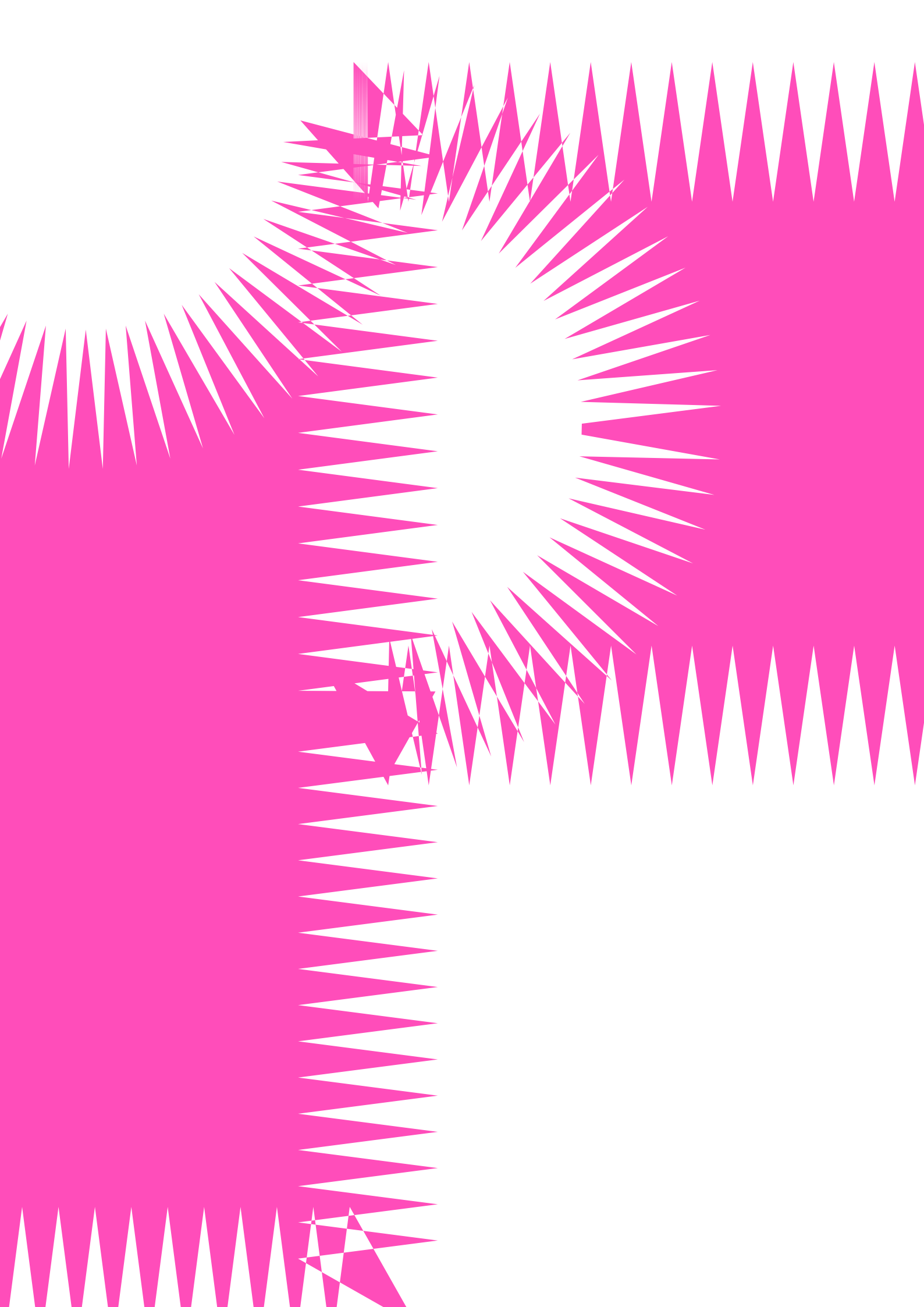




yasmine eid-sabbagh
*Frictional Conversations –
The Script*
20 June – 11 July 2026



Frictional Conversations – The Script is a new iteration of a multi-layered research and performance project by artist/researcher yasmine eid-sabbagh. Through live broadcasting events and a rich public programme, the project continues a twenty-five-year process of (counter-)archiving centered on a repository of photographs from Burj al-Shamali, a Palestinian refugee camp established in southern Lebanon following the Nakba in 1954.

