

CROSS RHYMEZ

AMM2GVA



Cross Rhymez is a 12-day cultural exchange program from the 3rd to the 15th of September in Geneva bringing together the Swiss and Jordanian hip-hop scenes around rap, beatmaking, dance, graffiti and beatboxing. It combines knowledge-sharing workshops, collaborations between Swiss and Levantine artists, and live performances.

This first encounter prepares a mirror edition that will later take Swiss artists to Amman to continue these exchanges in a reciprocal framework.



Figues de
Barbares

**A PROJECT LED BY THE GENEVA-BASED
ASSOCIATION FIQUES DE BARBARES.**

**IN PARTNERSHIP WITH THE
FOLLOWING CULTURAL AND ARTISTIC
ORGANIZATIONS:**

FESTIVAL LA BÂTIE
BONCO JOE
THE SPOT
L'UNDERTOWN
LA MAISON DU HIP-HOP (LA MAP)
LA MAISON DE QUARTIER DE LA JONCTION
PORTEOUS

DISCUSSING WITH:

ATELIER RAP ARC
L'USINE
LA VILLA TACCHINI

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PRESENTATION

Geneva benefits from a dense, structured and internationally oriented cultural ecosystem, as well as an active and diverse hip-hop scene. Yet certain artistic scenes remain underrepresented within locally developed cooperation formats, particularly those from the Levant, despite strong affinities in terms of practices, aesthetics and social realities. Cross Rhymez emerges within this context by mobilizing Geneva's cultural and associative resources to create spaces of exchange grounded in reciprocity, transmission and co-creation, while also building upon the diversity of audiences already engaged by these local structures.

The Geneva-based association Figues de Barbares develops curatorial, cultural and research-based projects centered on transmission and critical engagement with cultural heritage. Its work is rooted in a reflection on how artistic practices from the Levant are perceived, contextualized and represented within Western cultural spaces. Through a strong curatorial approach, a deep understanding of the local Geneva context, and an active network of partners, the association develops projects articulating artistic creation, transmission, and political, social and critical perspectives.

Cross Rhymez is conceived as a collective working program based on the prolonged presence of artists from the Levant in Geneva and their collaboration with Swiss artists from different hip-hop disciplines (rap, DJing, dance, graffiti, beatbox). The selection of invited artists reflects a desire to represent the richness and diversity of Levantine hip-hop scenes beyond a humanitarian or purely social lens, by emphasizing their artistic singularities, distinct aesthetics and trajectories. Emerging from a culture historically rooted in orality, circulation and the expression of marginal voices, hip-hop provides a particularly relevant framework for these exchanges and for creating dialogue between different contemporary realities.

In a context where media and cultural interest in the region is increasingly shaped by political events, Cross Rhymez seeks to propose another mode of representation: one that sustainably integrates these artists into spaces of collaboration, creation and artistic recognition, placing at the center the quality of their practices and the richness of the exchanges they enable. Conceived as an evolving program, the project also lays the groundwork for a reciprocal format that would eventually allow Swiss artists to continue these exchanges within Levantine contexts through a future mirrored edition.



PROGRAM AND ACTIVITY METHODOLOGY

The Cross Rhymez program is built around four complementary axes that structure all of the project's artistic, collaborative, and educational activities. These axes provide a shared framework for Swiss and Levantine artists, activating the pillars of hip-hop as a common language that fosters encounters, experimentation, and collective creation without compartmentalizing disciplines. Each invited artist participates in a program combining public presence, co-creation, and cultural contextualization, in formats tailored to their practice. All activities are documented artistically and culturally, creating a lasting memory of the program and informing future editions.

1

The Stage (artistic performances)

La scène sert de plateforme principale pour présenter les résultats des laboratoires de co-création, marquant la rencontre entre les artistes et le public. Elle rend visibles les pratiques hip-hop dans leur diversité tout en créant des moments collectifs où les disciplines entrent en dialogue. À travers des performances déployées dans différents lieux, le projet partage ses processus artistiques avec des publics variés, affirmant le hip-hop comme un espace vivant d'expression culturelle et sociale.

STAGE PERFORMANCES

A series of performances presenting the results of the co-creations across disciplines. Rap, beatmaking, beatboxing, dance, and live visual practices intersect in curated formats, alongside moments of discussion and process-sharing. Each space hosts specific collaborations, creating a distributed program across venues.

