

1space

PRESS RELEASE

LAB KINSHASA

13 – 23 DEZ, 2015

A L K
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From December 13 through 23, a group of young artists coming from Africa, the Middle East and Europe will participate in the second Lab in the framework of the EU project **1Space**, taking place in Kinshasa (RDC).

How do we create? How does art relate to life? How does our context (economic, cultural, political) interact with the work we produce?

Fourteen artists join forces to tackle these questions. Under the name **1Space** they collaborate intensively for a number of months to offer a deeper mutual insight in their artistic practices and the possibilities and limitations of their specific working environments. Their exchange is explicitly horizontal, and aims to fight the imbalance that so often contaminates the north-south dialogues.

Starting from a broad platform around concepts of "re-imagine" and "re-present", 1Space develops a series of **labs** that each address specific questions. A first lab for instance, last October in a tempestuous Palestine, focused on obstacles and barriers, and a third lab, end of January 2016 in Lisbon, will tackle time-related questions.

The upcoming **lab in Kinshasa** will work around concepts of space and place, under the guidance of the Palestinian architect Sandi Hilal (of the Decolonizing Architecture Institute) and Brussels based visual artist and scenographer Jozef Wouters.

In a later phase, starting in Durban in March 2016, the group will start to create productions that will be presented in theatres and festivals in Europe and beyond.

1Space is organized by the Exodos festival (Ljubljana), the KVS (National Theatre) in Brussels and Alcantara (Lisbon), in close collaboration with non-European partners like the Qattan Foundation (Ramallah), Faustin Linyekula's Studios Kabako (Kisangani) and Boyzie Cekwana's Floating Outfit Project (Durban).

The participating artists are: Ata Kattab (Palestine), Borut Bučinel (Slovenia), Remah Jabr (Palestine), Chuma Sopotela (South Africa), Nebie Adonis (Burkina Faso), Pasco Losaganya Kikunguru (RD Congo), Ahmad Tomasi (Palestine), Davor Sanvincenti (Croatia), Eyad Houssami (Syria/Lebanon), Momar K. Ndiaye (Senegal), Sofia Dinger (Portugal), Urândia Aragão (Portugal), Zina Zarour (Palestine) and Ana Teresa Ascensão (Portugal)

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1SPACE

KINSHASA LAB EXPERTS

Jozef Wouters

had a hard time sleeping as a kid. Because of Indiana Jones he considered becoming an archeologist. But after seeing Jurassic Park he preferred paleontology. Years later he read a book, "We should be angrier than we are". Since then he developed a very diverse oeuvre as a scenographer and visual artist. The constructions of Jozef Wouters want to aim the gaze of their audience. They are strategical spaces which attribute value and shapes to the questions that trigger their designer. In season 2015-2016 Jozef develops the project Decoratelier/Infini 1-14 with KVS in Brussels.

Sandi Hilal

is an architect based in Bethlehem. She is consultant with the UNRWA on the camp improvement program and visiting professor at Al-Quds/Bard University in Abu Dis-Jerusalem. She is a founder member of The Decolonizing Architecture Institute (DAAR), established in 2007 with Alessandro Petti and Eyal Weizman. DAAR is an art and architecture collective and a residency program based in Beit Sahour, Palestine that combines discourse, spatial intervention, education, collective learning, public meetings and legal challenges. DAAR projects have been shown in forums including the Venice Biennale, the Bozar in Brussels, NGBK in Berlin, the Istanbul Biennial, The Architecture Biennale Rotterdam, Home Works in Beirut, Architekturforum Tirol in Innsbruck, the Tate in London, the Oslo Triennial, and the Centre Pompidou. In 2006 Hilal obtained the title of research doctorate in Transborder policies for daily life in the University of Trieste. Her writing and projects have been published in The New York Times, The Guardian, Il Manifesto, Al Ayyam, Al-Quds, Art Forum, and Archis, among other places.

