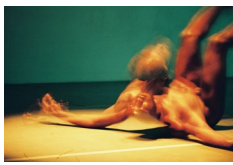
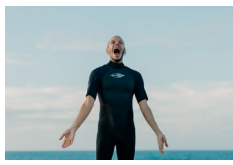




Eisa Baddour



Emmanuel Ndefo



Francisco Thiago Cavalcanti



Irkalla



Keyla Brasil



Leticia Simões

Digital Catalog



Liryc Dela Cruz



Maryam Malmir



Mo



Nina Itova



Pinky Htut Aung



Polina Chebanu

In Ex(ile) Lab



Co-funded by
the European Union

Join the conversation

Over the two years of In Ex(ile) Lab, we supported and were inspired by the work of 12 artists.

We started this journey by extending an invitation to artists in exile who wanted to be in dialogue with cultural organisations, with other artists, and with audiences.

To the group of artists selected through an open call, we provided spaces for discussion, production stipends that allowed them to continue investigating and creating a performance, as well as access to training sessions and an artistic mentoring programme.

And so, over the last two years,

Eisa Baddour,
Emmanuel Ndefo,
Francisco Thiago Cavalcanti,
Irkalla,
Keyla Brasil,
Letícia Simões,
Liryç Dela Cruz,
Maryam Malmir,
Mo,
Nina Itova,
Pinky Htut Aung,
and Polina Chebanu

allowed us to look more closely at their artistic practices, by sharing their research in individual discussions and in the public showings and talks organised in Cyprus, France, Italy, and Portugal.

Another part of this conversation revolved around what we as cultural institutions need to provide for the development of their works, and more generally what is the role of cultural organisations in making space for artists in exile. We learned about their concerns — both social and political — and how we might begin to address them. In the In Ex(ile) Lab Toolkit available on our website, you can find out more about what we learned.

This digital catalog reflects a variety of pathways and materials including project descriptions, personal maps (designed by Lucie Bacon / Le Tamis Ethno-graphies coopératives), biographical information and video interviews.

We invite you to learn more about each artist, their artistic and personal journeys, and begin your own dialogues with these 12 artists.

It is our hope that these works will find opportunities for further development and presentation, so that more people can join the conversation.



The maps included in the next pages of this catalogue were created by French geographer and cartographer Lucie Bacon, who primarily focuses her cartographic work on the topic of migration and the making of paths. They were born from the stories collected during both oral and written interviews conducted between June and July 2024 with each artist.

Through their stories, each artist positioned themselves as the central character of a narrative, recounting their artistic practice, what they did, how they did it and what places they traveled through. They arranged heterogeneous events according to a meaningful narrative structure that reveals subjective choices. All of this material allowed for the emergence of a common legend shared by the 12 artists.

Each map represents the individual journey of an artist without aiming for exhaustiveness. One should read them taking into consideration their areas of shadow and light.

Nota bene
 (1) Only the countries that are significant in terms of artistic journey are represented.
 (2) For the sake of readability, the geographic background is not to scale.

WHAT I AM MADE OF - SHARED LEGEND

-  COUNTRY OF ORIGIN
-  COUNTRY OF CURRENT RESIDENCE




1- EDUCATION BACKGROUND

-  ARTS FIELD
-  ANOTHER FIELD
-  WORKSHOP ATTENDANCE

2- ARTISTIC DEVELOPMENT

-  PRACTICE
-  RESIDENCY

3- CONNECTION WITH AUDIENCES




-  FILM SCREENING
-  INSTALLATION / EXHIBITION
-  PERFORMANCE

4- AWARD



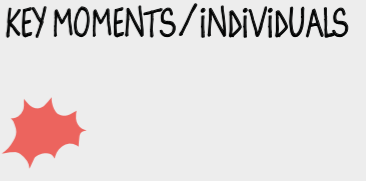
4 5

5- BEYOND MY PRACTICE: INTEGRATE / STRUCTURE THE ART SCENE

-  CREATE / JOIN A COLLECTIVE
-  GET INVOLVED IN A NETWORK
-  OPEN AN ART SPACE



- PLACES
-  FORMAL ART SPACE
 -  UNDERGROUND ART SPACE
 -  SPACE NON-DEDICATED TO ART
 -  INTERNET





Eisa Baddour, ΑΓΑΠΗ

Video Interview ↗

ΑΓΑΠΗ is an interactive performance installation, set to be performed in the Mediterranean Sea at the Cypriot shores. Eisa Baddour managed to design the pieces of wood that form the word Αγάπη (Love in Greek) and can be rearranged to form the word Aşk (Love in Turkish). In this way, he invites people to reflect on the feelings that unite us despite the linguistic and cultural barriers.

Eisa Baddour is a visionary artist combining visual design, expertise and performance, and performance to promote social change. With a passion for highlighting modern-day problems, his immersive art installations spark conversations and challenge societal norms. Drawing from his architectural academic background, Eisa creates visually captivating installations that transcend boundaries. By merging design principles with conceptual depth, he crafts multi-dimensional experiences that engage viewers intellectually and

emotionally. Eisa uses his art to address pressing social issues, such as inequality and environmental sustainability. Through symbolism and interactive elements, he invites audiences to reflect, empathise, and take action. Collaborative and boundary-pushing, Eisa seeks to unite communities and amplify voices for a fairer and more inclusive society. His portfolio showcases transformative projects that inspire dialogue and foster positive change.

(Cyprus)

- Concept by
Eisa Baddour
- Music Producer
Arsenios Agisilaou
- Drone Pilot
Vit Pecha
- Artist Support
Luciarita Nunziata
Sarah Bioglou
- Installation Production
Hasder Folk Art Foundation
Lovenlight
Marios Siarlis
- Logistic Support
Andreas Gavriil

6 7



SOURCE: INTERVIEW WITH EISA BADDOUR, BY LUCIE BACON. CONCEPTION AND REALIZATION: LUCIE BACON / LE TAMIS - ETHNO-GRAPHIES COOPÉRATIVES, 2024.



Emmanuel Ndefo, *Eros and Ancestors*

Video Interview ↗

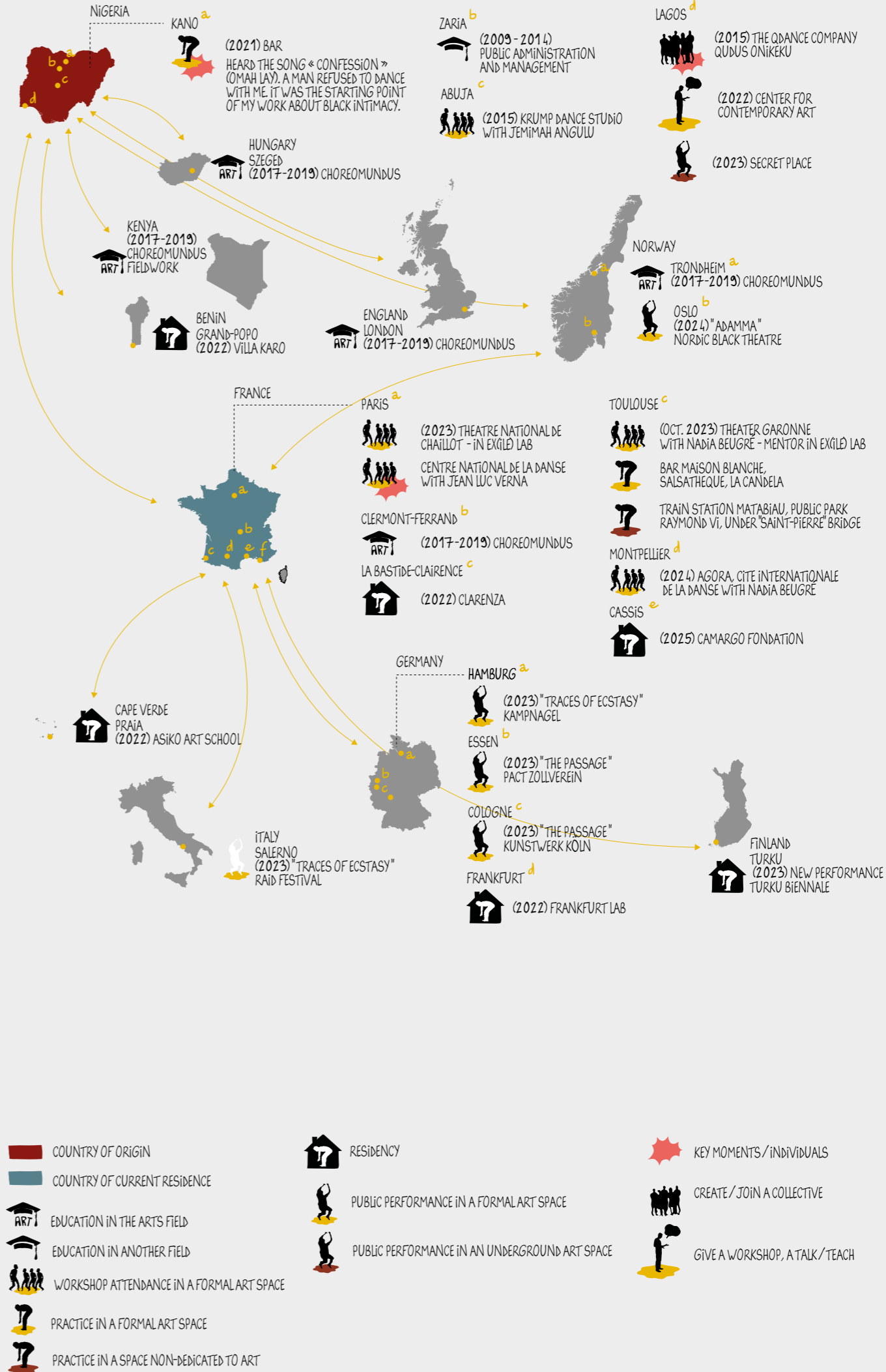
Eros and Ancestors is a solo performance exploring forms of gender shape-shifting within African ancestral spirituality. In this work, Emmanuel Ndefo explores traditional rituals of crossdressing and nakedness as subversive places, where the notion of subjectivity is challenged, where gender norms are questioned, and where identity is always perceived as capable of construction, invention and change. The notion of the nude comes from a European artistic tradition which thrived on the objectification of the bodies of women and non-white people by representing them as a commodity. This performance is a ritual and, in the Igbo context, to be naked during a ritual is to assume a natural condition, a state of openness and vulnerability.