Participants: All artists (dancers, rappers, beatboxers, graffiti artists, DJs/beatmakers)
Duration: 4 x 3 hours
Venue: La Bâtie, Porteous, Bongo Joe, L'Undertown
Documentation: Photos and videos

2

The Lab (collective creations)

The lab is a space for co-creation where invited artists from the Levant are paired with an equivalent number of Swiss artists, grouped by discipline and invited to collaborate. Through these sessions, they create and experiment based on their respective practices. Each collaboration results in a tangible outcome, forming a documented and archivable trace of the creative process.

MC CYPHER LAB

A guided writing and freestyle workshop where MCs exchange flows, languages, and thematic approaches. Sessions progress from closed studio work to a public cypher format that is recorded.

Participants: MCs/Rappers
Duration: 3 x 4h + 4h recording
Location/Venue: L'Undertown
Documentation: Audio recordings, video documentation

BEATMAKING LAB

Collaborative beat-making using shared sample libraries (Swiss, Levantine, field recordings), with a focus on process, sound heritage, and experimentation.

Participants: Beatmakers / DJs
Duration: 3 x 4h + 4h recording
Location/Venue: L'Undertown
Documentation: Photos and videos

VOICE AND RHYTHM LAB

Beatboxers collaborate with producers to create vocal textures, rhythmic layers, and live-looped compositions integrated into the tracks developed during the beatmaking lab, enriching the pieces with organic textures and rhythms.

Participants: Beatboxers
Duration: 6h creation + 2h recording
Location/Venue: L'Undertown
Documentation: Audio recordings, video documentation

COLLABORATIVE MURAL

From joint conception to public execution, the artists blend calligraphy, lettering, and graffiti styles into a shared mural.

Participants: Graffiti artists
Duration: 4h sketching + 24h painting
Location/Venue: Porteous
Documentation: Permanent mural, photo & video archive

DANCE & GROOVE JAM

An improvised jam where dancers exchange musical references and styles, alternating between personal pieces and set pieces from other cultures.

Participants: Dancers
Duration: 3 x 4h
Location/Venue: La Maison du Hip-Hop
Documentation: Video documentation, choreographic archive

3

The School (shared practices)

The Learning axis is dedicated to the transmission of hip-hop knowledge and practices through participatory workshops open to diverse audiences. Based on a learning-by-doing approach, these activities provide direct access to the disciplines, with a focus on technique, physical practice, listening, and experimentation.

DANCE WORKSHOPS

Introductory workshops for all levels, designed to transmit techniques and philosophies rooted in the dancers' personal histories and styles.

Participants: Dancers
Duration: 4 x 2h
Location: La Maison du Hip-Hop (La MAP), Le Spot
Documentation: Photos and videos

GRAFFITI INITIATION

All-ages workshop introducing graffiti culture, lettering basics, and collective visual composition.

Participants: Graffiti artists
Duration: 4 x 2h
Location: Maison de Quartier de la Jonction
Documentation: Photos and videos, archived materials

RAP WRITING WORKSHOP

Interview and discussion space on the place of Levantine rap in the current music scene.

Participants: Rappers / MCs
Duration: 4 x 2h (In discussion with Rinia contact, Villa Tacchini)
Location: Undertown, and The SPOT
Documentation: Photos and videos, archived materials

BEATMAKING INTRODUCTION

For beginners, an introduction to beat structure, sampling ethics, and basic production workflows using accessible tools.

Participants: Beatmakers/DJs
Duration: 4 x 2h
Location: In discussion with l'Abri, Undertown, and The SPOT
Documentation: Photos and videos

BEATBOXING INTRODUCTION

Introduction to beatboxing as a vocal practice. The workshop focuses on producing basic sounds, breath control, rhythm, and musicality. Participants explore groove construction and simple performance techniques, culminating in a collective jam.

Participants: Beatboxers
Duration: 2 x 2h
Location: Maison de Quartier de la Jonction
Documentation: Audio recordings, collective jam documentation

4

The Forum (reflections and mediation)

The forum offers spaces for dialogue, contextualization, and reflection on hip-hop as a cultural, artistic, and social movement. Through open formats (talks, discussions, demonstrations), this axis creates room to explore questions of history, identity, transmission, territory, and contemporary practices.

DANCE WORKSHOPS HIP-HOP CULTURE ROUNDTABLE (MUSIC)

Public discussion and demonstration exploring hip-hop as a cultural movement, its social role, and its evolution in the Levant and Europe, followed by a listening session.

Participants: Rappers/MCs, beatboxers, DJs/beatmakers
Duration: 3h
Location: Bongo Joe
Documentation: Photos and videos, audio/podcast recordings

MURAL INAUGURATION AND ROUNDTABLE

Public unveiling of the collective mural, followed by a discussion bringing together graffiti artists and dancers on the evolution of their disciplines, the conditions of their development, and the issues surrounding the appropriation of public space in Amman.

