PORTFOLIO

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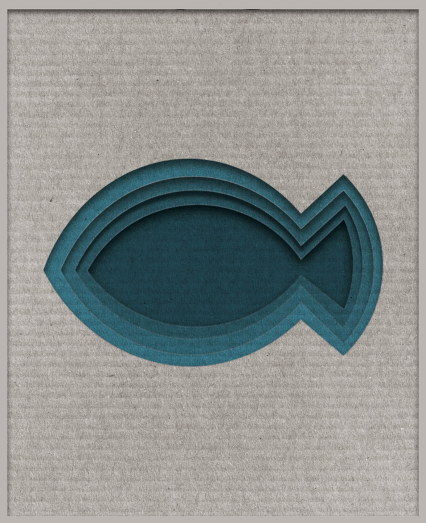


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One More Tale

As an Iranian I have for many years struggled with the way my country is portrayed in the media. it has always felt like my reality does not match the perception people have from my it.

This gap has been my internal struggle and has create deep sense of loneliness my entire adult life.



It doesn't help that i am a diagnosed autistic. Which makes brain functions in a way that conflicting messages create a tension in my mind that could in the past render me dysfunctional.

So i decided not to shy away and dive into it. Is there anything such as an absolute reality? how is it that people can live in such different truths and speak of them with such conviction? Are our senses deceiving us? Is there even such as thing as truth?

This project explores the construction of truth and identity at the intersection of reality, memory, and dreams.

It investigates:
The lies we tell others
The lies we tell ourselves
And the collective narratives we agree to believe

It does this by experimenting with the construction of "truth" through layers of perception, questioning whether an objective truth can exist, or whether reality is always shaped by individual experience, physical senses, imagination, and collective belief.

At its core, it asks:
Could there be more peace if we remain comfortable living alongside people who experience different realities from our own?

The work does not seek to answer this question, but to destabilise the sense of reality beginning with an "Agreed-Upon Reality," going through fragile individual perception, collective belief, and human biases (consensus bias, cognitive dissonance, confirmation bias, theory of mind) and ultimately leaving us with different, yet equally valid, realities.

What appears to be a fact may gradually reveal itself as a construction.

The participant becomes both witness and unreliable narrator: telling, remembering, inventing, denying, confessing.

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Backgammon



BACKGAMMON IS A PERFORMANCE THAT EXPLORES HOW TWO PEOPLE FROM DIFFERENT BACKGROUNDS FIND COMMON GROUND THROUGH LITERALLY PLAYING A GAME.

It shows how these small everyday moments can open doors to cultural exchange, laughter, and reflection. It also celebrates the theatre itself: the shared act of being present, breaking and remaking the fourth wall, and discovering the unexpected together with the audience. We share fragments of our backgrounds and invite the audience into a dialogue that is at once personal and universal. The café becomes both living room and stage: a place for jokes, memories, silences, and confessions, always anchored in the ritual of sitting together, drinking, talking, and playing.







The themes of Backgammon are touching upon stories of migration, adjustments, compromises, attachments and loneliness. While we create an experience that feels as warm and unpredictable as a night spent with friends – one where people leave touched, amused, and perhaps carrying a new story of their own.

More info & images: Backgammon

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We Apologise For The Silence

Inspired by the life and work of
S a m u e l B e c k e t t

We Apologize For The Silence is a stark, poetic play about People caught in a liminal space.

Departures never arrive and arrivals never come.

Time stretches in silences, punctuated by static announcements and distant bangs.

Their words circle, repeat, and contradict, mirroring the endless deferrals of escape.