Ata Kattab

Dancer, Choreographer, and Dance Trainer In 1979, ten years before Ata Khatab was born, Mohammad Ata and two other young men founded a humble dabkeh group. This dabkeh group would later be known as El-Funoun Palestinian Popular Dance Troupe and would later become one of Palestine's leading dance troupes. Yet, at the time, Mohammad Ata probably had no idea that ten years later he would have a son, Ata. Or that twenty years after that, Ata would be one of El-Funoun's leading dancers, or, for that matter, that Ata would be This Week in Palestine's Artist of the Month for August 2009. Ata first started dancing at the age of six, taking dabkeh classes at the Popular Art Centre's School of Dabkeh. At the time, he wasn't very tall, and he wasn't very talented. He was somewhere between your average dabkeh student, and your below-average dabkeh student. Yet someone, somehow - by mere chance or sophisticated expertise - spotted his immature talent and invited him to join El-Funoun's Youth Troupe, El-Bara'em. In El-Bara'em, through six years of hard work and dedication, this young dancer's talent ripened as he climbed higher and grew taller. By the time he joined El-Funoun, the young boy had grown into a young man; a tall, handsome dancer, choreographer, and dance trainer. Much like his father once was, his powerful moves and communicative facial expressions make his presence on stage an eye-catcher. Ata's forceful, dynamic presence is impossible to miss during El-Funoun's performances. He has the ability to give each dance he performs a spirit of its own, portraying resistance and rebellion, happiness and hope, and a wonderful livelihood in each movement. As a choreographer, he has worked with fellow dancers to choreograph some of El-Funoun's best pieces. His heart and soul are apparent in his choreographies, thus allowing him to speak to a wide array of audiences. While it take a lifetime to get to know most people, it only takes one performance to get to know Ata. His powerful, forceful nature and warm, humorous spirit are evident in his performances and choreographies. As a dance trainer, Ata has taught dabkeh in Nablus, Askar, Deir Istia, Beit Rima, Alfar'a, Bourin, and Belin, amongst other locations, through projects coordinated by the Popular Art Centre and El-Funoun. For the past several years, Ata has also been teaching dabkeh at the Popular Art Centre's School of Dabkeh, the school where he himself first started to learn. Unsurprisingly, his students are very distinguishable as his own; they carry on his legacy. Somehow, they all seem to inherit his strong movements, expressive features, and striking charm. An image to remember is that of Ata's thirty or so students right before they performed at their School of Dabkeh graduation. Backstage, moments before their performance started, they were huddled around Ata in a small circle, with Ata kneeling down so that they were all the same height. Symptoms of nervousness on their tiny faces, they listened intently to his last words of encouragement: "Just have fun and enjoy the performance. You all worked very hard, and you're all going to be great on stage." Later that same day, parents, dance trainers, and El-Funoun members would marvel at how impressively that particular group had performed. Ata's artistic career is exemplary in many ways. He is a living model of hard work and perseverance. His sociable personality and light sense of humour make him a lovable character, both within El-Funoun and among his young students. His dedication has allowed him to carry on his father's legacy and pass it on to a new generation of young dancers. His powerful presence on stage has captured the hearts of audiences all over the world. Ata's talent makes for a force to reckon with on the Palestinian artistic battlefield.

Borut Bučinel

born in 1983 in Šempeter pri Gorici (Slovenia), is self-employed professional in the field of culture, choreographer, dancer and lighting designer. He has created more independent full-length dance-theatre performances: Polnoletni, 2002; Kdo me riše, 2003; Panoptikon, 2004; Odiseja 2004, 2004; Zimska pravljica, 2004; Čuda so potna gospodova, 2005; Speče celice, 2006; Lunatik, 2007; Uspavanka Smrti, 2008; Parfum, 2009; and more short dance performances. His stage and film work is always based on the research of light, scenography and space, and also on the atmosphere brought by the vivid artistic composition. In his projects, he also worked as scenographer and lighting designer.