Participants: Graffiti artists, dancers
Duration: 3h
Location: Porteous
Documentation: Photos and videos, audio/podcast recordings

HIP-HOP CULTURE ROUNDTABLE (DANCE)

Public discussion and demonstration addressing hip-hop as a movement for reclaiming bodies and public space, its social role, and its evolution in the Levant.

Participants: Levantine dancers
Duration: 3h
Location: La Maison du Hip-Hop (La MAP)
Documentation: Photos and videos, audio recording/podcast



OBJECTIVES & SIGNIFICANCE OF THE PROGRAM

Ambition

Cross RhymeZ also assumes the ambition of its first edition as an essential component of its curatorial approach. The project brings together artists from different generations, disciplines, and trajectories in order to reflect the diversity and richness of the Levantine hip-hop scenes. This choice responds to a desire to move beyond reductive or purely humanitarian forms of representation, by affirming above all the quality of artistic practices, the uniqueness of individual trajectories, and the capacity of these scenes to produce strong contemporary cultural forms.

The project also pays particular attention to the risks of folklorizing projections that are often present in exchanges involving underrepresented scenes. The invited artists are therefore not considered as symbolic figures of representation, but as practitioners engaged in collective creation and transmission processes.

Necessity of the program

International cultural exchanges remain largely structured around dominant frameworks that influence the way certain artistic scenes are perceived, interpreted, and valued. In this context, Levantine hip-hop scenes are still frequently read through partial or contextualizing grids, which tend to reduce the complexity and richness of their artistic practices. In parallel, independent Swiss artists also encounter difficulties in integrating into sustainable international collaboration networks.

Cross RhymeZ is situated within this reality by seeking to shift these frameworks of interpretation, by proposing spaces where artistic practices are approached for their own quality, forms, and languages, rather than for their sole geographical or political inscription.

Needs it addresses

The project responds to the need to develop forms of collaboration beyond punctual cultural exchange formats. It aims to create sustained working conditions based on co-presence and practice. Cross RhymeZ thus prioritizes the circulation of practices rather than that of works alone, by embedding exchanges within shared and situated creation processes.

Impact on the Swiss scene

Cross RhymeZ opens the Swiss scene to practices and methodologies that are still not widely accessible within its usual networks. The project broadens aesthetic references and encourages collaborations based on direct experience of artistic work. It also lays the foundations for a reciprocal format allowing, in the long term, the continuation of these exchanges in Levantine contexts through a future edition built on the same methodology.

Impact on the Levantine scene

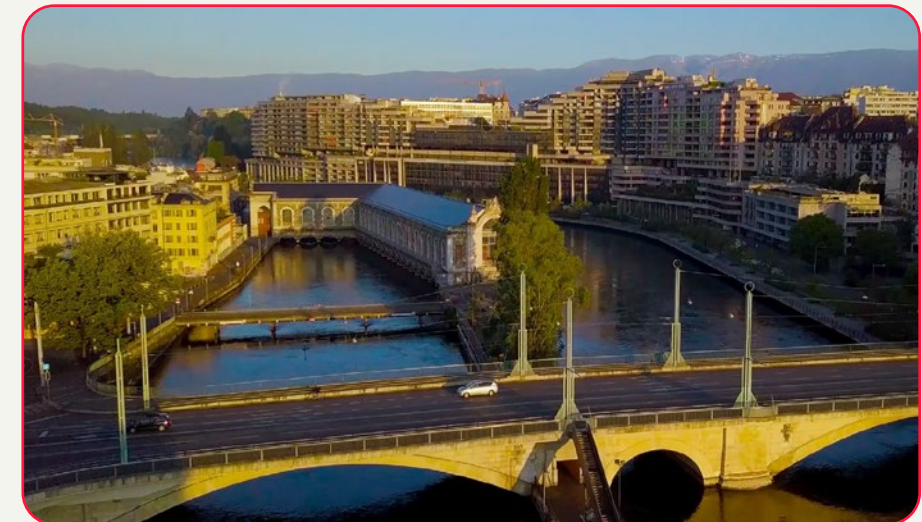
The project offers invited artists spaces for collaboration and creation based on the recognition of their practices as fully-fledged contemporary artistic productions. It makes it possible to go beyond reductive representational frameworks by inscribing them within dynamics of work and co-production, where artists occupy an active place in creative processes.

