19:45 Music CD Launch Andalusiat: from Shore to Shore by Samira Kadiri & Ensemble Arabesque

20:00/21:30 Al-andalus Re-visited (Public Concert) Theatre Mohammed Al-Haddad
Thursday May 21, 2009
09:00/10:00 Keynote Address III by Prof. Salah Moukhlis
Main Conference Room: Chair (Barry Tharaud)

10:00/10:15  Tea/ Coffee

10:15/12:30  Panel Session 1
Discret Appropriation : Paul Bowles Re-visited
Main Conference Room: Chair (Allen Hibbard)

Barry Tharaud (Prof. Doğuş University, Istanbul, Turkey)
“Up Above the World”
Regina Weinreich (Prof., The School of Visual Arts in New York, USA)
“I would invite you to dinner but I have only one egg”
Maria Vittoria D’Amico (Prof., University of Catania, Italy)
“The Tangier experience in The Exiles by R.H. Davis and in Let It Come Down by P. Bowles”
Abdelillah El Khalifi (Prof., UAE, Tetouan, Morocco)
“Questions d’identité et de différence chez Abdelkébir Khatibi”

14:00/15:30  Panel Session 2
L’identité tangéroise entre Hier et Demain
Main Conference Room: Chair (Andrew Hussey)

Clare Brandabur (Prof., Doğuş University, Istanbul, Turkey)
“Modes of Resistance: Tahar Ben Jelloun, Elias Canetti, and George Orwell”
Rita Nezami Shabnam (Prof., New York State University, USA)
“The Construction of Masculinity in Tahar Ben Jelloun’s Fiction”
Deborah Kapchan (Prof. at New York University, USA)
“Nostalgia in contemporary Moroccan poetry”
María Porras Sánchez (Universidad Complutense de Madrid, Spain)
“El Exilio como Aprendizaje en El Velo al Desnudo, de Badia Hadj Nasser”
Mohammed El Kouche (Prof., University of Oujda, Morocco)
“The Postcoloniality of Moroccan Literature”

15:30/17:00  Panel Session 3
Postcolonialism in Academic Industry
Main Conference Room: Chair (Salah Moukhlis)

Jesus Varela Zapata (Prof., University of Santiago de Compostela, Spain)
“Pass the Post: the Evolution of Postcolonial Studies”
Abderrazzak Esshir (Chair of the department of English, UAE, Tetouan, Morocco)
“The Postcolonial Condition: The Margin, Identity and Resistance”
Thomas Doerfler (PhD, University of Bayreuth, Germany)
“After Postcolonialism: A Lacanian-inspired critique on the critique of Culturalism”

Youssef Kasmi Bakkali (Prof., Université Charles-De-Gaulle – Lille, France)
“La question postcoloniale dans la formation des intellectuels au Maroc”

Ibrahim Bakisgan (Prof., Education University of Indonesia)
“Post-Colonialism in Academic Industry”

Youssef Naouri (Prof., Institute of Tourism, Tangier)

17:30/17:20 Tea/ Coffee

17:20/18:30 (Emerging Scholars’ Panel I) Session 4
Mixing Codes:
Main Conference Room: Chair (Mohamed El-Kouche)

Nasima Akaloo (Universidad Carlos III de Madrid, Spain)
“Tangiers in transition: The representation of the city in selected migration narratives”

Kamal Sbiri (University of Joensuu, Finland)
“The Other Thought”

Mimoune Daoudi (Med Ben Abdellah University, Fez, Morocco)
“The Bowleses fictionalized: A Postcolonial Reading of Barbara Adair’s In Tangier we Killed The Blue Parrot.”

18:30/19:30 (Emerging Scholars’ Panel II) Session 5
Mixing Codes:
Main Conference Room: Chair (Mohamed El-Kouche)

Mariangiola Li Vigni (University of Catania, Italy)
“Redeeming the Past as a Postcolonial Strategy in Akbib’s Novel Hearts of Embers”

Lhousain Sinour (Med Ben Abdellah University, Fez, Morocco)
“Narrating Silence in MoumenSmihi’s Chergui awisamt al-anif”

Layachi El Habbouch (Med Ben Abdellah University, Fes, Morocco)
“من النقد الأدبي إلى النقد الثقافي
في اتجاه ممارسة نقدية جديدة في المغرب”