Bučinel cooperates with other artists as lighting designer, scenographer, choreographer or dancer. So far, he has collaborated with artists Branko Potočan, Sebastjan Starič, Silvan Omerzu, Želimir Žilnik, Bara Kolenc, Igor Sviderski, Sanja Nešković Peršin, Barbara Novakovič Kolenc, Peter Kus, Jana Menger, Luka Škof, Boris Mihalj, Dušan Teropšič, Dejan Srhoj, Blaž Završnik, Bojan Matjašič and others. He has already been awarded numerous prizes and acknowledgements for his work.

Bučinel is also involved in pedagogical work – he runs various dance-theatre workshops in Slovenia as well as abroad; and also works full-time as mentor in Dijaški dom Ivana Cankarja residence home for students.

Remah Jabr

Remah Jabr was born in Nablus- Palestine in 1980. After her Bachelor degree in Accounting from An-Najah University in Nablus in 2002, she works as an administrative assistant in many different NGO, for 7 years. During that time she practices writing short stories and poems.

In 2010 she joins the group of Sesame street program for children, She participates in many different workshops for writing, screen writing, play writing, and acting. She played in the performance "Keffiyeh/ made in china", a co-production between KVS in Brussels (BE) and A.M.Qattan foundation in Palestine, performing also in Belgium and Palestine. After that Remah decided to continue her studies in theater, getting her Master in the Arts as a theater maker and a play writer at RITS in Brussels (BE) in June 2014. During those two years at RITS, Remah Jabr wrote and Directed several theater plays: "Two lady bugs" participates in the Festival "Eye on Palestine" in April 2014 performing in the Royal Flemish Theater in Brussels (BE). It is also presented in May 2014 in Antwerp (BE) and and Gent.

In the monologue "The Prisoner" a prisoner tells in 40 minutes about his experience in prison, his problems with communicating with other people and his philosophy about that world. This performance was created in March 2014 and presented again in Gent (BE) in May 2014, in Eye on Palestine Festival in 2015, and in Amsterdam in 2015. Her third theater play "The apartment" is based on research in Nablus, with the people who lost their houses as a punishment because they hid a 'rebel', or had their neighbor doing that. In 2015 during her Artist residency at Moussem Remah wrote and direct the play "High Heels and stuffed zucchini" that play was performed in many different places in Belgium, and will be played in KVS in September 29 and 30 2015 During 2014 and 2015 Remah is artist in residence at Moussem.

Chuma Sopotela

Chuma Sopotela is an actress, dancer, puppeteer and performing artist from Cape Town, South Africa. Initially as a community activist and educator, under Ikhwezi Theatre Development, she worked with NGO's such as the Treatment Action Campaign and Médecin Sans Frontières in the fight against HIV /AIDS. She studied drama at the University of Cape Town obtaining her Performer's Diploma majoring in acting, movement and voice.

In 2007-2008, her first year as a professional actress, she received the Fleur du cap Best Actress Award and the Naledi Best Newcomer Award for the lead in Lara Foot's play, Karoo Moose. In the same year Chuma Sopotela, in collaboration with Mwenya Kabwe and Kemang Wa-lehurele, created a performance art piece called 'Unyawo aluna mpumlo' which saw them winning the 2007 Spier Contemporary Award. She has performed in The Royal Shakespeare Courtyard Theatre in London, The Royal palace of Amsterdam by invitation from Chimurenga Mag and the Queen of the Netherlands for The Prince Claus Awards.

One of Chuma's highlights was performing for Nelson Mandela, at his home eQunu for his 90th birthday.

Her most recent works include ,The Flower of Shembe an Operetta by Neo Muyanga direction and choreography by Ina Wichterich-Mogane 'Lig', by Jaco Bouwe , ' Exhibit A' by Brett Bailey, 'Waiting for the Barbarians' by Alexandre Marine, 'Being' a collaboration between Owen Manamela and Kabi Thulo.

