



MAILLES

BY DOROTHÉE MUNYANEZA

Creation expected to the summer 2020

COMPAGNIE RADIDI

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DISTRIBUTION AND SUPPORT

(in progress)

Conception

Dorothee Munyaneza

With

Keyierra Collins, Fatoumata Bagayoko, Ife Day, Yinka Esi Graves, Hlengiwe Lushaba Madlala, Zora Santos, Dorothee Munyaneza

Artistic collaboration

Stéphanie Coudert

Dramaturgical support

Arlette-Louise Ndamboze

Music / Sound composition

Alain Mahé, Ben Lamar Gay, Hlengiwe Lushaba Madlala, Dorothee Munyaneza

Lighting

Christian Dubet

Production

Compagnie Kadidi, Anahi

Coproduction (in progress)

Théâtre de la Ville - Paris, Festival d'Automne à Paris, Festival de Marseille, Le Liberté - Scène nationale de Toulon, Théâtre de Saint-Quentin-en-Yvelines, Scène nationale

With the support of

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Dorothee Munyaneza is **associated artist at Théâtre de la Ville - Paris.**

Dorothee Munyaneza is in **artistic residence in Chicago (USA)**, with the support of the FACE Foundation, the Cultural services of the Consulate General of France in Chicago, Institut Français Paris ; and in partnership with avec High Concepts Labs, Ragdale Foundation, Experimental Station, Poetry Foundation, France Chicago Center at the University of Chicago. Curator Residency Chicago: Yolanda Cesta Cursach Montilla

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STATEMENT

Some of us are young, some of us are old.

Our stories differ.

Here, there and elsewhere.

We have lived through earthquakes, blood, crises, joy, darkness, laughter and tears.

We sail in the midst of multiple languages and daily dances.

Between anger and gentleness.

We live scattered across lands and continents.

We are connected, truly supportive and that gives hope.

I want to sit at the heart of this feminine nucleus, intertwining horizons.

These past years, I have met artists who are free, powerful, engaged, bold, hybrid, who share the stories of long-oppressed peoples, scorned peoples, beaten peoples, segregated peoples, long-considered insignificant.

Rich encounters with people who have so much to tell, to share.

Their stories, songs, dance, tears and laughter are like roots where memories irrigate our stories.

Dancers, actresses, performers, authors, composers, cooks.

We are interwoven stories.

We are melodies.

We are humanity.

We are crossings.

Beyond identity, we are geographical, generational and professional mesh.

For a while I wanted to tell my story. The story of my people.

And the more I met artists from elsewhere, the more curious I became of their own stories which were, in one way or another, linked to my story as a human being.

I can no longer speak of me without them.

They come from Belo Horizonte, Port-au-Prince, Johannesburg, Chicago, Bamako, Seville and Berlin.

I am them.

I follow them.

I come from different places.

I am multiple voyages.

Crossroads of stories.

I am encounters, torrents, suns, torments, silence and light.

Their stories grab a hold of me through a melody, a berry, a song, a jewel, a meal, a photo, a petal, a colour, a sentence, laughter, a scream.

To be imbued by their words, gestures, poetry, languages, food.

I dream of this intimate gathering where our stories meet.

I dream of this intimate gathering to summon history.

I dream of a stage gathering.

I dream of a geopolitics of inter-human bond, this bond that gives strength and impetus.

Our daily long-distance exchanges have filled the vastness between us and pulverized the time difference therein.

We share stories.

Intimate.

Daily.

The roar, collapse, present, love, music, politics, chaos, cacophony, filth, fruits, possibilities, holes.

No need to know everything to know each other.

From the infrastructures of the intimate where lies what binds us and links us to others.

Here is my ambition.

Story tellers.

I now want to gather and share intimate and collective memories.

Those memories we bear as indelible and fertile marks. Those we shape every day.

Ancestral and contemporary story-filled memories.

Celebrations in our multiple languages, Bambara, English, French, German, Spanish, Isizulu, Kinyarwanda, Kreyòl.

Our lives are closely related to the policies of our respective national politics.

I want to share the earthquakes, emotions, journeys, encounters that carve the furrows of our beings and reveal who we are, different faces of one shared humanity.

Contexts determine us but intimacy surpasses them.

I want to address humanity through intimacy.

Resilience, our weapon of resistance, accompanies us and is our strength, our beauty.

I want to celebrate this strength, to share it.

More kinds of beauty.

Curves, arches, grey hair, tight curls, black skin, taut skin, moving bodies.

Deployment.

These women are brave.

They speak words that are seldom told or heard in daily cacophony.

They live in bodies we see everyday but rarely on stage.

I want to create a space where they are seen.

“Não apenas um momento, mas um movimento”.

Thank you Zora Santos for your wisdom and these words.

Young hands in Zora’s grey hair.

Full of blue

It’s alive

Seeking

The freedom inside

Living is a right

Packing everything out

Post-power fairer world

Crossover

Resurgence

Ancient shapes.

New every morning.