Artistic value

The encounter between artists from different contexts brings into dialogue practices, aesthetics, and methods of creation. This interaction fosters experimentation and may generate new forms emerging from collective work, without making it an objective in itself. Creation is here understood as a situated and evolving process.

Sociocultural value

The program creates spaces for engagement for diverse audiences through participatory formats. It encourages the circulation of narratives and practices that are not widely present in institutional spaces, relying on the social and expressive dimensions of hip-hop. Cross RhymeZ thus contributes to strengthening culture as a space of dialogue and connection.



TIMELINE & PROJECT PHASES

The project unfolds in several stages, from design and structuring to preparation and pre-production, followed by on-site implementation in Geneva. The final steps aim to consolidate artist networks and prepare prospects for future editions, including a reciprocal phase in the Levant.

Nadia El-Hindi and Jamal Suleiman oversee coordination and artistic direction throughout, with occasional support from legal and accounting partners as well as the communications team.



NOVEMBER-DECEMBER 2025	- Defining the artistic vision, values, and program format - Mapping the Levantine and Swiss artistic ecosystems - Developing the budget framework and a diversified funding strategy - Identifying venues, partners, and in-kind contributions - Preparing funding applications
JANUARY-FEBRUARY 2026	- Submission of funding applications - Legal structuring and drafting of provisional contracts - Curatorial research and exchanges with artists - Adjustment of budget scenarios (full / partial funding) Outcome : Artistic direction confirmed and first selection of artists
MARCH-MAY 2026	- Submission of funding applications - Final selection of artists (Levant and Switzerland) - Confirmation of cost-sharing agreements and in-kind contributions - Definition of the communication strategy Outcome : Program and partnerships secured
JUNE 2026	- Launch of remote artistic exchanges - Formation of transdisciplinary working groups - Initial phases of co-creation and artistic research - First communication and visibility actions - Signing of contracts with artists and partner venues Outcome : Strengthened collaboration ahead of the on-site residency
JULY-AUGUST 2026	- Finalizing travel, visas, accommodations, and schedules - Technical planning with the venues - Coordination of volunteers - Press relations and program publication Outcome : Production fully prepared
! PROGRAM DELIVERY ! SEPTEMBER 2026	- Welcoming the Levantine artists - Workshops, artistic transmission, and rehearsals - Public performances, showcases, and discussions - Professional meetings with audiences and institutions Outcome: Public presentation and international artistic exchanges
SEPTEMBER 2026	- Photo, video, and written documentation - Collection of feedback from artists and partners - Financial closing and final report Outcome: Documented artistic and socio-cultural impact
OCTOBER-DECEMBER 2026	- Evaluation of project outcomes - Maintaining artist networks - Exploration of future editions, including a reciprocal phase in Jordan - Legal and financial closure Outcome : Foundations laid for long-term sustainability

JORDANIAN ARTISTS



SHBASH

(Jordan/Palestine) - Based in Jordan
Selected for his ability to translate contemporary trap and drill aesthetics into a distinctly local sonic language, Shbash represents a generation of Levantine artists navigating between digital subcultures, displacement, and urban realities. His practice introduces a raw and rhythm-driven approach to the program, expanding the dialogue between politically grounded lyricism and newer experimental rap forms emerging from the region.

[Shbash | Spotify](#)

IG: [@shbashbasha](#)

Linktree: <https://linktr.ee/shbash>

A SPOTIFY PLAYLIST GATHERING THESE RAP ARTISTS AND BEATMAKERS.

[Cross Rhymez playlist](#)

DJs/Producteurs/Beatmakers



SOTUSURA

(Jordan/Palestine) - Based in Indonesia
Selected for his longstanding role in shaping and archiving regional hip-hop culture, Sotusura brings a curatorial and historical dimension to the project through DJing, sampling practices, beatmaking and musical research. His work creates connections between Arabic musical heritage and global hip-hop traditions, contributing a framework of listening and sonic transmission within the collaborative process.

IG: [@dj_sotusura](#)

[Sotusura | Spotify](#)



BIG MURK

(Palestine/Jordan) - Based in Jordan
Selected for his hybrid practice across production, percussion and MCing, introduces rhythmic structures influenced by grime, bass music, and underground rap subgenres. His presence strengthens the program's exploration of beat-driven collaboration and brings a performance-oriented approach that bridges live instrumentation with electronic production methodologies.