Chuma was featured in 'Memory of How it Feels', composed by Neo Muyanga directed and choreographed by Ina Wichterich-Mogane, in The Handspring Theatre Company's ' Ouroboros', directed and designed by Janni Young,' Love Affair' also directed by Ina Wichterich-Mogane under the Remix dance company. As a full time member of the Remix Dance Company Chuma performed in 'Uvuko' (The Resurrection) directed by Mandla Mbotwe, 'Dipolelo' by Kabi Thulo and 'Skin' by Jori Snell.

Nebie Adonis

Born in Burkina Faso, Nebie Adonis gained a reputation as an energetic, fast and fluid dancer. He was also the main actor in the plays of the famous Souleymane Porgo, until his tragic death in 2006.

Since 2004 he's trained by the choreographer Irène Tassebedo. Later on he'll make part of her dance company, and participates in the plays Souffles, Carmen, Sacre du tempo and Allah garibou.

He has performed in the main European and african festivals and theaters, and colaborates or trains with choreographers like Salia Sanou, Seydou Boro, Vincent Montsoe, Opiyo Okach, Gregory Makoma, Wim Vandekeybus, Nora Chipaumire, Patrick Acogny, Germaine Acogny .

Since 2011 he collaborates with Serge Aimée Coulibaly, Vera Sander, Nathalie Veuillet and Kalpana Raghuraman.

Together with Sigué Sabyouba and Kafando Idrissa het starts the company Teguerer Danse. In 2012 het creates the solo Looser in El Graner in Barcelona. Me-tisser, in collaboration with the Cie Eolo, is performed in the same year in Lyon. In 2013 he makes Ballet Démocratique, a duo with the congolese dancer Fany Mabondzo. Another solo Spirits is presented at the Urban Arts festival in 2014.

Pasco

Pasco Losaganya Kikunguru, or pie XIII for the friends, was born in 1976 in Mbandaka, Congo. She started playing theater at the age of 15 and got later on a degree in dramatic art. She has collaborated, as a dancer and an actress, with various companies and stage directors, in her country and abroad: with Jose Bau, Guido Kleene (basal'ya bazoba); with Faustin Linyekula she has collaborated in *Pour en finir avec Berenice* in 2009 and *Drums and Digging* in 2013. Recently she has worked with Dieudonné Niangouna, and with Aristide Tarnagda (in *Musika*).

Ahmad Tobasi

Tobasi is a writer, actor, director and educator with experience working in both Palestinian and international theatres. Born in Jenin refugee camp he grew up under the persistent restrictions and torments of the Israeli occupation, until in 2002 at sixteen he joined the armed resistance. That year he went on to witness the invasion and destruction of his camp and after being shot was arrested, spending four years in Israeli prison. Upon his release he decided to continue resistance through culture, embracing the idea that he could become an agent of change using the medium of theatre. After two years studying at The Freedom Theatre, Tobasi undertook further education in Norway training at the renowned Nordic Black Theatre. He then joined their professional company where he performed in productions including, *Guantanamo What Now?*, *Destination Africa*, *Journey to Identity* and *Svart Humor*. He also directed his own work, most notably *Fairoz's Secret* which toured across Norway. In 2013 he returned to Jenin Refugee Camp and to The Freedom Theatre contributing to the local artistic movement which focused on using culture as a form of resistance. At The Freedom Theatre he runs the youth program sparking an artistic fever amongst the younger generations. He writes and directs his own production, as well as teaching and most recently performed in *The Siege* which toured Palestine and leading theatres across Britain. Whilst currently working at The Freedom Theatre, Tobasi continues to act in projects both locally and internationally that offer alternative narratives and share Palestinian experiences with new audiences.