Emmanuel Ndefo (1991, Kano, Nigeria) uses his body as a tool for his creative process, to imagine how performance can contribute to wider contemporary conversations. He explores the broad metaphor of "hacking", conceiving the human body as a network or computer system and our experiences as data. With our data prone to malware and

malfunction, he identifies vulnerabilities within a human network and reveals to us spaces of free creation, complete devotion, and new discoveries. Although he draws inspiration from a wide range of forms and practices, the core of his work is rooted in dance, performance and installation.

(Nigeria, France) 8 9

Concept and choreography
Emmanuel Ndefo
Support
Pact Zollverein
Compagnie Libr'Arts & Nadia Beugré
Agora Cité de la Danse (Montpellier, France)
Théâtre de la Garonne (Toulouse, France)
Fabrique de la Danse (Paris, France)
Duration
45-60 min



SOURCE: INTERVIEW WITH EMMANUEL NDEFO, BY LUCIE BACON. CONCEPTION AND REALIZATION: LUCIE BACON / LE TAMIS - ETHNO-GRAPHIES COOPÉRATIVES, 2024.



@Jamilie Queiroz

Francisco Thiago Cavalcanti, 52blue

Video Interview ↗

A lone whale called 52 Blue wanders the ocean, singing a song in a ghostly soundscape. Whales sing to survive, to mate, to travel, to pass the time, and also for no reason at all. 52 Blue is a “special” whale: it emits sounds at the frequency of 52 hertz, a pitch so high that no other whale can bear its company. But how can life exist without the presence of the other, of another, of someone else? What makes people distance themselves and find the presence of others unbearable? This piece, performed by a body that dances and another body that makes music, explores the world of a solitary animal that cannot live within a collectivity, as it does not fit that existence. 52 Blue is inadequate, alone, singing a song that cannot be heard. It's sad. It's beautiful. It's moving.

Francisco Thiago Cavalcanti is a Brazilian, queer, neurodivergent, non-white artist who works with dance, theatre and performance. He lives in Portugal, where he founded the collective *um cavalo disse mamãe* with Piero Ramella, Bárbara Cordeiro and Francisca Pinto. He has a bachelor's degree in Dance and a master's degree in Education – Inclusion, Ethics and Interculturality, and is studying for a PhD in Modern Literature and Cultures. Cavalcanti has worked with choreographer Lia Rodrigues and authored the works *Contra a espada* (2005), *Cabiria corta o cabelo* (2013), *Mãe* (2015), *Um corpo foi achado* (2018), *Também se matam cavalos* (2022) and *Quando eu morrer me enterrem na floresta* (2023).

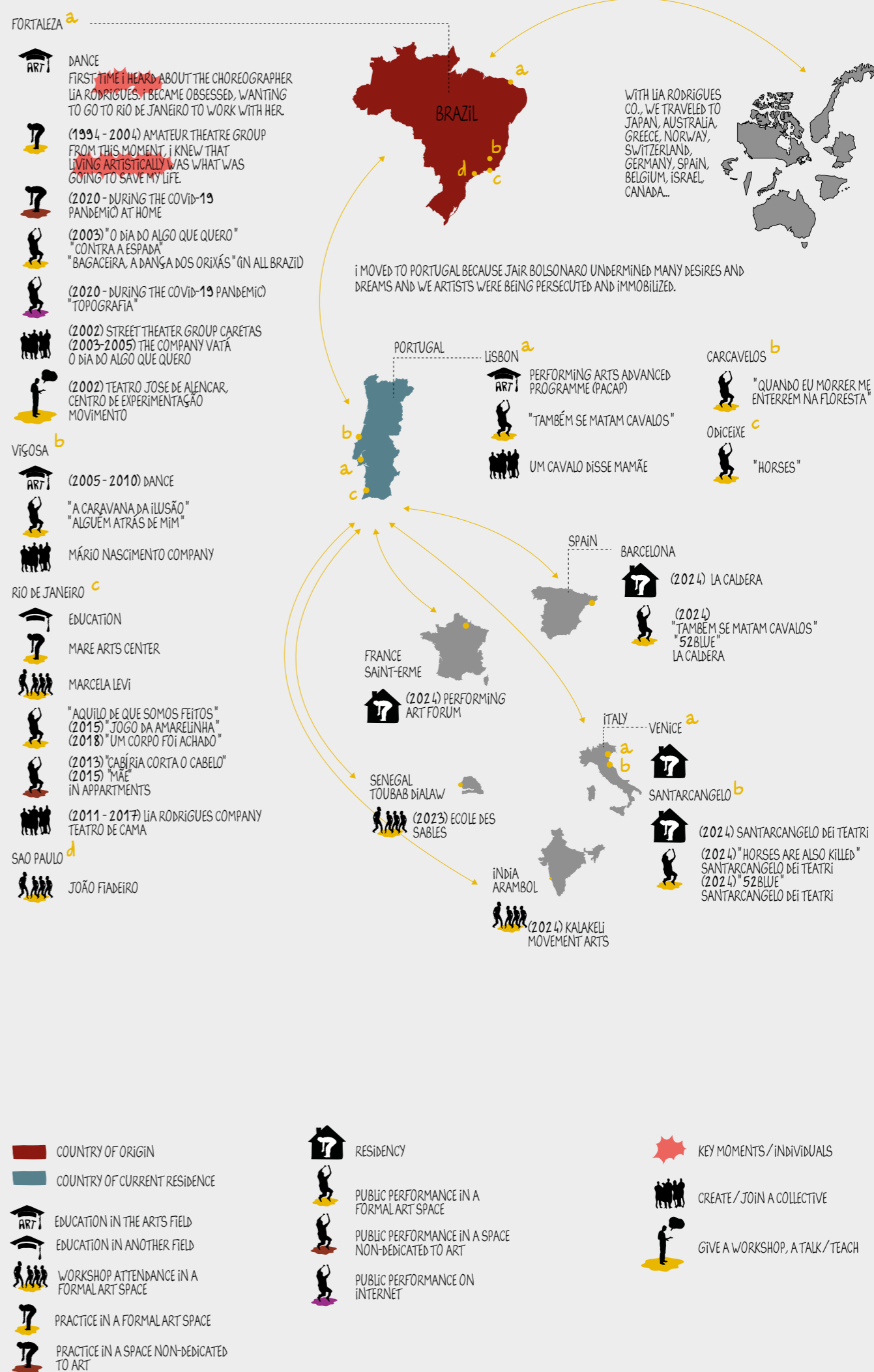
António Pocinho Rivotti is a student and facilitator of somatic arts and a dance and theatre performer. His academic studies in Physical Education in Lisbon led him to study somatic practices, voice, rhythm, singing and the performing arts. Rivotti was part of the *Coro dos Anjos* collective and trained in theatre and dance at FOR Dance Theatre.