20:00/21:00 Book Launch Title by Sonia Soubriet Publisher Space (Chellah)
21:30/22:15 Theater Performance SENS by Graziella Boggiano
19:00/20:30 Artistic Performance (German/ Moroccan Hip Hop) Dar Takafa, Tetouan
Friday May 22, 2009
9:00/10:00 Keynote Address IV Prof. Zhiri Oumelbanine
(Senior Professor University of California, San Diego, USA)
Main Conference Room: Chair (Barry Tharaud)

10:00/10:15 Tea/ Coffee

10:15/12:30 Panel Session 6
Speaking the Other’s Language: Detours of Translation
Main Conference Room: Chair (Andrew Hussey)

Allen Hibbard (Director of the Middle East Center & Prof., Middle Tennessee State Univ., USA)
“Speaking the Other’s Language: Translating from Arabic to English in the Postcolonial Scene”
Evelyn Schuler Zea (Research Fellow, Institute of Interweaving Performance Cultures, Germany)
“Relation en Question: Détours de la Traduction en Nord Amazonie”
Mohammed A. Alhakry (Prof., Middle Tennessee State University, USA)
“I Shall Re-invent Your Language: Linguistic hybridity and Arab Authors Writing in English”
Hartmut Köhler (Prof., & Translator, Germany)
“Alarcón et le monde du Maghreb”
Redouane El Ayadi (Prof., AEU, Tetouan, Morocco)
“A Translation into English of Mohammed Anaqar’s Short Story Ana wa Huwa”

14:00/16:30 Panel Session 7
Multiple Representations
Main Conference Room: Chair (Klaus-Peter Koepping)

Wiebke Aits (Writer, Bremen, Germany)
“Acteurs Transculturels: Etudiants maghrebins en Allemagne”
Carol Malt (Prof., University of West Florida, USA)
“The Image of Women in Tangier’s Public Sphere”
Cristián H. Ricci (Prof., University of California, USA)
“The Representation of Tangier in Moroccan Literature Written in Castilian”
Isabel Mansilla (Prof., Universidad de Valladolid, Spain)
“Tangiers’ Charm in 20th century North American Literature”
Jaqueline Bishop (Prof., New York University, USA)
“Searching For Claude McKay in Tangier”

16:30/16:45 Tea/ Coffee
16: 45/ 18: 15  Panel Session 8
Main Conference Room: Chair (Carol Malt)

Katharine Streip (Prof., Concordia University, Montreal/Quebec, Canada)
“From Stasis to Static: William S. Burroughs’s “InternationalZone”

Rosa Cerarols (Prof., Universitat Autònoma de Barcelona, Spain)
“Geographical imaginaries of Tangiers in Spanish travel accounts (1859-1936)”

Alfred Hackensberger (Journalist and writer, Tangier/ Germany)
“Viva la Libertad - Anarchism revisited”

18: 15/ 20: 00  Panel Session 9
Main Conference Room: Chair (José Manuel Goñi Pérez)

Marianna Salvioli (Research fellow, Italian Institute)
« Au Grand Socco/Zoco Chico: une opposition topographique et littéraire »

Klaus-Peter Koepping (Prof. emer., University of Heidelberg, Germany)
“On Jean Rouch and OusmaneSembene: Cinematic (and Mimetic) Productions of Colonial and Postcolonial Subversions of Hegemony”

Younes El Assaad Riyani (Prof., UAE, Tetuan, Morocco)
“In / Discreet Influences: Edith Wharton and American Orientalism”

Khalid Slaiki (Prof., Boston, USA)
“The plastic art of Khalil El Gherib”

19: 30/ 21: 00  Book Launch (Guest: Mohammed Kaoui)

21: 00/ 22: 30  Performance “A Moroccan Midsummer Nights Dream” (by Bouhsain Massoud and ISADAC third year students) (Theatre Mohammed Al-Haddad)
Daily Timetables

Saturday May 23, 09

9:00/10:00 Keynote Address V by Julia Banz
(Prof. at the University of California, Santa Barbara, USA)
Main Conference Room: Chair (Deborah kapchan)

10:00/10:15 Tea/ Coffee

10:15/13:15 panel Session 1
Ethnomusicology and the Performance of Postcolonial Static
Main Conference Room: Chair (Clare Brandabur)

Andrew Hussey (University of London Institute in Paris, France)
“Tangier Transmissions: The Beatles, the Stones and Pop Orientalism”

Hilary Demske (Prof., State University of New York, USA)
“Musical Postcolonialism in Tangier: Uniting Cultures, Politics, and Generations”

