

PERFORMING TANGIER
FESTIVAL



مهرجان طنجة
للفنون المشهدية

مسرحة المستقبل

(نحو إعادة ابتكار الأرشيف في الجنوب العالمي)

STAGING THE FUTURE

REINVENTING THE ARCHIVE IN THE GLOBAL SOUTH



طنجة
TANGIER
13-10
دجنبر
December
2026

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22^e 2026
Edition

PERFORMING TANGIER
FESTIVAL

Tangier, December 10-13, 2026

International
Centre for
Performance
Studies



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طنجة 10-13 ديسمبر 2026

Call for Papers

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If the 2025 edition dedicated its efforts to "entangled histories" through a decolonial lens—seeking to destabilize Western centrality and expose mechanisms of hegemony in theatre historiography—the 2026 edition comes to usher in an instant we deem will be the prologue to "a concrete decolonial turn." Through this much needed detour, we are transitioning from a strategy of "critique" to a strategy of "construction," thus moving from "de-linking" from colonial narratives stabilizing the colonial matrix of power (CMP) to "re-existence" through art. In this edition, we do not look back in nostalgia. Rather, we (re)turn to the "living archives" of the Global South, not to dust off their accoutrement, but to reinvent them in response to an urgent aesthetic and political imperative.

I. The repertoire as counter-archive in the context of the Global South: Far from being merely confined to written documents, parchments, or the cold shelves of libraries (as instantiated in the official archive controlled by authority), memory or rather "embodied memory" lives on in the dynamic interplay between embodied remembrance, cultural transmission, and collective history, all of which is enacted through the performer's body, voice, movement, space, and interaction with audiences. The performing body in the performing arts—whether in the halqa, aita, or ritual performance—is not merely a static repository of past experiences; it is a "living archive": a reservoir of knowledge and a site where meanings are brought forth, inscribed, negotiated and contested.

This conference poses a fundamental problematic: How can "popular performance traditions" mutate from the assigned category of stagnant "folklore"—a construct manufactured by coloniality to commodify our culture—to the category of an "active, generative archive" capable of bringing forth meaning(s) today? We view the performing arts as a repertoire that resists erasure. The dance, the gesture, and the melody in aita, for example, are not mere entertainment; they are cultural codes that have resisted and eschewed domestication, carrying within them a history of resistance and physical liberation that today demands a distinct dramaturgical reading/intervention.

II. Memory: From retrieval to "reinvention": The concept of the "archive of memory" we adopt in this edition breaks away from a fundamentalist tendency that sanctifies the past. In so doing, we espouse a decolonial approach that views heritage as "raw material" for the future. The process of retrieving must inevitably be accompanied by a practice of reinventing. The pivotal question here is: How can theatre-makers in the South actively reshape this archive of memory to answer the questions of the present? How do we move from "heritage

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performances" to "decolonial performances" that draw their tools from local soil all the while addressing the pluriversal? The stake is to liberate performance memory from "museumification" for it to engage with contemporary issues of identity, migration, gender, and freedom, transforming the "aesthetics of heritage" into a tool for liberating political and social imagination.

III. The stakes of identity in liquid globalization: Why link the archive to identity? Identity in the Global South is a "wounded identity"—in the words of Abdelkebir Khatibi—torn between two extremes: a calcified tradition venerating pastness and an imported/imposed modernity. Performing arts come in to play the role of "suturing/healing" this wound. The identity we aspire for in the 2026 edition is not a closed, insular, essentialist identity, but a dynamic becoming. Returning to the performing arts is an ongoing process of "epistemic healing" and an attempt to formulate "narrative identities" where we hold the reins of our own stories, rather than being (mis)narrated by the tongues of others speaking from the positional superiority of the Western subject.

Through performances and discursive praxes, our aim is to cultivate the seeds for "performance identities" that embrace their locality, using its fertile soil as a platform for "epistemic disobedience." Let the world bear witness that the Global South can and does produce its own theories and aesthetics, rather than serving merely as a subject/object of study for Northern academies. By raising the slogan "Performing Arts: The Archive of Memory and the Stakes of Identity," Performing Tangier 2026 launches an ambitious cultural project: to evolve beyond unilateral aesthetic frameworks in favor of a reciprocal interweaving of performance cultures. We engage the archive to co-author the future as equals, dancing our shared and singular memories to affirm our presence. From the depth of the wound, meaning is born; from the recesses of memory, the modernity of the Global South emerges.

Suggested Research Axes:

We invite scholars, practitioners, and researchers to submit abstracts addressing, but not limited to, the following themes:

- **The Body as Archive:** The politics of memory in contemporary performance.
- **From Folklore to Contemporaneity:** Strategies of Decolonial Dramaturgy (The Halqa and similar forms as models).
- **Aesthetics of "Re-existence":** Performing Arts in the Global South as an act of resistance.
- **Archiving the Impossible:** How do we document that which is unwritten (Orality, Ephemerality, and Performance)?
- **Beyond Nostalgia:** Performing Arts as an Active Archive

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Call for Artistic Proposals (Performances, Works-in-Progress, & Workshops):

In addition to scholarly papers, we strongly encourage artists and practitioners to submit proposals for performances, works-in-progress, lecture-performances, and workshops. We seek creative interventions that engage practically and aesthetically with conference themes, particularly those exploring the body as a site of memory and decolonial practice.