Ongoing since 2001, *Frictional Conversations* addresses the complex negotiations surrounding the creation, circulation, and use of the repository, shifting attention toward the relational and political dimensions embedded within the photographs. The collection includes thousands of family and studio photographs, as well as video and audio recordings that have been gathered, discussed, and digitized over time. Combining research, conversational practice, and performative interventions, *Frictional Conversations* expands the notion of the photographic image by translating it into other forms and modes of transmission. The photographs themselves are never circulated as images; instead, they reappear through other materializations, including lecture performances, music, and food. Through this approach, eid-sabbagh resists dominant visual regimes that often frame Palestinian refugees through spectacle, reduction, and legibility. By refusing the visual demand for legibility, she reconfigures absence as a site of relation, drawing on orality, relationality, and performative methodologies to forge connections while preserving the irreducible complexity of Palestinian life and memory.

After several reconfigurations, *Frictional Conversations – The Script* turns the archive into a script for an experimental radio show developed by eid-sabbagh together with musician and composer Sary Moussa and her collaborators in Burj al-Shamali. Blurring past, present, and future, the show weaves together field recordings, archival fragments, and conversations from the camp, along with an electronic music score created by Moussa. Rather than using images as static records, the script activates them as prompts for speculation and storytelling, foregrounding the memories, desires, and subjectivities of five generations of Palestinians. The setting of the script is a DIY radio studio in Burj al-Shamali, where radio hosts discuss the repository, play fragments from it, and talk to each other while

***In another political reality—one without the ongoing genocide in Palestine and Lebanon, and without Europe’s racialized border regime—the radio show would have been recorded in Burj al-Shamali and transmitted at If I Can’t Dance. Under the present conditions, however, such forms of gathering, travel, and cultural production remain impossible. The broadcast is realised live through the collective efforts of those gathered in Amsterdam. Each Saturday, the script is activated anew as a polyphonic and ephemeral tapestry of voices, sound recordings, and archival fragments.*

the show is on air. The location draws from eid-sabbagh’s research on the legacy of pirate radio stations and their roles as infrastructures of resistance, connection, and cultural preservation in Palestine and other contexts of oppression and uprising.

The radio broadcast is realized live at If I Can’t Dance in the form of an expanded collective reading of the script on four consecutive Saturdays**. The reading takes place from within an intimate environment realized with carpets lent to If I Can’t Dance by members of our community, who act as supporters and co-hosts of the project. Each Saturday focuses on a different section of the script and is followed by a response and conversation featuring eid-sabbagh on the opening night, and later, Amsterdam-based artists DJ Lynnée Denise, Francisca Khamis Giacomani, and Ola Hassanian. The responses and after talks are meant to create connections between Burj-Al-Shamali, Amsterdam and other localities. Each guest responds to the script from the perspective of their practices, teasing out different aspects of the project. DJ Lynnée Denise offers a reflection on migratory sounds and pirate radios drawing from their research on underground cultural movements and electronic music from the African diaspora, Francisca Khamis Giacomani connects the work to her own explorations of memory, time, and oral traditions, particularly within the Palestinian diasporic condition in Latin America. Lastly, Ola Hassanian brings the script in dialogue with her own ‘Script of Arrivals’, which articulates the reconfiguration of roles, spaces, and life in relation to sites of catastrophes, genocides, and migration.

Outside these events, the carpeted space remains open as a reading retreat (Wednesday to Friday, 12:00–17:00) with a library of titles connected to the project, as well as a gathering place for workshops, reading circles, and intergenerational activities. The symposium *Rhythms of Anti-colonial Struggles: Radio Archives and the Transmission of Solidarities*, convened by eid-sabbagh in dialogue with Layal Ftouni, and organized in collaboration with de Appel on 21 June, further expands on the questions raised by the project through a study session and conversations.