Vanessa Paloma (Artist & Research Associate, Brandeis Univ., USA)
“El Romance de Sol: la Heroña Hebrab”

Ale Dumbsky (Research Fellow, Germany)
“Hip-Hop International Youth Culture in a globalized World”

Fadel Soudani (Playwright, Iraq/Denmark)

14:00/15:30 panel Session 2
Performance Cultures in the Méditerranéen Basin
Main Conference Room: Chair (Khalid Amine)

Eva Machut & Hussein Alanssari Alwan (Prof., Warsaw University, Poland; Dean of Arab Open
University of North America, USA/Canada)
“European Inspiration in the Egyptian Theatre”

Hasan Youssi (ENES, Meknes, Morocco)
“Les cultures théâtrales méditerranéennes: L’impossible métissage”

Said Ennaji (Prof., ENES, Fes, Morocco)
“La méditerrané, bassin des spectacles, bassin des échanges”

Amy Friedman (Prof., Ursinus College, Pennsylvania, USA)
"Yaquub Sami’ and ‘sa verve satirique’: A postcolonial reading of a 19th-century satirist"
Abdallah Chakroun (Playwright, Morocco)

15:30/17:00  panel Session 3
Re-Performing Other Asias
Main Conference Room: Chair (Jaqueline Lo)
Stanca Scholz Cionca (Chair of Japanese Studies & Prof., University of Trier, Germany)
"Interweaving Theatre Cultures in Contemporary Japan"
Klaus-Peter Koeppe (Prof. emer., Anthropology, University of Heidelberg, Germany)
"Performing the Hybrid in Search for Collective Cultural Authenticity: the case of Japanese folk-religious dance rituals"
Yu Wei Jie (Head of Nanyang Academy of Fine Arts, Singapore)
"LADY SPIDER in Kathakali: A Journey NOT to the West"
Suhhash Chandra Verma (Prof., Government Post Graduate College Rudrapurl, India)
"The Changing Buxa Culture: A Case Study of Indian Tribe in Cultural Dynamics"

17:00/17:30  Coffee/ Tea

17:30/19:00  panel Session 4
Postcolonial Perspectives on Performance
Main Conference Room: Chair (Evelyn Schuler Zea)
Fawzia Afzal Khan, (Prof., Montclair State University, USA)
"Theorizing Pakistani and “Muslim” Theatre"
Edilberto Mendes (Universidade Federal do Ceará, Brazil)
"Pray for Those Who Love: An Approach to Performance and Memory in the Non-official Sanctification of a Slave Vila Planalto, a District in Brazil"
Bouhssin Massoud (Prof., ISADAK, Maroc)
"Le brassage culturel dans le théâtre marocain, de l’imitation à la création"
Rachid Daouani (Prof., University Hassan II, Casablanca)
"Deux exemples de brassage des cultures théâtrales au Maroc: le theater Universitaire (Casablanca et Agadir) & L’adaptation/récriture de des texts européens par Mohamed Kaouti"
Sunday May 24, 09
09: 00/ 10: 30 Panel Session 5
**Performance Cultures Interweaving**
Main Conference Room: Chair (Stanca Scholz Ciona)

Jacqueline Lo (Head of the School of Humanities at Australian National University, Australia)
“Variegated Routes/Roots: Recent Aboriginal and Asian-Australian Theatrical Collaborations”

Mustapha Ramdani (Chair of Theatre Studies Program at University Med I, Oujda, Morocco)
“ال人と人を超えての文化の結び”

Mohammed Abou Al-Alae Assalamouni (Prof. of Theatre, Egypt)
“The Egyptian Experience of Interweaving Theatre Cultures in the Mediterranean Space”

Azzedine Bounit (Director of Cultural Affairs, Agadir, Morocco)

Khalid Amine (AEU, Morocco)
“From Hybridity to Interweaving: Emerging Sites of Performance Research”

10: 30/ 13: 00   Panel Session 5
**A Tribute to Angel Vasquez**
Main Conference Room: Chair (José Manuel González Pérez)

Sonia García Soubriet (Writer, Spain)
“Ángel Vázquez: Fiesta para una mujer sola”

Juan Vega Montoya (Writer, Spain)
“Cuentos tangerinos”

Jaime Céspedes Gallego (Prof., Paris X University, France)
“Imágenes de Tánger en Don Julián de Juan Goytisolo”

Carmen Escuin Guinea, Carmen Perea González y Rosario Macías (Spain)
“Tánger y la literatura”

Felipe Lamadrid
“Poemario”

Khalid Raissini (Prof. & Poet, Tangier)

José Manuel Gonzi Pérez (Prof., University of Wales, UK)
“Imágenes, muerte y sensualidad en la obra de Ángel Vázquez”
As the fifth conference on Tangier expands beyond the specific themes related to the city, we would like to seize the opportunity to acknowledge and celebrate the work and
lifetime achievement of Professor Laamiri, who has significantly impacted the city as well as Moroccan literature and university education in many ways.