Submission Guidelines:

1. For Academic Papers:

Please submit abstracts of no more than 300 words.

Abstracts should clearly outline the research question, methodology, and key arguments of the proposed paper.

Please include 3-5 keywords.

Include a brief biographical note (150 words).

2. For Artistic Proposals (Performances / Works in Progress / Workshops):

Please submit a Project Description (300-500 words) outlining the concept, its relevance to the conference themes, and the format (performance, workshop, etc.).

Technical Rider: Clearly state the technical requirements (audio/visual needs, space requirements, lighting, etc.).

Duration: Please specify the estimated length of the work or workshop.

Support Material: Please include links to video/audio documentation of the work (or previous work) and a portfolio if available.

Include a brief biographical note (150 words).

How to Submit: All proposals should be submitted electronically (preferably in Word or Rich Text format) to the scientific committee care of:

Professor Khalid Amine: khamine55@gmail.com / K.amine@uae.ac.ma

Jamal Akabli: jamal.akabli14@gmail.com

Keynote Speakers: (to be announced later)

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Important dates & Deadlines:

- Deadline for abstract submissions: [30 May 2026].
- Notification of Acceptance/Rejection: 15 June 2026.
- Final Paper Submission Deadline: 30 September 2026 (included). (The paper must have a sound methodology reflecting the features of real scientific research. It must be 10 up to 14 pages of A4 format using Times New Romans, size 14 in text and size 10 in the margins.
- The conference will be held on 10- 13 December 2026.

New Scholars' Panel: The conference is also home to graduate students and new scholars from different parts of the world. The establishment of a 'new Scholars' panel invites new voices to join the debate (provided that their contributions are relevant to the theme of this year). Up to Five participants will be selected for this panel, and each panelist will have ten to fifteen minutes to deliver her/his paper in a round table format. Graduate students whose papers are accepted will receive free conference registration, free admission to conference luncheon, and a one-year membership in ICPS. Who is eligible? Scholars who meet the definition of 'new scholars' are postgraduate students writing up their PhD dissertation or post-doctoral researchers whose PhDs have been completed less than three years.

Financial Information

Funding: Acceptance, unfortunately, does not include any financial support; participants are responsible for their own funding (i.e., securing grants, etc.) to pay for travel.

Conference Benefits: However, we are pleased to announce that we will cover your accommodation during the conference as well as transportation to conference venues within the city of Tangier. In addition, you will have free access to all conference receptions and performances.

Fees: Please note that there will be a registration fee of 80 euros payable upon arrival. There is also a 20 Euro membership fee for a full year's membership in the International Center for Performance Studies. We hope that this information will not deter you from attending our conference, and we look forward to welcoming you to Tangier. Selected conference papers will be published in a special volume upon the approval of the scientific committee.

Conference Location: Faculty of Letters at Abdelmalek Essaâdi University (Tetouan), the University of New England Campus in Tangier, Palais des arts et cultures de Tanger, Chellah Hotel...

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Scientific Advisory Committee:

- **Meriem Mehadji** (Research & Studies Director, Jazeel Cultural Research Center, Riyadh)
- **Saleh Al Zamanan** (Playwright and poet, the General Manager of Hwadi Studios and the General Supervisor of Jazeel Cultural Research Center, Riyadh)
- **Albert Lang** (Professor of Technological Systems in Design, Head of the postdisciplinary research platform New Practice and the inter-university M.A. Design and Computation, Technische Universität Berlin/University of the Arts Berlin)
- **Younes Riyani El-Assaad** (Senior Professor & Coordinator of Theatre Research Group, Faculty of Humanities, Abdelmalek Essaadi University, Tetouan)
- **Redouan El Ayadi** (Senior Professor, Faculty of Humanities, Abdelmalek Essaadi University, Tetouan)
- **Nesreen N. Hussein** (Interdisciplinary Artist, Scholar, and Associate Researcher, Department of Social Anthropology and Cultural Studies, Unit of Middle East and Muslim Societies, at The University of Bern)
- **Torsten Jost** (a theatre/performance scholar currently serving as academic coordinator at the Cluster of Excellence "Temporal Communities: Doing Literature in a Global Perspective" at Freie Universität Berlin, Germany)
- **Dario Tomasello** (6Senior Professor at the University of Messina, Italy & director of the International Center for Performing Arts)
- **Jamal Akabli** (Associate Professor at King Fahd School of Translation, AEU, Morocco)
- **Hicham Ben Hachmi** (Associate Professor & Chair of the Department of Arts, Ibn Tofail University, Kenitra)

N.B.: Having adopted a hybrid format since the onset of the COVID-19 pandemic, and acknowledging its enduring global impact and persistent effects, we have elected to continue this approach for our forthcoming event. This established model provides our esteemed artists and scholars with the flexibility to participate either on-site, when feasible, or virtually, when circumstances preclude in-person attendance. By offering this dual modality, which we have utilized for several years now, we aim to cultivate a consistently adaptable and inclusive environment, thereby expanding accessibility and participation for a wider audience. Notwithstanding the challenges presented by the pandemic and its continuing effects, we remain dedicated to delivering a robust and stimulating experience that promotes meaningful interaction and collaborative exchange among our participants.

Contact information :

E-mail: (khamine55@gmail.com/K.amine@uae.ac.ma/ jamal.akabli14@gmail.com).

Web: www.furja.ma

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