Piero Ramella is a performer and researcher. He has a background in painting and teaches capoeira. Ramella studied dance and movement with Masaki Iwana, Lucia Palladino, Frey Faust and João Fiadeiro. In 2014, he graduated in Philosophy at the University of Trieste. In 2015, he joined the multimedia art collective *Kokoschka Revival* (Milan) and started a long-term collaboration as a performer and dramaturg with the *Anagoor* theatre company.

(Brazil, Portugal)

10 11

Performed, created, and directed by
Francisco Thiago Cavalcanti
Dramaturgy and Assistant Director
Piero Ramella
External eye
António Pocinho Rivotti
With mentorship from
Ntando Cele
Nadia Beugré
Lighting Designer and Technical Director
Luís Moreira
Set and Costume Designers
Angélica Grativol
Isabelle Maciel
Music
António Dal Bo
Gustavo Portela
Video
Gustavo Portela
Varanda Criativa
Photography
Jamilie Queiroz
Voice, movement work
António Pocinho Rivotti
Funded by
Alkantara
La Caldera
Teatro da Voz / Real Pelágio
Artistic residencies
Fórum Dança
Alkantara
Teatro da Voz
Santarcangelo Dei Teatri
La Caldera
Porto Iracema das Artes
Companhia
Anagoor / La Conigliera
Producer
Sinara Suzin for Alkantara
Produced by
Alkantara





©Eisa Baddour

Irkalla, Body Celebration with Dîlana Mila

Video Interview ↗

In her previous work, Irkalla wanted to show the violence that Yazidi women have been facing. This time, she shifted her focus to joy and how Yazidi women, despite the historical violence targeting their bodies, still managed to celebrate their bodies with dances. Irkalla invites the audience to join her in Dîlana Mila, the Yazidi line dance that brings the community together through joy and celebration. She also uses songs from the Tew Tew Archive, a Yazidi oral tradition archive made by a group of young Yazidi women and men in Iraq to preserve their endangered culture.

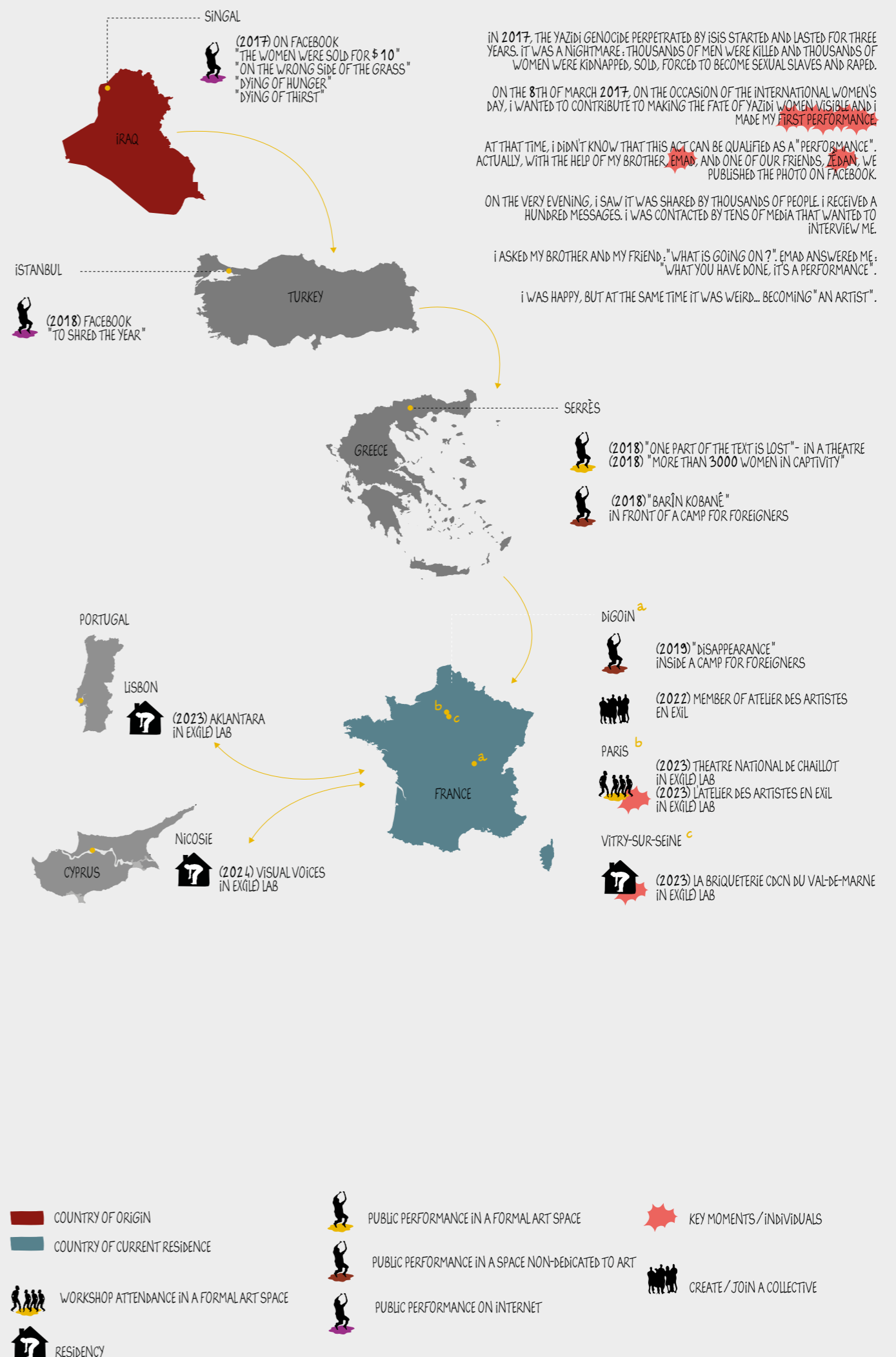
Irkalla is a visual artist, performance artist, women's rights activist and a mother of two. She was born in the predominantly Yazidi region of Sinjar in northern Iraq. She lived her childhood as a refugee in Syria. She returned to her country after America occupied Iraq. In 2014, she was displaced as a result of the ISIS

invasion of her region. She started her life as an artist in 2017. The same year, she left her country for Europe to protect her daughters and her art from those who were opposed to her as an artist and woman. Her work is centred around the body and the dangers it experiences on a daily basis.

(Iraq, France)

Concept
Irkalla
Performance
Irkalla with participants
Musician (interpret)
Havin Al Hamad
Support
La Briqueterie (France)
NIMAC (Cyprus)
Libr'Arts & Nadia Beugré
Kamilya Jubran

12 13



SOURCE: INTERVIEW WITH IRKALLA, BY LUCIE BACON. CONCEPTION AND REALIZATION: LUCIE BACON / LE TAMIS - ETHNO-GRAPHIES COOPÉRATIVES, 2024.