Davor Sanvincenti

b.1979 / is a multimedia artist from Croatia. He is specifically interested in a field of audiovisual phenomenology and anthropology of visual culture, particularly focused on the conditions and forms of human senses and perceptions. His artistic practice takes shape in the variety of media – film and video, photography, physical light and sound installations and live media performances. His work plays with the concept of illusion, exploring the possible boundaries of perception and the construction of experience. In 2010, he was recipient of the Radoslav Putar Award for the best Croatian artist under 35. His work has been exhibited and presented internationally, including festivals Rencontres Internationales, Paris/Berlin/Madrid; LOOP, Barcelona; 25FPS, Zagreb; World Film Festival, Bangkok; VideoEX, Zurich; CineMed, Montpellier and venues including Centre Georges Pompidou, Paris; ZKM/HfG, Karlsruhe; Lincoln Center, New York; UniversalMuseum Joanneum, Graz; FRAC Pays de la Loire, Nantes; Museo de Arte Contemporanea, Oaxaca; Camera Austria, MoCA, Zagreb; NIU, Barcelona; La Triennale, Milano; Filmoteca Española, Madrid; Art Pavilion, Zagreb; Haus der Kulturen der Welt, Berlin.

Eyad Houssami

Eyad Houssami makes and writes theatre. He is the founder of Masrah Ensemble, a nonprofit theatre company and organization in Lebanon. As a director, he has staged canonical works of drama and collaborates with contemporary playwrights in English, Arabic, and French. He is editor of English and Arabic editions of *Doomed by Hope: Essays on Arab Theatre* (Pluto Press, Dar Al Adab 2012) and author of the Arabic-French play *Mama Butterfly*, presented and published in Lebanon and New York. He has also worked as editor-at-large of *Portal 9: Stories and Critical Writing about the City*, the first Arabic-English literary and academic journal, praised by Dave Eggers as "one of the most stimulating and beautiful publications I've ever seen." The recipient of Rotary, Fulbright, and Prince Claus Fund grants, he was an artist-in-residence at the Sundance Institute Theatre Lab in 2013 and at The Saison Foundation (Tokyo) in 2014. Houssami grew up in the suburbs of Atlanta, studied theatre at Yale, and has lived in Beirut since 2008.

Momar K. Ndiaye

Momar Ndiaye started as a street dancer in Senegal and co-founded the group Jappo de Oukam. The group participated in "Oscar des Vacances", a National Competition in Senegal for dance, theater and music, from 1995-2000, reaching the finals several times. His first formal training was in Jazz, Afro-Jazz and other Traditional dances from Africa (1998-2006). Ndiaye created his own dance company in 2004; at the time he was choreographing and producing video clips to accompany musical acts on tour. In 2008, he met and began to work with choreographer Andreyu Ouamba, which shifted his interests to improvisation and contemporary dance. That same year, he intensively trained in Morocco with Salia Sanou(Burkina Faso), Martin Kravitz(USA) and Sidi Graoui(France/Morocco) and at the "Dialogue de Corps" Dance Festival in Ouagadougou, Burkina Faso with Marc Thompkins(USA) and Vincent Mantsoe(South Africa/France). From 2008-2010, Ndiaye trained in the Ateliers Experiences et Corps (A Ex-corps) program at the Association Premier Temps in Dakar, Senegal with Xavier Lot, Dan Tchekpo, Matthias Sperling, Kiung Heun Lee, Reggie Wilson, Opiyo Okach, Andrea Oumba and others. In 2010, he participated in D-clic-Dances, a dance and technology workshop organized by Trias Culture with the collective RYBN from Paris and Yann Leguay from Belgium. From 2010-2012, Ndiaye toured in Andreyu Ouamba's, "Sueur des Ombres" and collaborated with Keith Hennessy to create and perform in the quartet, "Negotiate". In 2012, he received the prestigious danceWEB Scholarship to attend Impustanz in Austria to train with International artists, such as Benoit Lachambre, Faustin Linyekula, and more. In 2015, Ndiaye's newest evening length work, "Toxu" was presented as part of the Belluard Festival in Switzerland, and was a finalist laureate at Danse L'Afrique Danse (Africa and Caribbean creation) à Festival in St. Louis, Senegal. Currently, Ndiaye is pursuing his Master of Fine Arts degree in Dance at the University of Illinois, Urbana-Champaign in the United States of America.