LIVE BROADCASTS

20 June, 27 June, 4 July, and 11 July 2026
If I Can't Dance (WG-Plein 881, Amsterdam)

Ticketed events (sliding scale: 5€, 8€, 12€)

Opening event with yasmine eid-sabbagh
Saturday 20 June 2026, 20:30–22:30
[Tickets](#)

Response & after-talk with DJ Lynnée Denise
Saturday 27 June 2026, 20:30–22:30
[Tickets](#)

Response & after-talk with Francisca Khamis Giacoman
Saturday 4 July 2026, 20:30–22:30
[Tickets](#)

Response & after-talk with Ola Hassanian
Saturday 11 July 2026, 20:30–22:30
[Tickets](#)

The live broadcasts are realized through a collective expanded reading of the script, interwoven with sound excerpts. The reading involves members of the audience who wish to lend their voices to the materialization of this work. The script will be available as a printed libretto in English, Dutch, and Arabic, allowing readers to choose the language they feel most comfortable with. After the opening event, which is hosted by yasmine eid-sabbagh, the broadcast is followed by a response by an invited guest and an open conversation with all those gathered.

Every Monday morning, Bethlehem-based Radio Alhara will broadcast online recordings of the readings, along with the responses offered during the previous Saturday's session. The Monday morning broadcast references one of the only Palestinian programs aired regularly on Beirut Radio (Lebanon). It aired on Monday each week over one short and one medium wave frequency from around 1973 till approximately 1983.

SYMPOSIUM

Rhythms of Anti-colonial Struggles:

Radio Archives and the Transmission of Solidarities

Sunday 21 June 2026

Grond (Bajesdorp, Bijdorpstraat 1, Amsterdam)

Convened by yasmine eid-sabbagh and Layal Ftouni

Co-organized with de Appel

Ticketed event (4€ per session)

Morning session and lunch

11:00–13:30 (study session), 13:30–14:30 (lunch)

Closed study session with Rayya Badran and Alia Mossallam

Tickets (Limited spots available)

Afternoon session

14:30–18:00

Conversation, Part 1: yasmine eid-sabbagh and Layal Ftouni

Conversation, Part 2: Rayya Badran, Alia Mossallam,

and DJ Lynnée Denise. Facilitated by yasmine eid-sabbagh and

Layal Ftouni

Tickets

Held in conjunction with the opening of the project, this day-long gathering brings together guests whose practices engage with sound, piracy, anti-colonial solidarity, archiving, and critical fabulation.

The programme is divided in two parts. The study session with Alia Mossallam and Rayya Badran builds on their research and work with radio and sound archives, tracing presences and erasures that speak to histories of anti-colonial, working class, and solidarity movements and struggles. During the session, participants will work with archival materials they have collected and engage in collective readings of texts, mapping the ways in which histories of struggle can be traced and co-constructed to uphold their legacy into the future.

The afternoon programme starts with a conversation between yasmine eid-sabbagh and Layal Ftouni and continues with three

invited guests. The conversations address the role of sound and pirate radios in forging anti-colonial solidarities, focusing on Palestine and other transnational struggles. The speakers will also talk about the place of speculative imagination and critical fabulations as methods of interventions in archives and storytelling against the grain of colonial histories. Finally, the panel attends to the entanglement of visual, narratological, and sonic registers in the transmission of the affective and political grammars of solidarities.

PUBLIC PROGRAMME

All gatherings in the public programme take place at If I Can't Dance within the carpeted space created for the project. Inspired by the conversational and collective spirit of *Frictional Conversations*, the programme unfolds through workshops, reading groups, games, and discussions that aim to bring people together to share, discuss, meet, think, and play. Solidarity with Palestine forms the main thread weaving together this constellation of activities. The programme brings together groups that have been meeting through If I Can't Dance, alongside other local initiatives from our wider ecosystem that have emerged around solidarity with Palestine since October 2023. The activities invite people of different ages, cultural backgrounds, and walks of life.

Tidal Studies

Friday 26 June 2026, 15:00–17:00

RSVP (Limited spots available, free)

Our ongoing study group led by curator and researcher Chandra Frank on water, tides and colonial history meets in person after a few online sessions. This session responds to *Frictional Conversations – The Script* with a gathering around texts that speak about water in Palestine, in relation to the hydric theft that Palestinians have been enduring under Israeli settler colonialism.

Books as Tools of Activist Struggles

If I Can't Dance invited three different collectives that have formed in Amsterdam over the past three years in support of the Palestinian struggle. All three groups employ books as part of their activism. Books are therefore not treated as a means for an individual or introspective intellectual experience, but rather as a collective infrastructure for solidarity and transmission.