©Nar Scissors

Keyla Brasil, *The Joy of the Dead Clown*

(Brazil, Portugal) 14 15

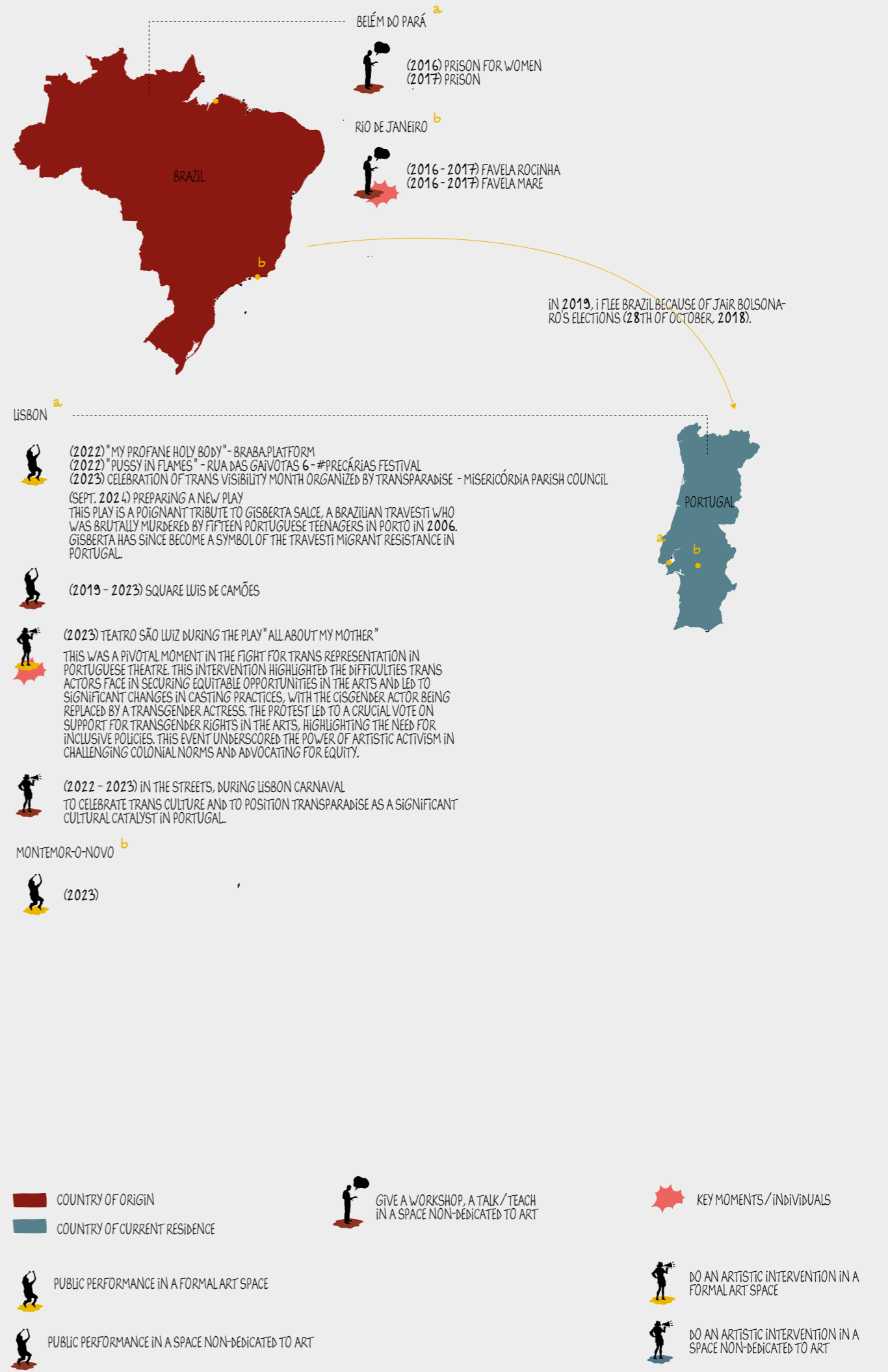
By Keyla Brasil and Freda Paranhos
Mentorship
Ana Pi

In *The Joy of the Dead Clown*, Keyla Brasil presents a performance that challenges the boundaries between joy and mortality, using Clown Pudim as a metaphor for personal and social transformation. Traditionally a vehicle for laughter, connection, and social transformation in Brazilian favelas, Pudim undergoes an identity crisis triggered by Keyla's gender transition, questioning the binary gender norms often imposed by the world. This performance becomes a manifesto against cisgender pressures, with Keyla exploring new forms of artistic expression that reflect her journey of self-discovery and resistance. The occurrence of a stroke during her artistic residency adds a layer of urgency and depth to the project, forcing her to confront and reclaim her bodily autonomy and identity in an even more audacious manner. On a stage transformed into a space of metamorphosis, Keyla crawls like a larva out of Clown Pudim's body, embarking on a journey of transfiguration, self-regency and affirmation. *The Joy of the Dead Clown* is a 40-minute experience that transcends language, inviting viewers to a profound reflection on gender, necropolitics and the body.

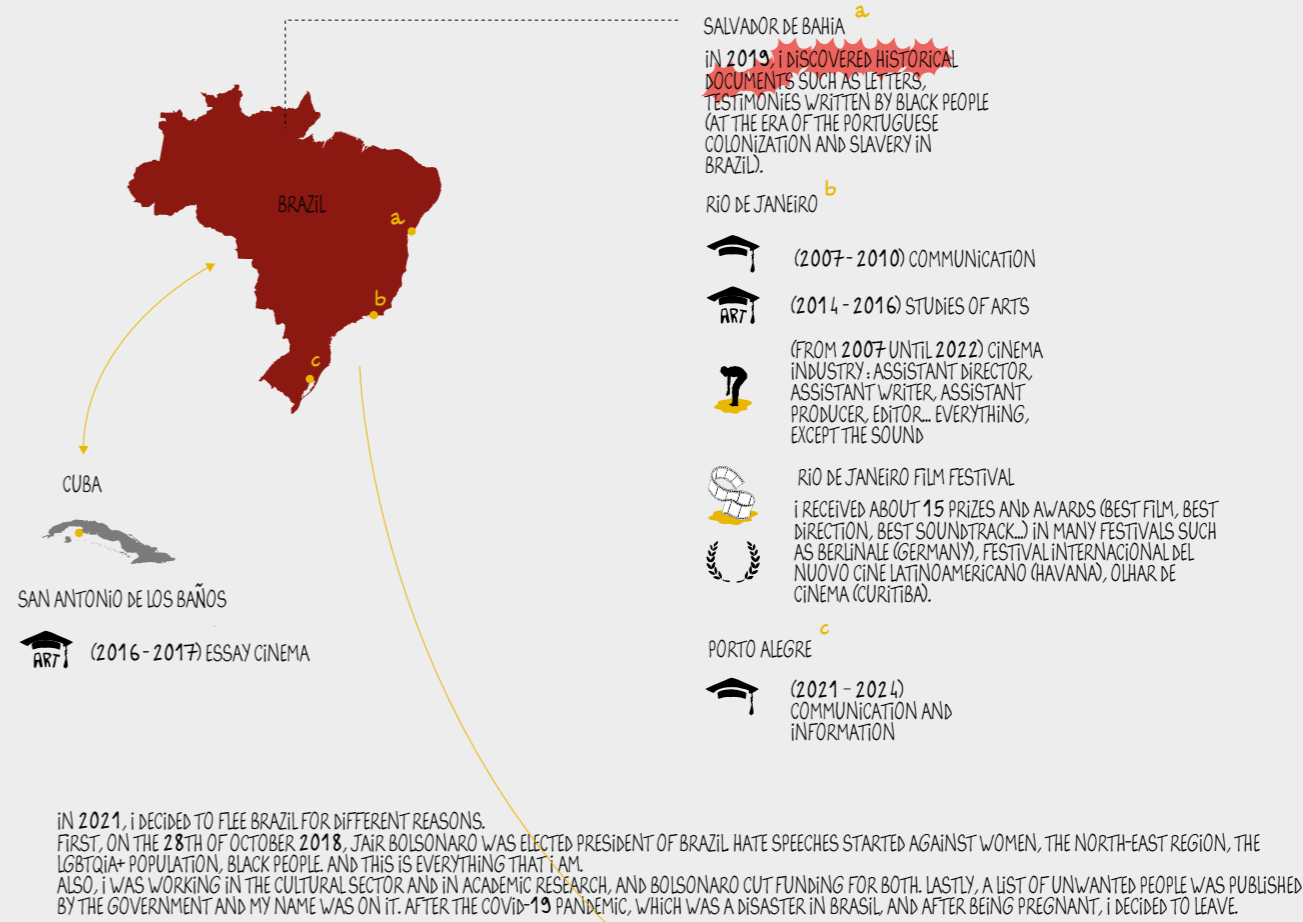
Keyla Brasil is a performance artist whose provocative and immersive work has reshaped the landscape of performing arts and cultural activism in Brazil and beyond. Her performances are celebrated for challenging social norms and exploring the intricacies of identity, gender

and social exclusion, using theatre and circus arts as her primary mediums of expression. Through a blend of dramaturgy, circus arts and direct audience engagement, Keyla creates spaces for reflection and dialogue on urgent contemporary issues.

Mentors: Ana Pi, Muna Mussie



SOURCE: INTERVIEW WITH KEYLA BRASIL, WITH THE HELP OF FREDA PARANHOS, IN WRITING. CONCEPTION AND REALIZATION: LUCIE BACON / LE TAMIS - ETHNOGRAPHIES COOPÉRATIVES, 2024



Leticia Simões, Nós, Malungas / We, Malungas

(Brasil, Portugal) 16 17

Video Interview ↗

This project began as in-depth research into methods of female resistance to the Portuguese colonial slavery system in Brazil, focusing on technologies such as dance, music, desire and collective memories. From this initial research, stories, documents, pictures, songs and photographs emerged into a 90-minute performance, uniting the familiar with the historical, intertwining today and forever. It all takes place around an Afro-Diasporic dinner, where a historical archive is served as food and food is served as an archive, merged with in-depth musical research and an Afrofuturistic short film made by Leticia, where the artist incorporates these heroines of the impossible. Built among and by black immigrant women (present) with resonances in the forgotten narrative of resistance by black women from the diaspora (past) and aiming at other inscriptions in the world (future). Malungo means "canoe" in the Bantu language, and it is the term designated in history for the symbolic operations that took place on the crossing of the slave ship, a very violent and demarcating journey. The idea of Malunga identity has to do with the complicity between trafficked souls: people coming from different contexts, who spoke different languages, who did not share the same rituals, but who, by experiencing the same violent experience, share, after leaving the crossing, a new language of life.