“Do we come from where we are born. From where we die. Interstices?”, wrote Felwine Sarr in his « Méditations africaines ».

We are ongoing.

Dorothee Munyaneza

Marseille, 7th February 2019

ARTISTIC TEAM



DOROTHÉE MUNYANEZA

Musician, author, choreographer

Singer, author and choreographer, Dorothee Munyaneza develops an ardent work. On the international contemporary scene since the early 2000s in several musical and choreographic projects, she starts from the real to capture the memory and the body, the individual and the collective; to speak and to carry the voices of those who are silent; to question the genocide of the Tutsis, the violence against women, the racial inequalities. To hear the silences and see the scars of History.

Originally from Rwanda, Dorothee Munyaneza left Kigali in 1994, at the age of 12, to settle down with her family in England. Already a British citizen, she studied music at the Jonas Foundation in London and social sciences in Canterbury before moving to France. In 2004, she composed and performed the soundtrack of the movie *Hotel Rwanda*, by Terry George, and in 2005 she participated in the album *Anatomic*, by the group Afro Celt Sound System. In 2010, she released her first solo album, recorded with the producer Martin Russell, and collaborated in 2012 on the album *Earth Songs* by the composer James Brett.



She dialogues with the music and other forms of artistic expression: interweaving afro-folk, dance and texts of the American militant singer Woody Guthrie with the guitarist Seb Martel or crossing dance, poetry and experimental music with the musician Jean-François Puvros, the choreographer Ko Murobushi and the composer Alain Mahé. With this musical partner, she experimented performances in situ at the Centre Pompidou, in the collections of the MuCEM, in Marseille, on the occasion of a photographic exhibition at the BAL in Paris (Par la mer), and elaborates her choreographic creations. In 2006, she meets François Verret and is his interpreter in *Sans Retour*, *Ice*, *Cabaret* and *Do you remember, no I don't*. Since then, Dorothee Munyaneza has worked on the international choreographic scene with Nan Goldin, Mark Tompkins, Robyn Orlin, Rachid Ouramdane, Maud Le Pladec and Alain Buffard.

In 2013, she created the company Kadidi and signed her first creation, *Samedi Détente*, in 2014 at the Théâtre de Nîmes – Scène Conventionné pour la Danse. *Unwanted*, her second work, was created in 2017 at the Festival d'Avignon and was presented over a hundred times. Both plays have an incredible international influence and thus have been traveling all over the world from 2014 to today (Europe, South America, United States, Africa).

Associates artist at the Théâtre de la Ville, in Paris, Dorothee Munyaneza presented a concert-performance entitled *Woad* in May in the context of the Chantiers d'Europe, with the musicians Benjamin Colin and Daniel Ngarukiye, as well as the flamenco dancer Yinka Est Graves. In addition, she was a member of the jury of the *Danse Elargie* contest in 2014 and *Africa Simply the Best* of the Ankata laboratory of the choreographer Serge-Aimé Coulibaly in 2019.



KEYIERRA COLLINS – United States

« I met Keyierra Collins in Lagos, Nigeria, in February 2018. She's from Chicago. Keyierra Collins is a young dancer-choreographer, as brilliant as extravagant. As a choreographer, Keyierra Collins's work explores how dance and movement can be used to heal trauma, particularly the collective and individual trauma experienced by members of the African diaspora. The female body occupies a prominent place in the work of Keyierra Collins and the human encounter activates it. »

FATOUMATA BAGAYOKO – Mali

« I met Fatoumata Bagayoko in Bamako in 2018. She had come to spend the day with me. She told me her story. Fatoumata Bagayoko is a luminous young dancer-choreographer, lively and deep, who fills the space with her smile, audacity and grace. Her artistic work is closely related to the question of the place of women in the society of Mali and of the world. »



IFE DAY – Haiti

« When I arrived in Port-au-Prince last year, the arms of Ife Day welcomed me. Ife Day is a free, hybrid, committed young woman. A performer who guided me through the meanders of the history of her country, its people and its streets. In her artistic practice, she draws a rather panoramic vision of hetero-normative codes to reflect on other possibilities of being. At the same time political and poetic, she tries not to illustrate these realities, but to displace them, to show them differently to deconstruct them. »



YINKA ESI GRAVES – Spain

«Of Jamaican and Ghanaian parents, Yinka Esi Graves was born in London and lives in Seville. I met her at the Lycée Français in London 25 years ago. Yinka Esi Graves is a dancer-choreographer of flamenco. Resolutely European and deeply linked to the culture of her ancestors, she creates a remarkable and rich work. Yinka Esi Graves is elusive, insubordinate and ardent. In her, several histories, languages and continents meet.»



HLENGIWE LUSHABA MADLALA – South Africa

«At my first meeting with Hlengiwe Lushaba Madlala in *Baron Samedi*, a project of Alain Buffard, I knew I had an exceptional woman in front of me. We were in Nîmes in September 2011. Born in Durban and based in Johannesburg, Hlengiwe Lushaba Madlala is multiple, powerful and she deeply believes in the strength of the art that rehabilitates and shifts societal perceptions. She is an actress, choreographer, singer and performer. Collaborating with her again is a culmination of a distant desire.»