For over three decades Professor Laamiri’s academic, administrative, critical, and intellectual contributions have shaped generations of Moroccan academics and markedly advanced British-Moroccan cultural and intellectual exchange. Ever since his early career as a professor and chair of English at the University of Abdelmalik Essaadi in Tetouan, he has committed his time and effort not only to educating generations of Moroccan students, but also to creating a unique learning environment for them by building cultural bridges between Morocco and England. Amongst his many achievements, he founded and chaired in 1990 The Research Group for Moroccan Studies in English (REGMOSE), an organization concerned with research on British writings about Morocco. When he was serving as Dean of the Faculty of Oujda, he organized in collaboration with the British Council, Rabat, the First Forum for Creative Writers in English in March 2001.

Professor Laamiri’s work transcends the bounds of administrative service and commitment to teaching excellence; his careful and thorough research on the socio-cultural history of Tangier has made him one of the leading scholars in the field. His varied and numerous writings on Tangier, its history, culture, and people have profoundly enriched scholarship on the city, and his critical acumen has put him in a unique position to investigate and interrogate the cultural and intellectual wealth of Tangier. He once described Tangier as “a reservoir of other cultures,” and one soon realizes that Professor Laamiri’s wide and diverse knowledge and critical insight tap into this reservoir to highlight its multifaceted dimensions, explore its historical and social convergences, and celebrate its cultural achievements. Professor Laamiri understands the cultural dynamics of Tangier as a locus of diverse cultural and civilizational encounters from antiquity to the present. His knowledge of this long and rich history gives him a unique perspective from which to excavate Tangier’s hidden cultural treasures and long history of cross-cultural fertilizations. His writings on Tangier help us not only aesthetically to appreciate the literature of the city but also to navigate visually its topography through vivid descriptions of its major landmarks. He beautifully weaves the city’s labyrinthine alleyways, market places, diverse styles of architecture, and outstanding historical landmarks to the various narratives that make up Tangier’s rich and unique socio-cultural mosaic. His writings continue to inscribe the identity of Tangier.

As we celebrate Professor Laamiri’s achievements, we also acknowledge his leading role as a mentor to young Moroccan scholars who have chosen to write in English. His encouragement of this new literary consciousness in Morocco draws attention to a body of writing that transcends the bounds of language and place to embrace a spirit of global culture that stresses the humanity of individual subjects regardless of their local culture. Thanks to Professor Laamiri’s scholarship and critical insight over several decades, and
especially his support of the Médi-Café project, a host of fresh and emerging voices have found a platform from which to speak. His recent essay on North African literature written in English shows his unwavering commitment to these new voices on the Moroccan literary scene. His awareness of the criticism, theory, and politics of the continued use of imperial languages allows him to present these emerging voices as they struggle with the paradoxes and complexities of using English as a medium of expression and as a vehicle for a uniquely Moroccan reality. Professor Laamiri once again has helped to link these new voices to others in the West, thus creating space for discussion, debate, and cross-cultural dialogue and understanding.

As members of the many generations of students who have benefited greatly from Professor Laamiri’s mentoring and commitment to higher education, cross-cultural understanding, service, leadership, and scholarship, we simply and respectfully say thank you. The Moroccan academic and intellectual landscape would not be the same without his many contributions.

Practical information
Conference venues
Tangier, Morocco

Chellah Hotel,
47-49 Rue Allal Ben Abdellah- BP 399,
tel: (212-3) 932 10 02/3 fax: (212-3) 932 09 98
email: ksarchellah@menara.ma

Theatre Mohammed Al-Haddad

Conference Team

There is a team of helpful staff, familiar with the programme, conference venues and surrounding area, to whom you can turn when in need of assistance. Team members can be identified by their conference badges. If you cannot see a team member, then please ask for help at the reception desk on the ground floor of hotel Chellah. Any financial arrangements such as registration must be dealt with at the reception desk with the conference organizers.