[Big Murk | Spotify](#)

IG: [@bigmurk](#)

VIDEOS LINKS

[Sotusura: The Veteran DJ Sampling Arabic Classics in Hip Hop Bangers](#)

[El Far3i - Hip Hop | Live at RAQ5 \(Amsterdam\) \(Amsteh?v=MGiIMMYmxFs&list=RDMGiIMMYmxFs&start_ra](#)

[Big Murk | Kiosk Radio 20.02.2023](#)

[SHBASH - YAM3ALEM | ٢٠٢٢ - ٢٠٢٣ \(Music Video\)](#)

Dancers



ALAADDIN RAHMEH

(Jordan/Palestine) - Based in Jordan
Selected for his ability to connect movement practice with community-based cultural mediation, Alaeddin Rahmeh brings a perspective rooted both in breaking and in the documentation of Amman's underground artistic landscape through his work with Underground Amman. As a dancer, organizer and tour guide operating between street culture and public engagement, his practice situates hip-hop not only as performance, but as a social and urban language embedded within the city itself. His presence reinforces the project's emphasis on embodied exchange, spatial storytelling, and locally rooted forms of cultural transmission.
IG: [@alaeddinrahmeh](#)



NADER ISSAM

(Jordan/Palestine) - Based in France
Selected for his multidisciplinary approach spanning dance, music, and fashion, Nader Issam operates at the intersection of movement, visual identity, and performance culture. His practice expands the project beyond discipline-specific exchange, contributing a perspective rooted in embodiment, styling, and the circulation of hip-hop aesthetics across multiple creative fields.
IG: [@naderissam](#)

Beatboxer



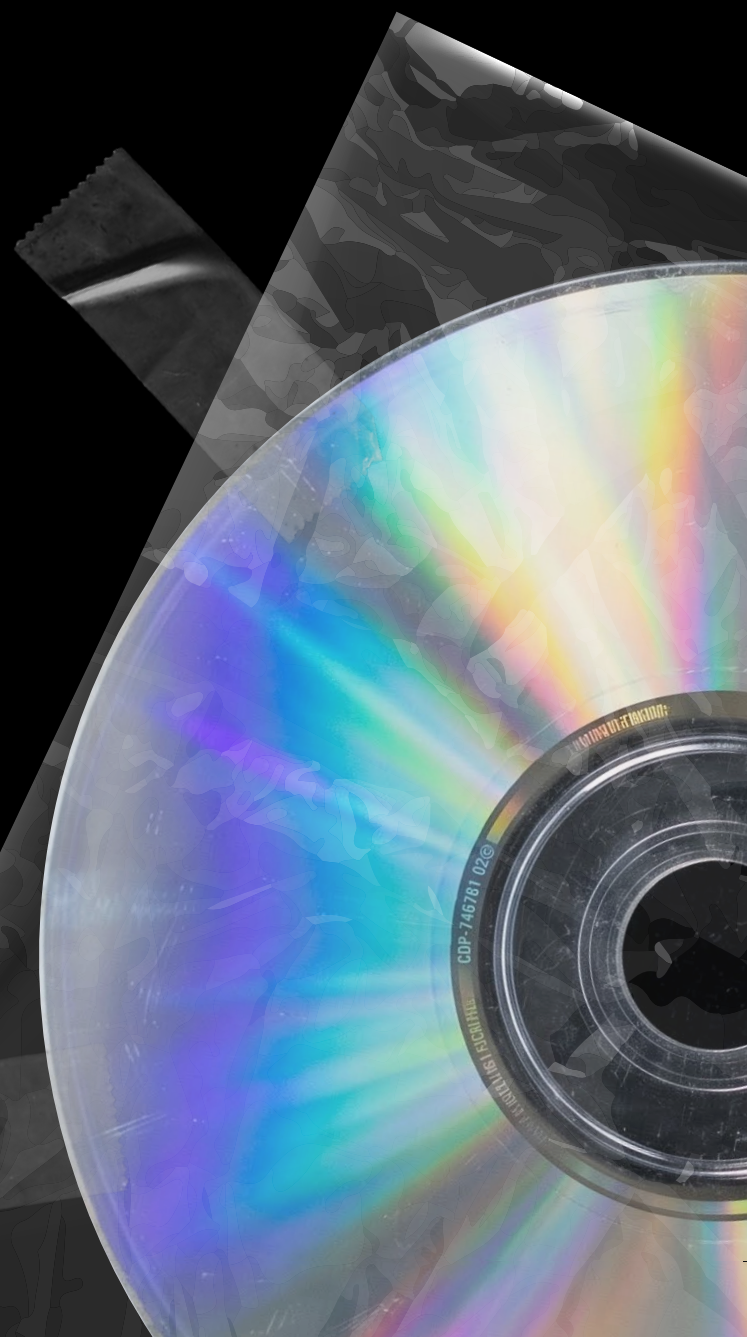
ABOOD AL ADHAM

(Jordan/Palestine) - Based in Ireland
Selected for his experimental approach to beatboxing and live looping, Abood Aladham expands vocal practice beyond accompaniment into a compositional tool in itself. His work introduces a performative and rhythmic methodology centered on breath, texture and live construction, enriching the collaborative laboratories through minimal yet highly adaptive sonic forms.
IG: [@aboodaladham](#)