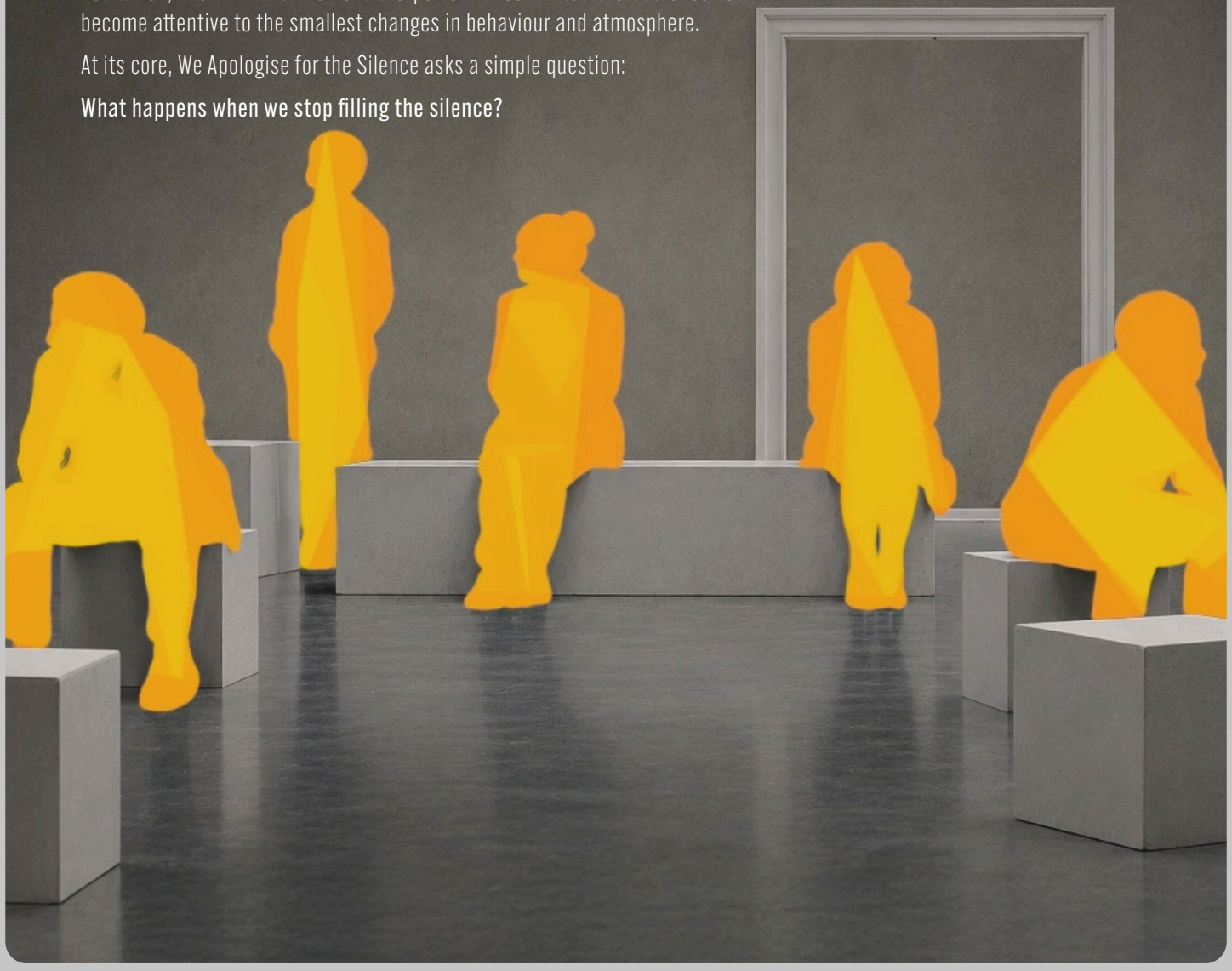
At once absurd and tragic, the play captures the hopelessness of being stuck in transit, suspended between past and future, where waiting itself becomes the only certainty.

Beginning from a simple premise, the performers construct the piece, allowing character, narrative and relationships to emerge organically through repetition and pauses with silence functioning as both a dramatic tool and a source of comedy.

Inspired by Samuel Beckett life and work particularly “Happy Days”, We experience waiting, routine, human connection and the human impulse to create meaning from uncertainty. Its tone moves between deadpan humour and tenderness. By deliberately slowing down and giving space to what is usually removed, the pause, the hesitation, the awkward moment the performance invites the audience to become attentive to the smallest changes in behaviour and atmosphere.

At its core, We Apologise for the Silence asks a simple question:

What happens when we stop filling the silence?



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Torch



Torch is a performance group exploring the power of light in improvisation. We created a show where the light becomes a performer in its own, shaping what the audience sees, feels, and imagines.

In End of the Tunnel, the stage is plunged into complete darkness. Armed with only one torch each, we reveal fragments of a dystopian world, choosing moment by moment what the audience is allowed to see. Born from our love of stage lighting and its influence on storytelling, the show explores how darkness and light can transform improvisational theatre.



THE WORLD HAS BEEN
DROWNED IN DARKNESS AFTER THE
EVENTS. ALL LIGHT
HAS BEEN BANISHED FROM THE LAND



But two are determined to find the light again and bring it back.

After they ran out of words, they threw bombs.

The clouds those bombs created, stayed.

Most of the people stayed in the deep dark craters.

The mountains that surrounded them, created from the impacts, too steep to see any hope in climbing them.

But two found an opening, a tunnel.

And traded one darkness for the other in hopes of finding light.

Outside of the ones they had...

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