

Lime Rickey International's *Future Faith*

Future Faith is a conceptual operetta (composed, choreographed and performed by transdisciplinary artist Leyya Mona Tawil) made of 11 interwoven statements which are transmitted – via bilingual lyrics, animated choreographies, fictional folk dances, and a noise score generated by voice, microphones and effects – to a future nation, a homeland yet to exist.

Future Faith is the culmination of a multi-year investigation into Arab Experimentalism – a field that narrates regional and diasporic realities through transgressive arts practices. *Future Faith* was commissioned and premiered by Abrons Arts Center, New York City and received significant support from the Saari Residence/KONE Foundation (Finland) and the East Bay Community Foundation (California). *Future Faith* collaborators include Emese Csornai (lights), Scott Tallenger (costume) and Tim Clifford (scenic material).

Lime Rickey International is the “alter ego” of Leyya Mona Tawil – it is her container for narrating current realities in the global Arab diaspora via ‘future folkdances’ built with elements of contemporary dance, Arabic folk forms (specifically dabke and tarab), sound art and conceptual art practices. Tawil’s work as Lime Rickey International challenges identity ‘legibility’ and champions ways to question culture, sound and movement across public space and time.

Leyya Mona Tawil is an artist working with dance, sound and performance art practices. Leyya is a Syrian, Palestinian, American engaged in the world as such. Her 23-year record of compositions and performance scores have toured throughout the US, Europe and the Arab world; highlights include Irtijal18 (Beirut), After the Last Sky Festival (Berlin), TransDance Festival (Cairo), New York Live Arts/Live Ideas 2016 (NYC), Saari Fellowship 2018 (Finland) and the commissioned premiere of *Lime Rickey International's Future Faith* for Abrons Arts Center, and Target Margin Theater’s LAB premiere of “All we could give” (2019). Tawil is the director of DANCE ELIXIR and Arab.AMP.

Lime Rickey International appearances include the following festivals and highlights: Dock11 (Berlin), AUNTS at NYU Skirball Theater (NYC), Active Music Series (Oakland), Der Bloede Dritte Mittwoch (Vienna), MD301 (Amsterdam), Love Supreme Festival (Barcelona), YallaPunk (Philadelphia), Sonic Circuits Festival (Washington DC), The Invisible Dog (NYC), NMASS Festival (Austin) and upcoming New Performance Turku Festival (Turku, FI).

Past Press of Tawil’s Work:

“The folk-dance-meets-club-dance choreography unspools at a languid pace. Tawil lifts and articulates her knees while her arms sweep and then halt as in stop-motion photography. The actions increase in texture as she adds hip gyrations and flops of the torso where her head grazes her legs. She moves, literally, from stationary and planar to peripatetic and multi-leveled. Near the end, she succumbs to the ecstatic, trance-like possibilities of rhythm and repetition with a blitz of fervid stomps.” – [Review of Future Faith](#) by Erin Bomboy for The Dance Enthusiast, March 2019.

“The propulsion of the hand and heel was connected to arcs throughout the body. You could liken the rolls to waves and tides of the sea. You could also feel them as helpless searches for a point of rest..the plight “Atlas” expressed became larger than that of one individual.” – [Alastair Macaulay on Atlas](#) in the New York Times, March 2016

“It was disturbing, uncompromising, and awe-inspiring.” – [Lizzie Simon on Atlas](#), American Theatre, March 2016