Reading session with Book Block Brigade

Tuesday 30 June 2026, 17:00–19:00

RSVP (Limited spots available, free)

Ignited during the Student Intifada of 2024, the Book Block Brigade reproduce book covers related to the Palestinian cause

as large cardboard shields to protect protesters from police violence, positioning books and knowledge as protective materials. For the session, they will bring some of the books they have reproduced into the space and weave a discussion around them. The focus will be on *My People Shall Live* by Leila Khaled and *Freedom is a Constant Struggle* by Angela Y. Davis.

Reading session with Reading Vigil for Palestine
Thursday 2 July 2026, 17:00–19:00
RSVP (Limited spots available, free)

Reading Vigil for Free Palestine is a daily action at Dam Square (12:30–13:30) to read aloud books on Palestinian love, life, resistance and their struggle for the liberation and return. Since November 2023, it has claimed public space for political education while building a collectively organised, self-described ‘un-willing’ audio archive of daily readings and a library dispersed across ever-shifting members. During the group’s participation at the Archive in Residence program of de Appel Amsterdam (October 2025–March 2026), RVFP gave their archive a public presence. Physical copies of the books the group have read can be accessed and borrowed at the de Appel library, and recordings of past and current readings are available at readingvigil.net. The readings continue in solidarity with the people of Palestine that continue to resist the ongoing genocide committed in various intensities since 1948 by the settler colonial Zionist state of apartheid. For the session at If I Can’t Dance, the group will bring the book they are currently reading daily on Dam Square and will invite readers to join them in a live reading session.

Translation session with Learning Palestine
Wednesday 8 July 2026, 18:00–21:00 (walk-in 17:30)
RSVP (Limited spots available, free, dinner included)

Learning Palestine is a network of artists, writers, and organizers disseminating resources on Palestinian history and the struggle of the Palestinian people. As part of their activities, they have been (re-)publishing and translating texts that ought to be read, circulated, and acted upon urgently. These texts are printed as small pamphlets and distributed through cultural institutions, bookstores, and other channels. For this session, Learning Palestine invite Dutch speakers to gather,

discuss and translate a text from English into Dutch. To expand the Learning Palestine library and localize knowledge about Palestine in the Dutch context, participants study and discuss one or more texts, collaboratively work on a translation, and share a meal together. This workshop is part of a series of translation sessions organized by Learning Palestine with de Appel and Casco Art Institute.

Arabic card game night with Sobhi Khatib/*BeSaraha*

Friday 3 July 2026, 19:30–21:30

RSVP (Limited spots available, free, for Arabic speakers only!)

BeSaraha is a conversational card game in Arabic for sharing stories. Each card asks a question that is usually not asked to provoke playful and deep conversations with your friends, your family, people you're just getting to know or even with yourself! The game was developed by storyteller and human rights activist Sobhi Khatib, who amongst other things, has recently co-founded noon coffee & culture in Amsterdam; a space for good taste, community events and books for those who love the levant and broadly the Arabic speaking world.

Workshop with shy*play

'for the listen to live here': *dis/orienting the archive*

Friday 10 July 2026, 16:00–19:00

RSVP (Limited spots available, free)

The beloved series on neuroqueering socialities by shy*play gathers one last time this year to approach the question of archiving from a dissident perspective, while also learning from the methodologies developed by yasmine eid-sabbagh through *Frictional Conversations*. Rather than treating traces of past events as repositories of what has been, this session explores how traces from past sessions of the series can continue to generate new encounters and set new events into motion.

Intergenerational workshop with Oo(y)ster Mums
Saturday 11 July 2026, 14:00–17:00
RSVP (Limited spots available, free)

Oo(y)ster Mums is a collective of art workers and parents exploring forms of radical pedagogy. They return to *If I Can't Dance* with a workshop on food, ancestral land, storytelling, and radio broadcasting. The workshop is intended for primary school children aged 4 to 9 and their caretakers.

As the bond between the land and the Palestinian people continues to be threatened, the Palestinian struggle is also a struggle to keep that connection strong and alive. For children living in a neo-liberal urban centre like Amsterdam, thinking of land and what comes from it might be a foreign concept. Through this workshop, children are introduced to simple ideas about food and land, departing from Palestinian stories. They are then invited to work with creative materials of their choice to re-create fruits and vegetables growing from a place they feel connected to. During the second part of the workshop, children will be the protagonists of a radio show. The facilitators will create space for conversation, sharing, and storytelling around their creations. The conversations will be recorded and later broadcast online via our broadcasting partner Radio Alhara.