Badreddine Charab
Rajaie Khaloufi, ICPS member
Mustapha Hilal Soussi, ICPS member
Mohamed Yassin El Harruchi
Mohamed El Mejdi
Abdelmajid Elsayd
Otman El Baida
Bilal El Hamdani
Proposed papers other than specified keynote addresses must take no longer than fifteen to twenty (15-20) minutes to present. This time limit will be strictly enforced in the 2009 conference to ensure that every speaker and every paper receives equal opportunity for presentation and discussion.

Emerging Scholars are defined as either graduate students or post-doctoral researchers whose PhDs have been completed less than three years prior to abstract submission. Researchers without PhDs who have been in an academic post for less than three years also qualify as Emerging Scholars.

This annual international conference is organized by the International Centre for Performance Studies, The Research Group of Performance Studies at Abdelmalek Essaadi University, the University of Aberystwyth (UK), the University of London Institute in Paris, the MEC at Middle Tennessee State University (USA), The Institute for Interweaving Performance Cultures at the Free University of Berlin (Germany); in collaboration with the Ministry of Culture of Morocco, La Wilaya de Tanger, Instituto Cervantes (Tangier), Goethe Institute, Chellah Hotel, Rawafid Communication et Production...
TRIO

"In today’s turbulent times the era of Al-Andalus (Spain 711-1492 AD) serves as a historic beacon of tolerance when Christians, Jews and Muslims lived in peaceful co-existence. The open exchange of ideas during this epoch resulted in a cultural, social and economic blossoming that significantly contributed to the emergence of the European Renaissance. The Al-Andalus Ensemble locates its creative impetus in the rebirth of Al-Andalus in the cultural landscape of today. This creation brings the music of the Al-Andalus Ensemble to a new level by integrating instruments and musicians from Africa (Tarik is Moroccan American), Europe (Julia is European American) and Asia (Charlie is Palestinian-American) and treating the listener to a confluence of the best of the East and West. Thus, this album embodies the new vision of America as a modern society that embraces its cosmopolitan cultural heritage and soulfully merges classical, jazz and contemporary music with musical traditions from the Middle East, North Africa and Spain. Delicately attuned to one another these twenty one strings remind us that the intricate interplay of diverse voices is the geography of cultural harmony. Harmony by its very nature juxtaposes contrasting notes to create a sound which is more than the sum of its parts. 21 Strings calls on the timeless power of harmony to weave a divine fabric that wraps the listener in a space of calmness and tranquility.

HISTORY OF THE ENSEMBLE
In a marriage of East & West, the Al Andalus Ensemble embodies the new vision of America as a modern society that embraces its cosmopolitan, cultural heritage. The core of the Al-Andalus
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Ensemble is comprised of the married couple Tarik (Moroccan-American) and Julia (European-American) who make their home between Madrid, Spain, Tangier, Morocco and Portland OR, USA. Similar to the Renaissance that inspires them, they are scholars, musicians and artists. Their lives reflect their commitment to create peaceful understanding between the East and the West and between the Middle East, United States and Spain. They present historically informed performances of Andalusian works and also create new compositions, rooted in the Andalusian legacy yet reflective of today’s global soundscape.