Craffiti Artists

SUHAIB ATTAR

(Jordan) - Based in Jordan
Selected for his long-term engagement with muralism and public space interventions, Suhaib Attar brings a practice grounded in urban presence and collective visibility. His work contributes to the project's reflection on how graffiti functions not only as visual expression, but also as a tool for spatial dialogue, memory and neighborhood interaction.
IG: [@suhaibattar.sa](#)



SWISS ARTISTS

MCs/Rappers



DI-MEH

Based in Geneva

Selected for his ability to articulate vulnerability, stage intensity, and introspective writing within contemporary French-speaking rap, Di-Meh brings a deeply personal approach to musical storytelling. A defining figure of the Geneva scene through XTRM Boyz, his work moves between dark melodies, emotional tension, and raw presence, enriching the project through a rap practice rooted in authenticity and expressiveness.

[Di-meh - spotify](#)

IG: [@dimehtodo](#)

NOTE

THE LISTED ARTISTS WERE SELECTED BASED ON THEIR ARTISTIC RELEVANCE, THEIR COMPATIBILITY WITH THE CROSS RHYMEZ METHODOLOGY, AND THE INFORMAL EXCHANGES ALREADY INITIATED WITH THE CURATORIAL TEAM.

AT THE TIME OF SUBMISSION, DISCUSSIONS ARE STILL ONGOING REGARDING AVAILABILITY, PARTICIPATION FORMATS, AND SCHEDULING COORDINATION. FINAL CONFIRMATIONS WILL BE ESTABLISHED ONCE THE FUNDING FRAMEWORK AND PRODUCTION PARAMETERS ARE SECURED.

DJs/Beatmakers



DBCHAN

Based in Geneva

Selected for his ability to bring jazz, hip-hop, and electronic music into dialogue through a hybrid musical language, DB.CHAN brings to the project a transversal approach to composition and collaboration. Through his work as a producer, pianist, and composer, he develops rich sonic structures influenced as much by improvisation as by contemporary beatmaking cultures, strengthening possibilities for co-creation between musicians from different scenes.

[DB.CHAN - Spotify](#)

IG: [@iamdbchan](#)

<https://www.db-chan.com/>



KREAEM

Selected for his versatility in music production and his ability to navigate between different aesthetic registers, Kreaem develops an open and adaptable beatmaking practice. His work, present both within the hip-hop scene and in contexts related to fashion and performance, brings to the project a contemporary approach to production, attentive to the current dynamics of visual and sonic cultures.

[Kreaem - Stream library](#)

IG: [@lekreaem](#)

Dancers



JOCELYNKAGINA

Based in Geneva

Selected for his ability to connect Afro-descendant heritage, club cultures, and contemporary hip-hop dance practices, Jocelyn KAGINA develops a deeply embodied approach to movement. Between house dance, freestyle, and contemporary creation, his work brings to the project a reflection on groove, musicality, and body memory as forms of cultural transmission.

IG: [joce_or_not](#)



NORA KLLOKOQI

Based in Geneva

Selected for her significant involvement in Geneva's hip-hop scene, Nora has developed a dance practice (Hip-Hop and House) recognized for its technical precision and musicality. Deeply committed to the transmission of this culture, she has been teaching for many years and continues her engagement today by organizing events through the JAIA association. She regularly participates as a battle judge and actively contributes to the development of the local scene, the transmission of hip-hop's founding values, and its visibility in Geneva.

IG: [nora_kllokoqi](#)

Beatboxer



DION

Based in Biel/Bienne

Selected for his performative approach to beatbox and his extensive experience on the international stage, Dion develops a vocal practice situated between technical mastery, improvisation, and transmission. A multiple Swiss champion, active across showcases, competitions, workshops, pedagogy, and audiovisual production, he brings to the project a perspective rooted in live cultures, collaboration, and contemporary rhythmic exploration.

IG: [@dion_iso100](#)

Craffiti Artists

WOST

Based in Geneva

Selected for his immediately recognizable work and his ability to transform public space through graphic and perspective-based visual constructions, Wost develops a practice situated between graffiti, typographic design, and contemporary visual research. His approach contributes to the project through a reflection on perception, architecture, and visual inscription within urban space.