- Historical research, text & performance
Leticia Simões
- Production
Marta Lima & Chaiana Furtado
- Soundscape and musical research
DJ Dolores
- Chorus
Quilombo Porto
- Visual concept and clothing
Maria Esther de Albuquerque
- Short film
Leticia Simões
- Afro-diasporic gastronomy research
Karina Ramos
- Dramaturgy consultants
Haroldo Sabóia & Ana Pi

Leticia Simões is a poet, visual artist, film director and performer. She has a master's degree in Film Rehearsal from the EICTV de San Antonio de Los Baños, in Cuba, and a master's degree in Contemporary Arts Studies from UFF/Brazil. Currently, she is a PhD student at the University of Porto,

studying Cultural, Interartistic and Literary Studies. As a film director, she wrote and directed the trilogy of feature documentaries on Brazilian literature *Bruta Aventura em Versos*, *Everything will be the color you want* and *O Chale é uma Island Beaten by Wind and Rain*; and the autobiographical documentary *CASA*.

Mentors: Muna Mussie, Ana Pi



- COUNTRY OF ORIGIN
- COUNTRY OF CURRENT RESIDENCE
- EDUCATION IN THE ARTS FIELD
- EDUCATION IN ANOTHER FIELD
- PRACTICE IN A FORMAL ART SPACE
- RESIDENCY
- KEY MOMENTS / INDIVIDUALS
- FILM SCREENING IN A FORMAL ART SPACE
- RECEIVING AWARD



Liryc Dela Cruz, *Il mio Filipino: The Tribe*

Video Interview ↗

A major discovery or a hoax? The discovery of *Filipinos* dates back to the late 1960s but was popularised in Western countries in the 1980s. In Italy, *Filipinos* are believed to be dwelling in the houses of middle and upper-class families, working as cleaners or caregivers. In 1998, a Greek dictionary defined *Filipina* as “maid”. In 2005, the Merriam-Webster dictionary identified Filipinos as domestic workers. They are “valued for presumed qualities such as docility, humility, adaptability, dedication to work, good humour, family-orientedness, as well as proficiency in English and high levels of education”. Liryc Dela Cruz reflects on the construction of identities within Western societies based on stereotypes and racial structures. **Who are *Filipinos*? Where do they come from? What makes a person *Filipino*?**

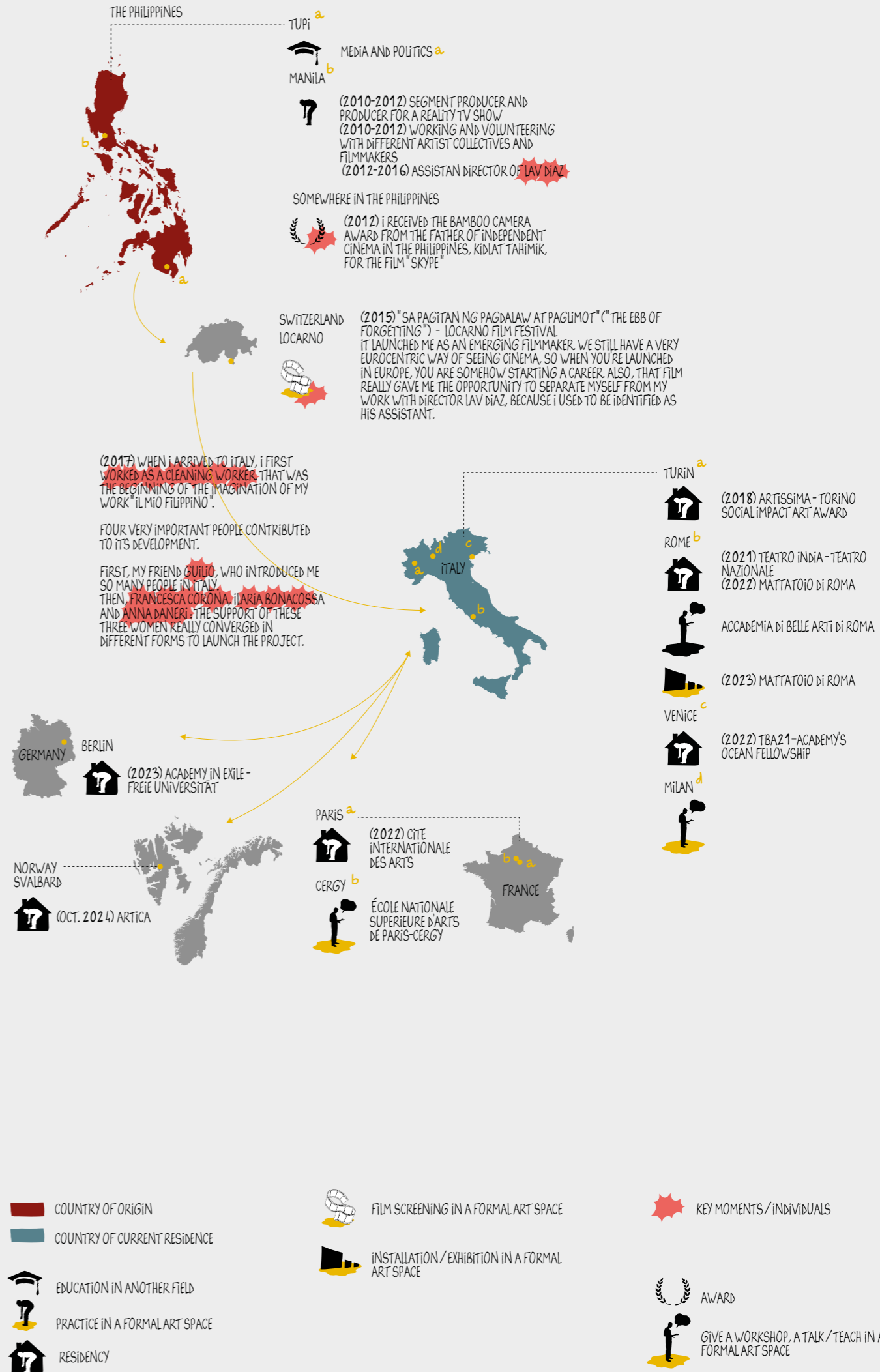
Liryc Dela Cruz is an artist and director from Mindanao (Philippines) and Rome (Italy). His works have been performed and shown at numerous international film festivals and contemporary art venues, including Locarno Film Festival, Rencontres Internationales Paris / Berlin, Matadero, Maison Européenne de la Photographie, UK New Artists, Artissima,

MACRO Roma, Teatro di Roma, Mattatoio, Milano Arch Week and La Biennale di Venezia. Dela Cruz's films are related to his origins and biography and his performances focus on care, hospitality, indigenous practices and decolonisation. He was nominated resident Artica Artist 2024 by the Nordnorsk Kunstmuseum.

(Philippines, Italy) 18

Research, concept, texts, direction
Liryc Dela Cruz
With
Sheryl Pabalcal Aluan
Jenny Guno Llanto
Benjamin Vasquez Barcellano Jr.
Tess Magallanes
Production Management
Benjamin Vasquez Barcellano Jr.
Production Care
Jenny Guno Llanto
Sheryl Pabalcal Aluan
Tess Magallanes
Production Design
Liryc Dela Cruz
Sound
Liryc Dela Cruz
Lights
Sara Zannoni
Creatives
Liryc Dela Cruz
Benjamin Vasquez Barcellano Jr.
Jenny Guno Llanto
Sheryl Palbacal Aluan
Tess Magallanes

19





©Sin Bozkurt

Maryam Malmir, *The Loop*

Video Interview ↗

When the limitations are forced on you, first you try to adapt yourself to them. But if you pass this step and don't get used to these limitations in your routine life, in the next step you will struggle to find your freedom through them. You are still facing them and trying to adapt your life to them but this time in a different shape. The creation will flourish in this phase. You will try to find your own way to deal with these limitations. A pure expression of yourself. After this phase, there are no limitations or rules anymore: all is a supposedly irregular chaos with an unexpected regularity.