Artists Bios

TARIK BANZI (composer, multi-instrumentalist & visual artist) Tarik is an accomplished visual artist who completed his Doctoral studies Fine Arts (Ph.D.) at the Complutense University of Madrid, Spain and further studies at the University of California Santa Barbara. His artwork is included in collections throughout the world. Tarik has performed for such notables as Queen Sofia of Spain and Princess Haifa Al-Saud while his musicianship has graced the albums of flamenco and Jazz masters such as Paco de Lucia, ManoloSanlucar, EnriqueMorente & Jorge Pardo where Tarik introduced such mainstays the darbuka (clay or metal drum) and Udu (clay pot drum). Tarik’s students Fain Duenas and Vicente Molina went on to form the Grammy nominated World music group Radio Tarifa. In the United States, Tarik’s work in the Pacific Northwest in creating peaceful understanding between the US & Arab world and amongst Muslims, Jews & Christians has significantly contributed to the politics of the region and set the trend for what is now a blossoming Andalusian music Renaissance throughout the United States. Tarik’s diversity can be seen in the works of Classical, Jazz, Folk, New Age, Rock& World Music artists from Billy Oskay (Nightnoise), Guadalquivir, La Trinca, Tijeritas, Michael Shrieve and Graham Leer (Carlos Santana), Dan Crary, Carolyn Cruso, Lief Sorby, Magical Strings, Paul Winter, John Doan, Oregon Repertory Singers and Enrique Valdivieso. Tarik has composed scores of soundtracks for cinema & film including Delirios de Amor (Felix Rotaeta, Antonio Banderas), Shakespeare’s Romeo & Juliet, Henry IV, Otello, Bodas de Sangre (Garcia Lorca) and Salome’ (NuriaExpert). Tarik is a featured Arts Bridge Scholar and has guest lectured at many universities including the Reed College, Syracuse University, Denver University, Arizona State University, Virginia Military Institute, Delta State University, Washington State University, Portland University, Western Carolina University, Lewis & Clark College. Tarik & Julia composed music for American National Public Radio "Legacies: Faith, Hope and Peace" which was subsequently awarded the "Heart of America Award” for best in radio and was recently filmed for an upcoming American Public Broadcasting Station documentary on the three faiths “A Journey of Faith” (Auteur Productions).

Dr. JULIA BANZI (Ph.D.) (flamenco guitar, viola, percussion) The world of guitar boasts few women who ignite the sound of the guitar, and in the macho flamenco culture, even fewer still. Rotary Ambassadorial Scholar, Julia lived in Spain for over a decade immersed flamenco and established herself as one of a very few female flamenco guitarists worldwide. In Andalucia’s Granada, Sanlucar de Barrameda and later at Madrid’s Amor de Dios studios, Julia worked accompanying notable dance instructors such as Ciro, La Tate & Manolete and studied with Spain’s finest guitarists including ManoloSanlucar, Isidro Munoz, David Serva and Felipe Maya. Her passion for flamenco led her to explore its roots, where she focused on Arabo-Andalusian, Flamenco, Ladino& Indian musics. She went on to complete doctoral studies in Ethnomusicology at the University of California Santa Barbara (Ph.D.) where she simultaneously taught ‘American Music and Popular Culture’ and wrote her thesis ‘Women’s Andalusian Ensembles of Tetuan, Morocco.’ Julia authored chapters for the Arab World Studies Notebook, Arab World and Islamic Resources and The Middle East Policy Council and served as a consultant for “The Rise of Islam”
(Stanford University). She has organized panels and given papers at academic conferences including the Society for Ethnomusicology and the College Music Association on topics ranging from 'Academic Ethno Ensembles' and 'Women, Music & Identity' to 'Andalusian Music' and 'The Marketing of Roma in Popular Music.' Julia is currently preparing a book on her interviews and photographs with the late master of Andalusian music Mohammed Temsamani. She currently teaches at Reed College and Lewis & Clark College in Portland, Oregon.

CHARLIE BISHARAT (violin) While you might not recognize the name, you would instantly identify the violin artistry of Charlie Bisharat. His work has graced the albums of such pop phenoms as The Rolling Stones, Alanis Morissette, Jane’s Addiction, and Aerosmith. His diversity can be heard on the works of Jazz and World Music artists Strunz & Farah, Don Grusin, and Oscar Castro-Neves. And his accomplishments have been featured in scores of soundtracks from Swordfish, Texas Rangers, Steal Big Steal Little to on-screen performances of Austin Powers Gold Member, The Drew Carey Show and Friends. A Grammy Award-winning performer, Mr. Bisharat has toured the world time and again with Jazz and New Age groups as varied as Shadowfax, Kitaro, Yanni and John Tesh. He has composed and produced tracks for record-setting album projects as well. His range of styles has led him from pop to jazz to classical, where he is often heard subbing with the Los Angeles Philharmonic Orchestra and the Los Angeles Chamber Orchestra. His wide array of skills is best exemplified on his own recording on Universal Music Group's Along The Amazon, an all-star album featuring some of jazz and pop’s greatest artists. A published author as well, Charlie has written and recorded the jazz improvisational book and CD Beyond Classical Violin for Cherry Lane Music. Mr. Bisharat’s compositions have been featured in movies and television as well as a myriad of recording projects. His works for small ensembles range from the original opus Lying In Wait by the all-female quartet Cello, to string arrangements for rock guitarist Andy Summers of The Police. Charlie continues to travel the globe performing in concert and recording with some of the most accomplished musicians of our day.

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