Sofia Dinger

Born in Arouca, Sofia Dinger is a trained actress (ACE – Academia Contemporânea do Espectáculo; ESTC – The Lisbon Theatre and Film School; USP - University of São Paulo). She has continually invested in additional training, having done workshops with Rogério de Carvalho, João Fiadeiro, Carlota Lagido Ângela Schanelec, Olga Mesa, Beatriz Batarda, Vera Mantero, Miguel Loureiro, Thomas Richards and Jonathan Burrows, among others. She has embarked in collaborations with Dinis Machado and the collective Há.que.dizê.lo.

In 2010, she worked with Francisco Salgado and João Brites and created the first version of her solo Nothing's ever yours to keep (presented at the Festival 1º Andar organized by Quarta Parede).

In 2011, she worked with David Pereira Bastos, João Galante and Ana Borralho and contributed to Leituras Não Encenadas, an initiative by Primeiros Sintomas.

In 2012, she performed in "Melodrama for two actors and a ghost", by Rui Catalão. She worked with the duo of artists A Kills B (João Ferro Martins and Hugo Canoilas, guest José Miranda Justo) in their Acção Imagética, presented in the Modern Art Center of the Calouste Gulbenkian Foundation and also with Teatro do Vestido on Esta é a minha cidade e eu quero viver nela – Porto, a co-production with Teatro Nacional S. João (this piece was chosen as one of the best ten pieces of the year by the newspaper Público) . She has also participated in Night of the Manifesto, in Teatro Maria Matos, and created "Peça curta para um motor", included in the program Curtas (Primeiros Sintomas). In 2013, she worked with Gonçalo Amorim and participated in Festival Almada with the joined project White Nights (with Monica Calle and Paula Diogo)., invited by Mark Deputter. By the end of the year, she joined the cast of The Waves, a play staged by Sara Carinhas.

In 2014, she devoted herself to the solo A Grande Ilusão, premiered in November in the scope of Festival Temps d' Images, and presented in Espaço Alkantara. This work was considered one of the ten best plays of the year by the critic João Carneiro (Expresso) and was, also, selected to Portuguese Platform for Performing Arts 2015. She also participated in Os sete pecados mortais – uma cartografia by Monica Calle. Invited by Tiago Rodrigues, she joined an international group of artists in Laboratório de Pesquisa em Artes Performativas Try Angle, a research laboratory that took place in Espaço do Tempo. She also joined AwaRe, a group of discussion that worked in parallel with Alkantara Festival 2014.

In 2011, she had the opportunity of presenting the final version of her solo Nothing's ever yours to keep, as emergent artist selected by the network 5 Sentidos (a solo for which she had won the Revelation Award in 2011 by the Institute Bernardo Santareno). She is going to join Das Arts- Master of Theatre, in Amesterdam

Urândia Aragão

Urândia Aragão is a Portuguese interdisciplinary artist. She graduated in Design and Graphic Technologies at ESAD-School of Art and Design of Caldas da Rainha (1996/01) and did a master degree in Multimedia Interface Design at ELISAVA-Universitat Pompeu Fabra of Barcelona (2005). In 2006 started her training in Performing Arts, she attended to several courses and workshops; she studied Dance and Theater Research at eira33/Lisbon; Real Time Composition at Re.al/Lisbon; and concluded PEPC- Choreographic Creation, Dance Research and Training Program - an intensive and advanced course in Contemporary Dance at Forum Dança/Lisbon (2012). She has worked with several studios and universities, in the areas of design, architecture, new media technologies, education and cultural events. Lately she has been collaborating in the project "TKB - A Transmedia Knowledge Base for Performing Arts" with a research grant focus on the development of new models of annotation and documentation for performing arts, as well as in the project "BlackBox - A collaborative Platform to Document Performance Composition: from conceptual structures in the backstage to customizable visualizations in the front-end" at FCSH/FCT-UNL of Lisbon (2010/16). As an artist, she has been developing her work both solo and collaborative. Her research confronts different modes of inscription such as (drawing, writing, photography and video) with body-based work; she explores the interface of performance as a search for new modes of relation and collective experience. She has been presenting her work in Portugal and abroad. Currently she's researching on Human Rights declaration; she's a coordinator of the BWARE (AWARE/BWARE, Alkantara Festival) and she's invited artist of the One Space Project (Kvs-Brussels, Exodos-Ljubljana and Alkantara-Lisbon).