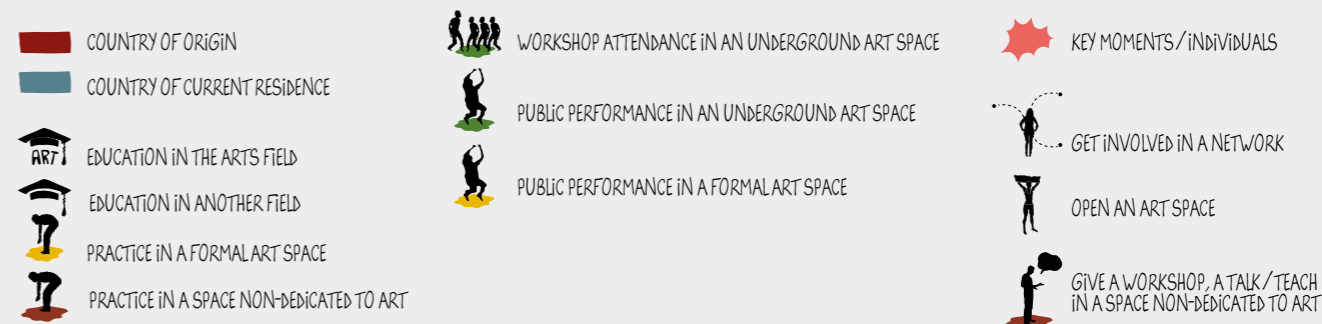
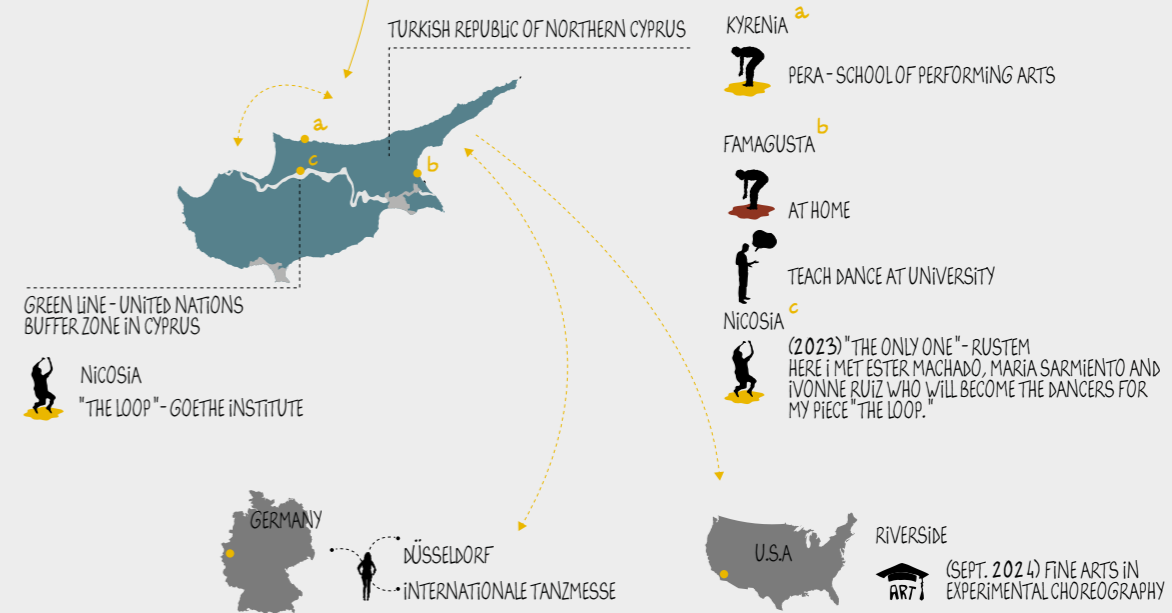
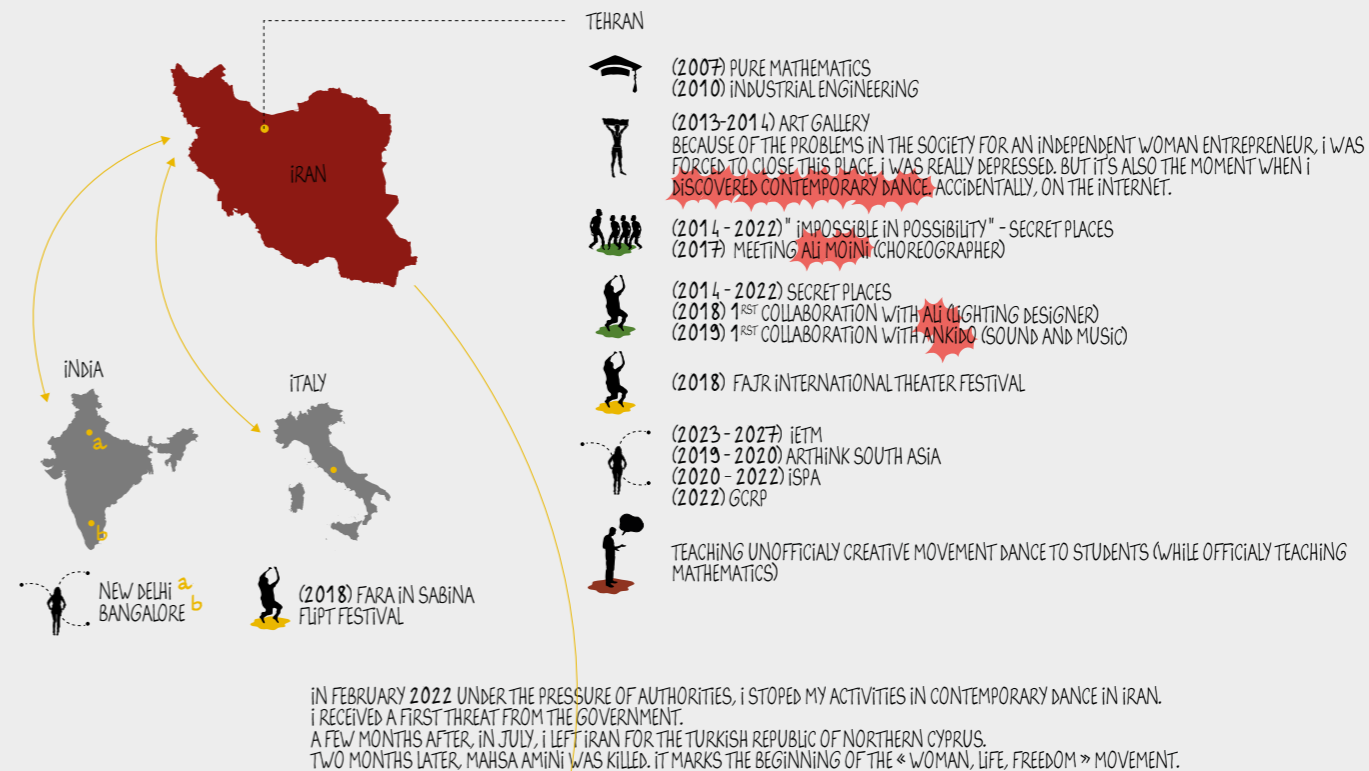
Maryam Malmir is a contemporary dancer and choreographer from Iran currently based in Cyprus, where she is developing her new choreographic piece. She is part of the In Ex(ile) Lab 2023-2024 programme, during which she will develop her dance piece, *The Loop*.

Maryam is a 2022 GCRP Global Cultural Relations Programme alumni and IETM Global Connector 2023-2027. She was awarded the ISPA (International Society for the Performing Arts) Global Fellowship in 2020, 2021 and 2022.

(Iran, Cyprus)

Choreographer
Maryam Malmir
Performers
Maryam Malmir
Ester Machado
Maria Sarmiento
Ivonne Ruiz
Music
Ankido Darash
Photographer
Sin Bozkurt

20 21





Mo, Horizon is not Necessarily Even

(Iraq, Italy)

22

23

“Mohamed is absent, I am performing”

Most of Mo 'unauthorised' performances don't fall under institutionalised art conventions, but rather oppose them. Thus, they lack the substances to be calibrated into a set schedule or audience's measures. Neither could be represented with explanatory text, nor documentation of photo or video will portray their actual happening. They occur as an act of necessity due to site-specific circumstances, and they disappear in the storage of 'just happened'. There isn't an existent medium capable of conveying them into what could be perceived or understood as artwork. Sometimes, they leave tangible traces, but a trace or documentation of a thing is not the thing.

Over the years, Mo has been rehearsing in diverse artistic genres, many of which have been unusual in concept and form. His intention has often been to perform what he had to

perform in a way that would exemplify it, that would conceivably, propose the public to experience what he had to perform rather than just act of seeing, perceiving and or reading.



Nina Itova, The Corner

Video Interview ↗

“It all started as a simple metaphor that one cannot go beyond their projections in communication. Later this performance began to unfold to me as a labyrinth leading from trauma to healing. With the help of my psychotherapist, I crystallise Schwartz’s psychotherapeutic IFS approach, working with trauma. In this installation, I explore the space of exile – the corner where children are placed when they are punished. And I help to get out of it with the help of a mirror on my chest. I call it initiation, in which I play the role of a guide and an ultimate Other. Despite the fact that I reinvent a specific ritual of expelling children into a corner, widely used in the territory of the former USSR, the emotions of isolation (also through sounds) can be understood by almost anyone”.