IG: [mister.tsow](#)



HIP-HOP PILLARS

The project mobilizes the pillars of hip-hop as a shared grammar between Swiss and Levantine artists. They serve as a common foundation, a language for meeting, and tools for building new forms, without compartmentalizing the disciplines.

DJing & beatmaking

It structures soundscapes, connects different aesthetics, and creates continuities across territories. It allows for the articulation of diverse musical narratives and opens up a shared listening space.

Rap & MCing

It carries voices, lived experiences, and situated narratives. It creates a direct space for dialogue between scenes, where artists can confront, share, and reinvent their stories.

Dance

It embeds the exchanges in the body and in space. Dance allows stories, tensions, and circulations to be expressed physically, creating an immediate encounter between gestures and identities.

Beatboxing

Rhythmic and vocal work that connects breath, voice, and minimal instrumentation. It highlights bodily techniques and raw creativity, enabling instant dialogues between artists, even without a shared language.

Craffiti & Visual Arts

They explore traces, urban anchoring, and visual memory. Within the project, they build bridges with photographic archives, extend the stories of neighborhoods, and create shared spaces for representation.

Together, these pillars form a living artistic foundation that fosters experimentation, exchange, and collective creation.



PERSPECTIVES & ANCHORS

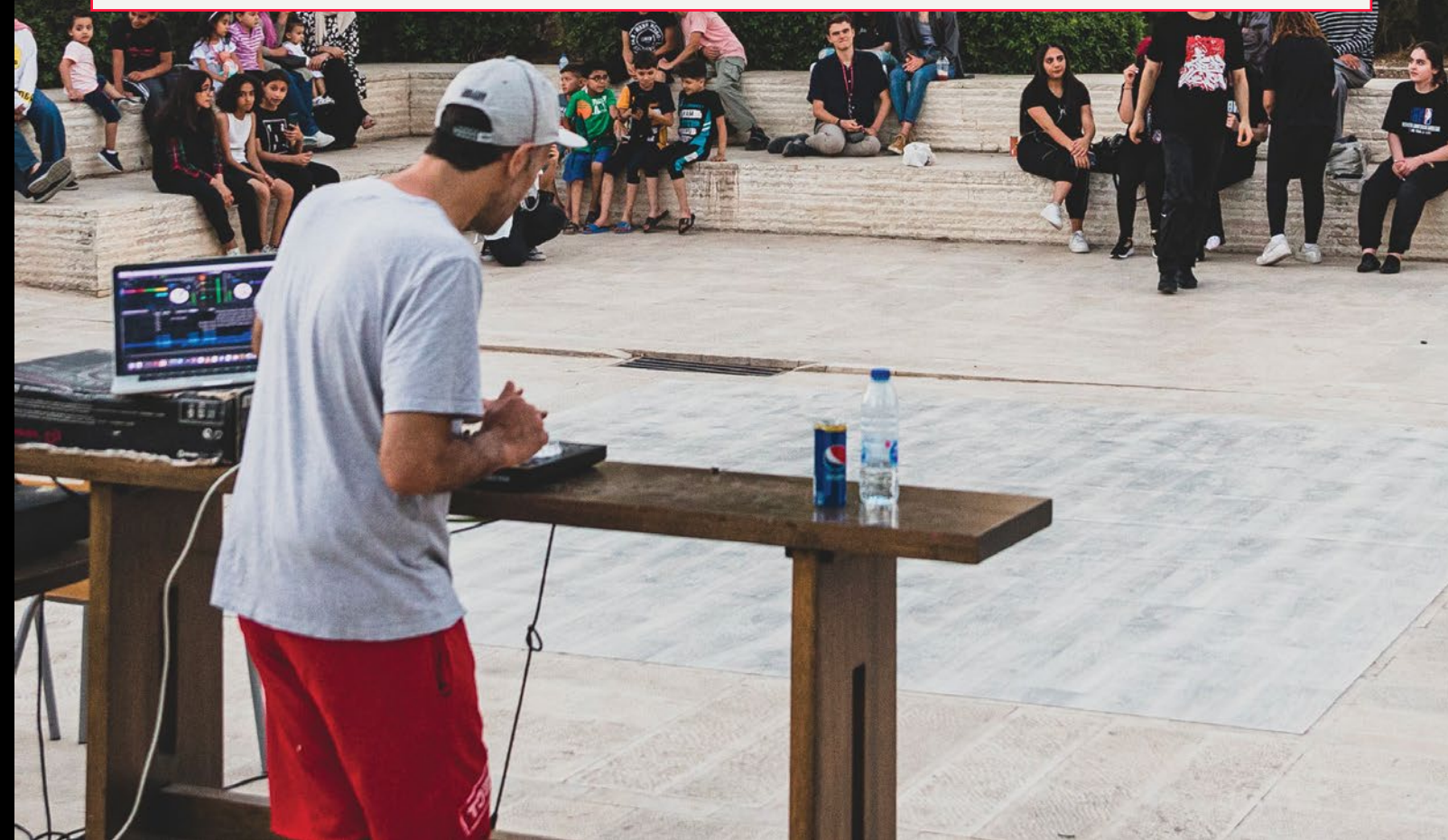
Cross Rhymez approaches its first edition as a foundational phase, including process documentation, network consolidation, and projection toward a second edition scheduled for 2027 in Amman, Jordan.