Previous creations and co-creations: "Fio condutor" (Alkantara Festival 2014); "as unidades mínimas do sensível" with Alina Bilokon and Léa Rault (Festival Circular 2013); "Slight Evidence of Something" with Maria Varbanova (Forum Dança 2011); "upon four feet, an horizontal plane" with the collective MESA (Teatro Turim/Teatro Maria Matos 2010); "O Tempo das coisas" with Cátia Leitão (Ponto de Encontro 2011); "Interface" (eira33 2010); "Toni Banza" with David Leitão (Exhibition PARTES2 2008); "Albert" (K-Fusion Exhibition Seul-Barcelona 2005); "Chuck-in-Love" With Maria Gallet (MOOG-Barcelona 2005);

Collaborations: "Monster" by Carlota Lagido 2009/10, "Histórias do meu lixo" by Carlota Lagido 2011, "One-More-Ti-Me" by Marine Pisani 2011; "ATLAS" by Ana Borralho e João Galante 2011, "mais pra menos que pra mais" by Vera Mantero e Convidados 2013; "canções i comentários" and "Agora Faz Tu!" by Rui Catalão 2014/15;

Ana Teresa Ascensão

Ana Teresa Ascensão is a graphic and digital designer. She has worked as senior designer and creative supervisor for different studios and agencies (including Euro RSCG 4D, Digital McCann and View Isobar). She runs ATA Design (ata-design.net) as a personal platform from where she develops more experimental work for cultural institutions and art projects, including the design of film posters for production companies Terratrema and CRIM or the development of the Alkantara Festival's visual and digital image. Ana Teresa has collaborated with several social and community projects, such as the Aga Khan Foundation Young Heart Project in Lisbon or community photography courses for children in the Favela da Maré, Rio de Janeiro.

Ana Teresa has a BA in Graphic Design from the University of Lisbon's School of Fine Arts (FBAUL, 1999-2004) and a MA on Communication and Arts from Lisbon New University (FCSH-UNL, 2013). She is currently a PhD candidate at FBAUL, developing research on intertextuality and hypertextuality from Aby Warburg's intellectual legacy. She has taught Multimedia Project at the School of Art and Design (ESAD), Caldas da Rainha.

Her academic and design interests are in Graphic Design for cultural and social institutions, Interactive Design for digital platforms and User Experience of digital feeds.

Zina Zarour

Born in Jenin in 1992 Zina Zarour has shown at an early age a big interest in different kinds of performing and visual arts. At 15 she co- started a circus group "Street Circus" in her school and had a number of Performances in Jenin, Nablus, Ramallah, Berlin and Geneva. She finished her BA degree in Media - Radio Broadcasting & TV from Birzeit University in 2014 where she wrote her graduation thesis about "the Arab Theatre and its impacts on the Arab mass movement". In 2012 she had her first photography exhibition "Sodaf" in Jifna and Ramallah. In 2013 she worked as an assistant director for "Ordinary Madness" dance performance produced by Sareyyet Ramallah Dance Company, and in the same year she was the assistant director for "Badke" dance performance co-produced by the A. M. Qattan Foundation in Ramallah, the Royal Flemish Theatre in Brussels and Les Ballets C de la B in Gent. Zarour has been participating since 2008 in the Performing Arts Summer School (PASS) organized by the above mentioned co-producers and has taken part in its productions "In the Park" in 2010 and "Keffiyeh/made in China" in 2012. In 2014 she co-directed a short documentary film entitled "Rashash", the film explores the political gravity in the city of Ramallah. In 2015, she started to co-host an online radio show "Dona Tarradod" that has been catching the ears of Arab listeners for its controversial content. Currently she's working as an assistant coordinator at the culture and arts program at the A. M. Qattan foundation.

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