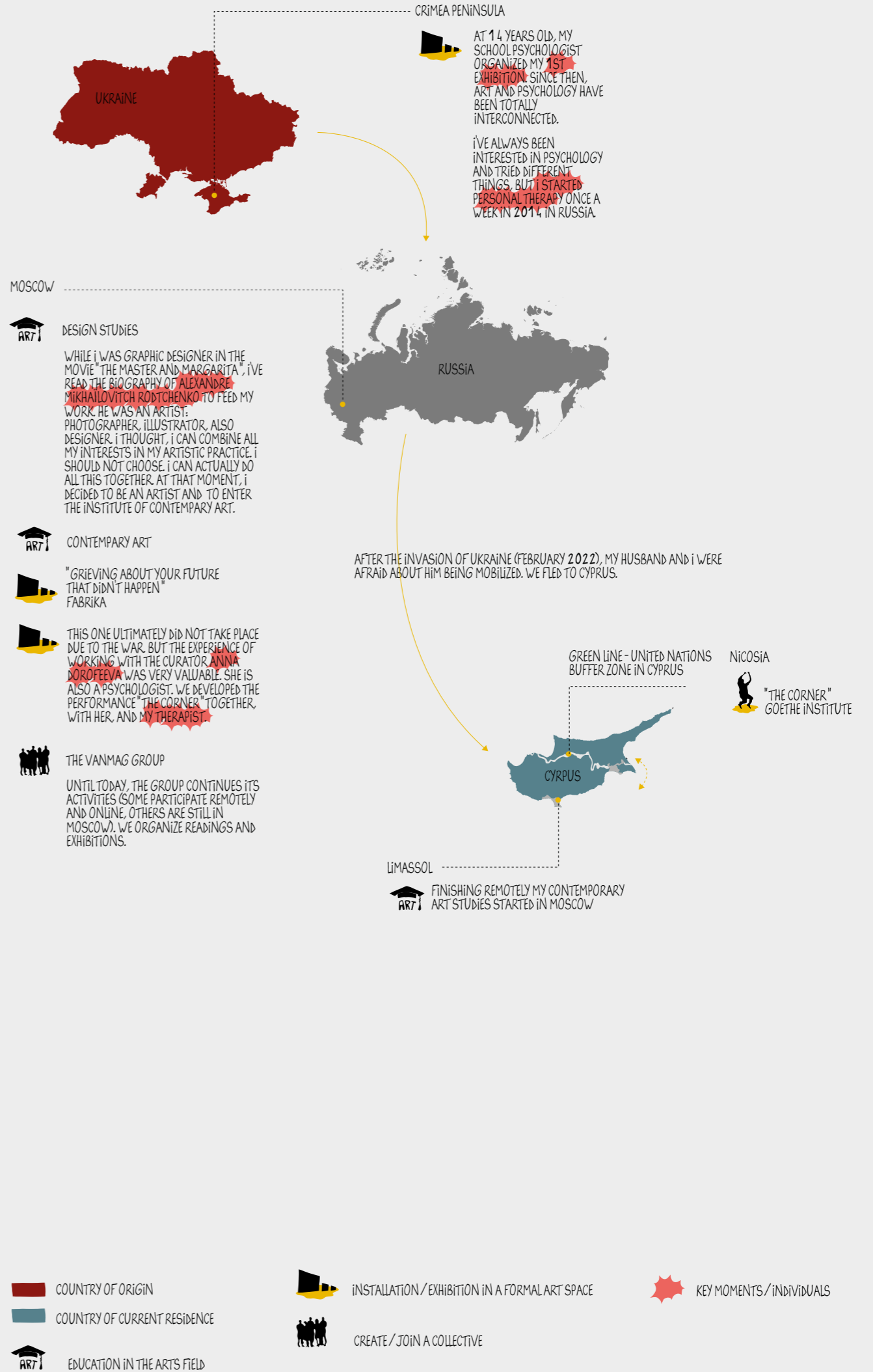
Nina Itova’s interest in approaching art through the lens of psychoanalysis began at the age of 14, when the school psychologist organised her first exhibition. Since then, psychoanalysis and art have been thoroughly intertwined

for her. In her artistic practice, she shares cheat codes on the path to healing with others, reconstructing episodes of the past and time travelling through nostalgia. This is how she learned how to combine technology and magic.

(Cyprus)

Voice of the magical assistance
 Anna Dorofeeva
 Audio guides
 Irina Kudryavceva
 Technical support
 Semen Lyaschenko
 Psychological consultant
 Tatiana Orlova

24 25





@Vicketta

Pinky Htut Aung, *Neither Heaven nor Hell*; Navigating the thresholds of existence

Video Interview [↗](#)

Neither Heaven nor Hell; Navigating the Thresholds of Existence dives into the profound depths of this enigmatic state, where the dancer and the audience explore the emotional landscape of uncertainty, suspended time, and the delicate dance between light and shadow. Through an intricate interplay of space, dance and music, *Neither Heaven nor Hell* seeks to evoke the intangible emotions that arise when we find ourselves in the liminal space between what was and what will be. The whole performance becomes a mirror to the human psyche, capturing the paradoxical fusion of longing and trepidation that accompanies moments of transition. Embedded within the performance, static noises and poetic verses emerge like fragments of whispered conversations, underscoring the silent dialogues we engage in as we traverse the borderlands of existence. These verses, like breadcrumbs of introspection, invite the viewer to seek meaning within the spaces that lie between words and worlds. Each word resonates with the echoes of human experience; the whispered questions, the echoes of longing, and the silent prayers cast into the void.

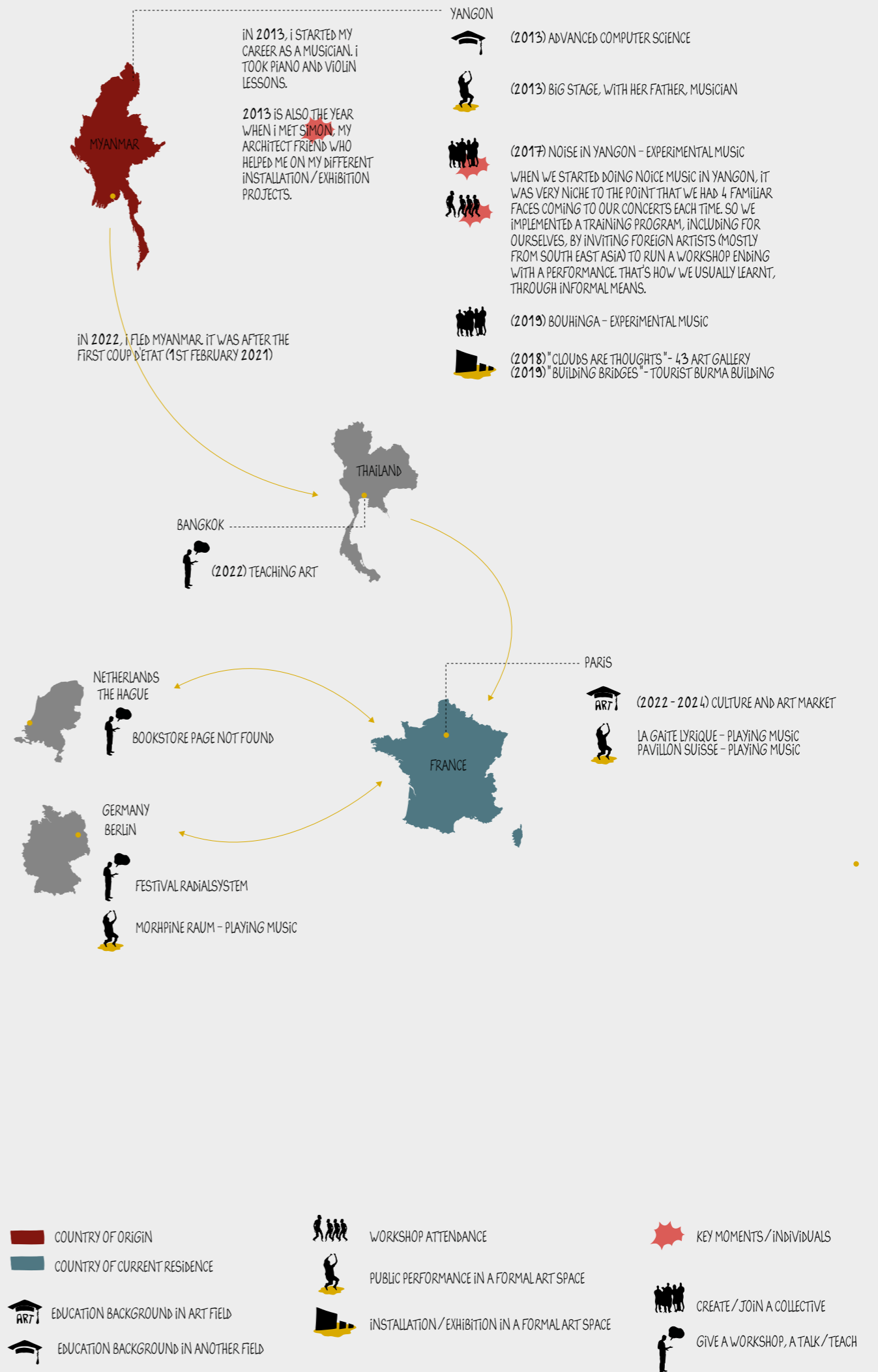
Pinky Htut Aung is a self-taught multidisciplinary artist from Myanmar, who began her career as a musician in 2013. Growing up in a family of musicians, music has been a central part of her life, though Pinky first explored her practice as a visual artist to overcome her social anxieties. Her first group exhibition in 2018 encouraged her to dive deeper into art in a more trans-