This first edition lays the groundwork for a network of practices and collaborations designed to continue over time. Moments of creation, workshops, and exchanges aim to initiate working relationships that can evolve and extend into the next stages of the project.

The second edition in Amman in 2027 will extend these dynamics in a different creative context, based on a similar methodology of collaborative and immersive work. Artists participating in the first edition in Switzerland will be given priority consideration for this continuity, in order to support the evolution of the collaborations initiated.

Each edition thus contributes to the gradual construction of a translocal dialogue between the involved scenes.

Geneva provides a particularly suitable environment for this type of initiative. The density of its cultural and associative structures facilitates mediation, workshops, and everyday forms of collaboration. This local anchoring allows the project to be rooted in a concrete territory while enabling the circulation of practices between the Swiss scene and Levantine contexts. Cross Rhymez therefore operates at the intersection of the local and the translocal.



BIOGRAPHIES

Jamal Suleiman

CO-FOUNDER · CO-ARTISTIC DIRECTOR · COORDINATOR WITH THE LEVANT

Born in Amman, Jordan, Jamal Suleiman is an artist, cultural organizer, and dancer whose work spans contemporary performance, hip-hop culture, and community-based artistic production. Holding a Bachelor's degree in Risk Management from the American University of Madaba, he combines an analytical perspective with a creative vision, informing both his artistic practice and his engagement within Jordan's independent cultural scene.

Jamal has collaborated extensively with Studio 8 Dance Company and participated in international residencies with choreographers such as Pietro Marullo and Benno Voorham. In these contexts, he develops a practice attentive to memory, displacement, and the social dimension of movement. In 2024, he was selected for the Un|controlled Gestures program, 3rd Edition by the Goethe-Institut and HAU, a regional initiative bringing together choreographers from the Arab world to explore heritage, memory, and identity through contemporary dance.

A prominent figure in Amman's hip-hop and underground music scenes, Jamal also works as an event organizer and promoter, creating spaces that bring together dancers, MCs, DJs, and beatboxers, while providing platforms for emerging talent. As a co-curator and cultural mediator, he bridges artistic practices and shared narratives, ensuring cultural exchanges are authentic, inclusive, and grounded in Levantine realities. His work reflects a deep commitment to collective creation, dialogue, and the transformative power of movement, sound, and storytelling.



Key areas: Curation, artist relations, Levant, international mobility, networks

Nadia El-Hindi

CO-FOUNDER · CO-ARTISTIC DIRECTOR · HEAD OF PRODUCTION (SWITZERLAND)

Born in Geneva to a Syrian father and a Spanish mother, Nadia El-Hindi develops a practice at the intersection of research and documentation, artistic direction, and associative engagement. A graduate with a Bachelor in Design from ECAL, she has been working for several years on questions of heritage, memory, and transmission, with a particular interest in cultural dynamics within diasporas and descendants of immigration.

Through her research, documentary projects, and artistic residencies supported notably by Pro Helvetia and several Geneva-based institutions, she explores mechanisms of cultural transmission, migratory narratives, and forms of resistance to assimilation. Her repeated stays in Jordan have progressively strengthened her connection to the Levant and nourished a critical reflection on issues of cultural representation.

In parallel, she develops a practice of artistic direction and curation centered on questions of narration, representation, and ethical coherence in cultural projects, with a particular interest in contemporary forms emerging from popular and underground cultures.

A former active member of the Zoo at Usine, she has been evolving for several years within the Geneva associative and cultural scene. In 2025, she co-founded the association Fignes de Barbares, a structure developing projects rooted in issues of transmission, migration, and cultural representation between Geneva and the Levant.



Key areas: curation, production, funding, Swiss partnerships, overall coordination

