• Exploitation of labor *
• Racist expression used in the Maghreb during colonial times, when colonizers made Maghrebians, specifically those wearing 'burnous' (traditional cloaks) work or "sweat".

2024.

[exp.fr.] : *Faire suer le burnous**



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A species of seagull finds itself stranded among the denizens of Earth. As a cosmic being, it yearns to rejoin the sky, shedding its corporeal form, its physicalities, its narcissistic enclaves, and even the languages that tether it to the shores of division. To avoid its odyssey becoming a shipwreck, it must find harmony with its land of exile. Neither male nor female, Nedjma (meaning "star" in Arabic) is a hybrid creature, part human, part bird, striving to grasp human language but never truly understanding it. Its nesting ritual seeks to harness human magic, perhaps to one day leave the Earth behind.

[*exp.fr.*] : *Faire suer le burnous*, is a ritualistic performance piece, which seeks to deconstruct colonial language structures by embodying the spectral presence of *Nedjma*, the elusive heroine of Kateb Yacine's seminal novel. The performance merges spoken words, bodily trance, and sonic dissonance, turning the act of storytelling into an act of reclamation.
Mehdi, first drawn to the figure of *The Seagull* - the classic theatrical archetype of Tchekov - transposed the Russian bird and its sorcery to the Mediterranean shores. Birds - as hybrid beings, caught between sky and earth, between sea and wind - are like Mehdi, from everywhere and nowhere at once, moving, flying, navigating the trade winds of identity, yet never truly captured by the rigid sails of a single belonging.