Additional information:

- The workshop facilitators speak English, Spanish, Italian, Russian, Arabic, and Dutch.
- Children with connections to more home-lands are especially welcome to attend.
- Children must be accompanied by one care-taker.
- If parents do not consent to have their children featured in the radio show, please communicate this clearly to the workshop facilitators.

ACCESSIBILITY NOTES
IF I CAN'T DANCE (LIVE
BROADCASTS AND PUBLIC
PROGRAMME)

- If I Can't Dance is on the second floor, unfortunately, without elevator access. There is also a narrow staircase inside the space.
- Two gender neutral toilets are located on the first floor.
- There is a variety of seating options in the space (carpets, cushions and chairs).

Live broadcasts

The script will be distributed as a printed booklet in three different languages (Dutch, English, and Arabic). Readers can follow in the language that feels most comfortable to them.

Public programme

Unless otherwise stated, the events in the public programme are held in English.

ACCESSIBILITY NOTES GROND
(SYMPOSIUM)

- Grond is located on the ground floor and has two barrier-free entrances.
- It has gender neutral, and wheel-chair accessible toilets.
- Seated events.
- Language: English with live captioning (speech-to-text interpretation).

For any access question regarding your visit, feel free to contact office@ificandance.org

COLOPHON

Frictional Conversations – The Script is presented in the framework of Edition X: *Body as Memory*, and was commissioned as part of the Consortium Commissions—a project initiated by Mophradat.

Concept: yasmine eid-sabbagh
Script: yasmine eid-sabbagh
Sonic research, recordings:
yasmine eid-sabbagh and Sary Moussa
Composer and Musician: Sary Moussa
Sound editing: Sary Moussa
Music researcher: Bahaa al-Jomaa
Assistants: Nour, Laytha, Salma, Qamar

Voices

Khawla: Khawla Khalaf
Hamada: Hamada al-Jomaa
yasmine: yasmine eid-sabbagh
Tahrir: Hala Tahrir Omran
Somatic practitioner: Prathama Raghavan

And Hasna Abou Kharoub, Shadi Ibrahim, Sheikh Abou Hamzi, Mahmoud al-Jomaa (Abou Wassim), Kamal Musherfih (Abou Fadi)

Script translation

Arabic: Mohammad Amal Nazeeh and Hala Tahrir Omran
Dutch: Judith Vranken
English: Rania Rajii and Karim-Yassin Goessinger
Copy-editing English: Janine Armin

Project curator: Sara Giannini

Production and AV:

Fujimaro Eligio Rademaker
Production support: Connie Walden
Coordination for carpets lending:
Sancha Meca Castro
Carpets transport: Sancha Meca Castro
with Fujimaro Eligio Rademaker and Hans Schlamé

Hosting support during events:

Sancha Meca Castro and
Marta Lopez Santos

Coordination *Books as Tools of Activism*:

Anik Fournier

Documentation: Prins de Vos

Arabic lettering and script design:

Farah Fayyad

Edition X graphic design: Maud Vervenne

Fundraising: Sara Giannini and

Annick Kleizen

Symposium partner: de Appel

Symposium coordination:

Sophie Soobramanien (de Appel)

Broadcasting partner: Radio Alhara

The presentation is supported by the Mondriaan Fund, AFK (Amsterdam Fund for the Arts), het Cultuurfonds with thanks to the Stephanous Fonds, and the DOEN Foundation. The symposium is supported by de Appel, and, partially, by the Dutch Research Council through Layal Ftouni's VENI grant *Ecologies of Violence: Affirmations of Life at the Frontiers of Survival*.