disciplinary way, including fusing sonics and music with her visual work. She subsequently managed an experimental noise music community called Noise in Yangon, and was an active member of the band Bouhinga, until relocating to Paris in 2022. She currently composes music for films and documentaries and continues to work within the visual arts.

(Myanmar, France) 26

Concept, development, music
Pinky Htut Aung
Visuals, lighting, stage design
Suko
Choreography and Performance
Irina

27





Polina Chebanu, Nostalgia. SMELLS

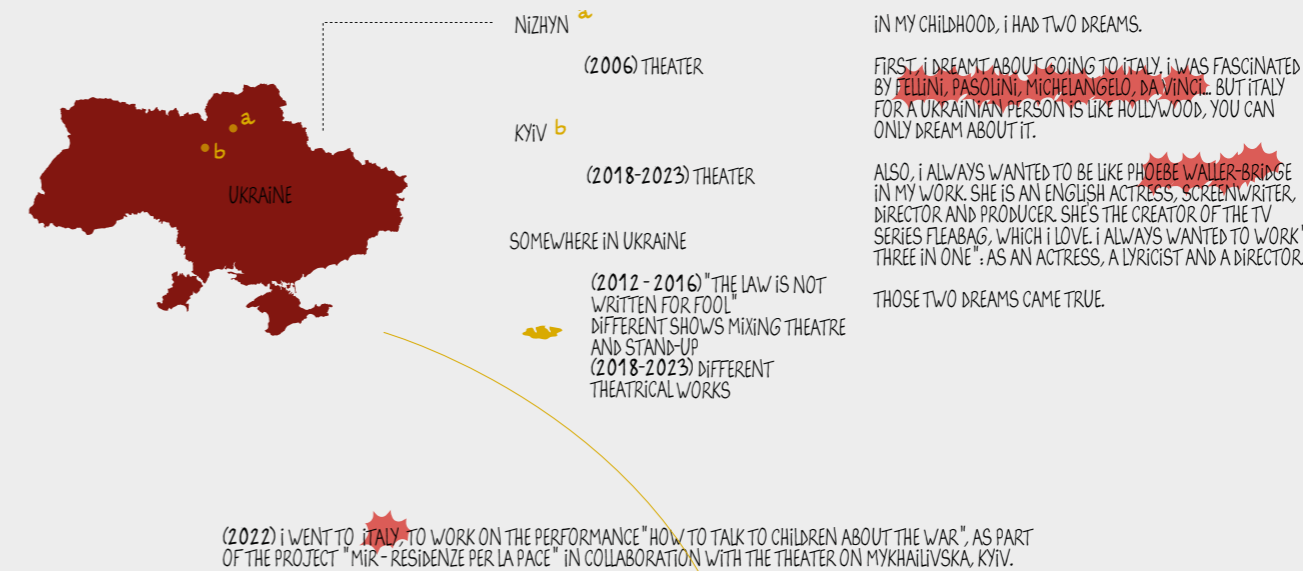
(Ukraine, Italy)

28 29

Polina Chebanu created a text about smells that remind us of a certain period of our lives, smells that bring back memories that may not be worth resurrecting. She smelled many and collected them into one text. There are stories from the category “you emigrated from the war because your city was bombed, your grandmother died, you constantly think about her, and suddenly you walk down the street and you smell croissants, reminiscent of the smell of your late grandmother’s pies”, but also the stories of smells associated with simple human joys, emotions and experiences – the first love, skipping school for the first time, the first drink – but also something “last” - the last working day on your beloved / unloved job, the last cup of coffee before giving up caffeine for medical reasons, the smell of perfume during the last meeting with your loved one, with whom you will later part forever, the smell of the last book you read in your favourite childhood library. Smell is one of the main triggers for memories.

Polina Cebanu is 29 years old. She is from Nizhyn, a city in Ukraine. Before the war, she lived in Kyiv and studied at the Kiev State University of Theatre, Film and Television. She’s an actress, a bit of a director, a bit of a writer and poet, and a bit of a stand-up comedian. All this “a little” will sooner or later

turn into “a lot”: she’s actively working on this. Polina collaborated with the Nizhyn School of Arts, Kyiv theatre Strange Castle – Theater on Solomyanka, worked as co-author and actress of the humorous group The law is not written for fools, and also wrote people’s wedding vows in verse and prose.



- COUNTRY OF ORIGIN
- COUNTRY OF CURRENT RESIDENCE
- EDUCATION IN THE ARTS FIELD
- RESIDENCY
- PUBLIC PERFORMANCE IN A FORMAL ART SPACE
- KEY MOMENTS/INDIVIDUALS

In Ex(ile) Lab partners:

l'atelier des artistes en exil, Visual Voices, Alkantara, Santarcangelo dei Teatri

In Ex(ile) Lab experts:

La Briqueterie CDCN Val-de-Marne, Théâtre National de Chaillot, Cyprus Refugee Council, Acesso Cultura, Abantu Cooperativa Sociale, Khaled Al Barakeh, Maral Bolouri, Khaled Alwarea and Eva Neklyaeva

In Ex(ile) Lab mentors:

Jeanno Gaussi, Ana Pi, Ntando Cele, Muna Mussie, Nadia Beugré, Kamilya Jubran

In Ex(ile) Lab is a two-year laboratory co-funded by Creative Europe that brought together 9 cultural and social organisations based in France, Italy, Cyprus and Portugal between September 2022 and August 2024. Throughout the duration of the project, In Ex(ile) Lab partners tested tailored transdisciplinary paths in which artists in exile can grow as individuals and artists, in their host societies and the European space. To build these paths, partners adapted the existing tools of artistic support and used them as bedrock to prototype new ways of collaborating with artists. By doing so, In Ex(ile) Lab aimed at gearing up professionals with the appropriate tools and methodologies to create opportunities and make space for artists in exile. Such tools were imagined in order to increase the participation of artists in exile in the European cultural and creative sectors, and renew the approach of diversity in cultural spaces.

A group of 12 selected artists took part in a one-year program including both activities centred on creation and artistic practice (master class session, video creation workshop, residencies, pitching session) and activities that cater to the need for information and professionalisation (webinar, mentorship program). This program was the occasion for artists to enhance their practice, achieve mobility and engage with new audiences and partners. During the project, In Ex(ile) Lab partners also invited researchers, cultural practitioners and artists during professional meet-ups to gain a better understanding and account of the needs of artists in exile. These online meet-ups were open to a wider circle of cultural organisations. In addition to this catalogue, In Ex(ile) Lab partners worked on a toolkit aimed at cultural organisations looking to work with artists in exile, in order to encourage them to appropriate tools and methodologies developed in the lab. All content related to the project (including the toolkit and short audio-visual objects produced by the artists) can be found on the project website <https://inexilelab.eu/>.

In Ex(ile) Lab is a project created & supported by



l'atelier des artistes en
ixe

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•••- VOICES

ALKANTARA

santarcangelo
festival

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chailot
théâtre national
de la danse

abantu
COOP. SOCIALE



la briqueterie
cdc val-de-marne

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Eisa Baddour
Emmanuel Ndefo
Francisco Thiago Cavalcanti
Irkalla
Keyla Brasil
Letícia Simões
Liryc Dela Cruz
Maryam Malmir
Mo
Nina Itova
Pinky Htut Aung
Polina Chebanu

Digital Catalog

In Ex(ile) Lab



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