مفردات
Mophradat

M
mondriaan
fonds

AFK
amsterdams
fonds voor de
kunst

het
Cultuurfonds

STICHTING
DOEN

de
Appel
Amsterdam

NWO

BIOGRAPHIES

Rayya Badran

Based in Beirut, Rayya Badran is a writer, editor, and translator whose practice centers on sonic and musical practices. Her writings have featured in various publications such as *Bidoun*, *Art Review*, *Art Papers*, *Norient*, *The Wire*, and more. She was guest editor of the Beirut Art Center's online publication *The Derivative* in 2020 and curator and editor of the *Norient City Sounds Online Special: Beirut* in 2022. She taught courses on contemporary art and sound studies at the department of Fine Arts and Art History at the American University of Beirut from 2014 to 2021. In 2023, she was co-curator of the second edition of the *Listening Biennial*. She is a member of the Arab Image Foundation.

yasmine eid-sabbagh

In her practice, yasmine eid-sabbagh explores potentials of human agency by engaging in experimental, collective work processes. These include (counter-)archiving practices such as the negotiation around a potential digital archive (re-)assembled in collaboration with inhabitants of Burj al-Shamali, a Palestinian refugee camp near Tyr, Lebanon, and radical pedagogical projects such as *Ses Milanes-créixer a la natura*, a self-organized forest kindergarten in Bunyola, Spain, using nature as its main infrastructure. Photography often acts as a medium for her to communally investigate notions of collectivity, power, and endurance; for example, in her engagement as a member of the Arab Image Foundation, a practitioner-led archival institution, and as a focus in her PhD in Art Theory and Cultural Studies from the Academy of Fine Arts in Vienna (2018).

Layal Ftouni

Layal Ftouni is Assistant Professor of Gender Studies and Critical Theory at Utrecht University, the Netherlands. She is currently working on a book project on the "reproduction of life," both human and environmental, in conditions of proximity to death and debilitation in the settler colonial context of Palestine. She received the Dutch Research Council VENI grant to support this project. Her publications and areas of research interests are, broadly construed, at the intersection of critical theory, gender studies, Palestine studies, political theory and critiques of the human/human rights. In addition to her educational and research work, Ftouni is also a founding member of Dutch Scholars for Palestine, a network of educational workers across

Dutch Universities committed to the Palestinian struggle for liberation and self-determination.

Ola Hassanain

Ola Hassanain is an artist whose work moves through architecture, film, and spatial strategies to reflect on how power becomes visible—and felt—through built environments. Her practice engages with places shaped by climate instability, postcolonial legacies, and displacement, thinking through the politics of inhabiting and how ecological and social systems shape one another across time.

Francisca Khamis Giacoman

Francisca Khamis Giacoman is invested in unearthing memories and preserving oral tradition. She engages with the malleable quality of time by listening to traces of the past and understanding how they materialise in the present. Her work has been presented internationally at institutions and events, including the Kochi-Muziris Biennale, Abu Dhabi Art, de Appel, Extra City, and Het Nieuwe Instituut, among others. Her films have screened at festivals including the Locarno Film Festival and Cairo International Film Festival. She is involved in long-term collaborative initiatives, co-founding Museo del Perro/Honden Museum, Ediciones Rocas Shop, and Espacio Estamos Bien.

DJ Lynnée Denise

Lynnée Denise, a global practitioner of sound, language, and Black Atlantic thought, is an Amsterdam–Johannesburg–based writer and interdisciplinary artist from Los Angeles, California. Influenced by her parents' record collection and the sonic experimentation of the 1980s, her work traces the migrations of music and the role of Black electronic traditions in the African Diaspora. In 2013, she coined the term DJ Scholarship to describe how knowledge is gathered, interpreted, and produced through a conceptual and theoretical framework, shifting the role of the DJ from party purveyor to archivist and cultural worker. A doctoral student in the Department of Visual Cultures at Goldsmiths, University of London, Denise's research explores how sound system culture creates a living archive for the Black queer diaspora.

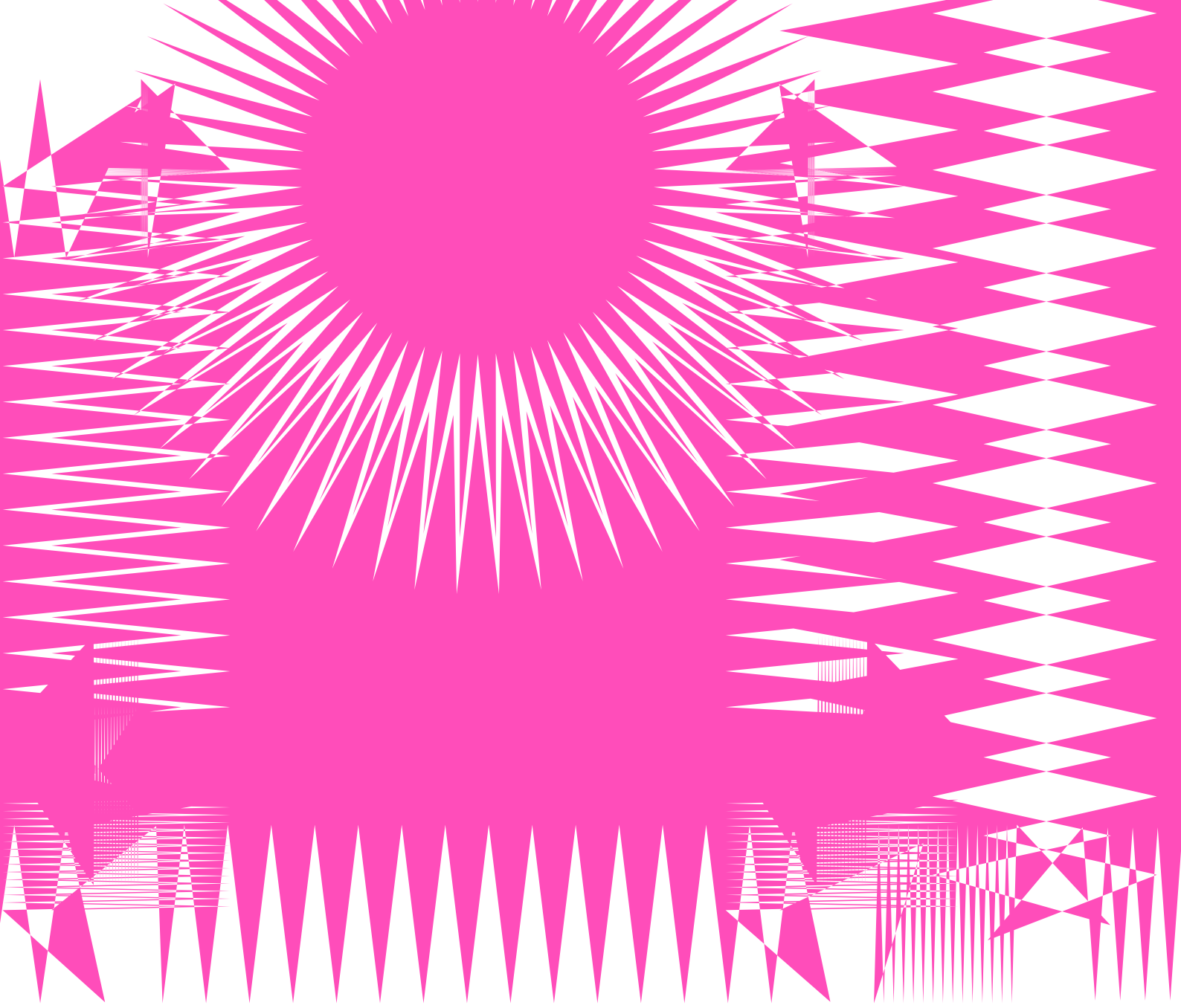
Alia Mossallam

Alia Mossallam is a cultural historian, pedagogue, and writer. She is interested in songs and stories that tell of struggles behind the better-known events that have shaped history. She is an associate researcher for

the *Towards Sonic Resocialization* project at Humboldt University Berlin and in 2025 was distinguished visiting professor in Middle Eastern Studies at Barenboim Said Academy. An interview with the Haus der Kulturen der Welt on her work can be found [here](#). She lives and works in Berlin.

Sary Moussa

Sary Moussa is a musician who has been an active member of Beirut's underground scene for around two decades. Specialising in sound design and textural experimentation, Moussa's work spans drone-driven electro-acoustic compositions to dance-floor electronics. Informed by his evolving relationships to space, listening, and resonance, his recent work proposes a colourful harmonic tapestry of fluttering sounds that are inspired by the histories of folk instruments such as the buzuq. His latest release, *Wild with life, Wind, Again*, places these instruments in a contemporary context, creating maximal soundscapes through a minimal touch.



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I DON'T WANT TO BE PART
OF YOUR REVOLUTION