ZORA SANTOS – Brazil

«The first time I met Zora Santos was in Belo Horizonte, her city. It was around a meal she had prepared. Zora Santos is a beautiful black woman, about sixty years old, eloquent, vivacious and vivifying. I was undeniably in the presence of a great lady, at the same time actress, activist and chef. Zora Santos prepares meals that nourish both the body and the spirit. Her food and her words are a story of transmission and sharing.»





STÉPHANIE COUDERT

Visual designer

Laureate of the Festival de Hyères in 1999, Stéphanie Coudert has been using, for 20 years, her creativity at the service of the women in an independent way. Three times invited member of the calendar of the Haute Couture, she obtains the Grand Prix de la Création de la Ville de Paris in 2015. Her coats with rotating stitching are Premier Prix of the label *Fabriqué à Paris* in 2017. Stéphanie Coudert is also a theater costume designer, where she dresses, among others, Golshifteh Farahani, Anna Mouglalis and, for the French song, Camélia Jordana, Barbara Carlotti, Jeanne Cherhal, L, Babx. She is a consultant in parallel with the management of her collection for sports and technical clothing brands. The Maison Coudert is located on Rue des Envierges, in Paris' 20ème arrondissement, since 2003. It is in this atelier that are designed the classic models, the Couture and the limited editions.

The presentation of her Haute Couture collection at the Institut du Monde Arabe in 2015 is the foundation of a structural axis in her work: the search for an East-West link, formally translated by what Stéphanie Coudert calls her « Blurred Tailleur »: the introduction of the curve into a universe of forms related to power, in order to soften and fluidify the frozen « boxes » of the representation, and to assume its feminine contradictions. To see the elegance as the freedom assumed to be oneself while inspiring respect: a solar discretion. Offer control and mix of dress codes. Build a garment based on the moving body that animates it and not freeze the body in a coded box. The conviction of the spiritual dimension of clothing as a new vector of desire. These are the values of the Stéphanie Coudert Paris collection.



ARLETTE-LOUISE NDAKOZE

Researcher, Journalist

« In July 2017, we played *Unwanted* in Berlin. After the performance, I saw at the back of the room Arlette-Louise Ndakoze. That night, she left without us exchanging words. A few months later, I returned to Berlin and met her. Arlette-Louise Ndakoze is an independent, multilingual and fascinating researcher-journalist who works at the intersection of sound and text. Arlette has for years been interested in artistic and intellectual movements in Rwanda and other African countries, conducting research in philosophical disciplines, literary contexts and the links that unite cultures to the present. Primordial. »

ALAIN MAHÉ

Composer, Improviser

Alain Mahé develops electroacoustic and electronic music. He created the band *Bohemian de Chic* and also plays or composes with Jean-François Puvros, Carlos Zingaro, Carol Robinson, Kamal Hamadache, Thierry Madiot, Pascal Battus, Emmanuelle Tat, Patrick Molard, Keyvan Chemirani, Dorothee Munyaneza, Hélène Breshant, Bao Luo...

He also makes radio plays: *Chien de feu*, *La marée fait flotter les villes*, (*pour un*) *Paso Doble* (sonore), with Kaye Mortley. Alain Mahé also composes music and sound creations for the performing arts. He works with the directors François Tanguy and the choreographers Carlotta Ikeda, Ko Murobushi, François Verret, the painter Miquel Barcelò and Josef Nadj in Paso Doble, Nan Goldin in *Soeurs saintes & Sybilles* and *Scopophilia*. He has collaborated with Pierre Meunier's shows since 1999: *Le Chant du Ressort*, *Le Tas*, *Les Egarés...* He participated in the birth of the collective project « Ultimo Round », composed and played with the visual artist Michel Caron and the designer Vincent Fortemps.

BEN LAMAR GAY

Musician, Composer

« I met Ben Lamar Gay at Lagos airport in February 2018.

When I heard him speak, I knew he was American. It was his first time in Africa. From Chicago's iconic South Side neighborhood, where he grew up, to Lagos, passing through Rio, Marseille, Kigali, London and Paris, cities where we have worked, we talked about the body and the memory, of our connection to the music. Outstanding musician and composer, he is a cornettist and multi-instrumentalist. He composes music closely related to everyday and political life and he is inspired by other cultures to create extremely rich, urgent and unclassifiable sounds. »

CHRISTIAN DUBET

Light designer

After growing up at the foot of the Créac'h lighthouse where his father was a lighthouse master, Christian Dubet himself worked as a lighthouse keeper before lighting up the theater and dance scenes. Since 1994, he has definitely turned to the creation of light for the performing arts. In contemporary dance, he worked with François Verret, from 1994 to 2008, and also Francesca Lattuada. In the field of circus, he collaborates with structures such as the Centre National des Arts du Cirque in Châlons and the Centre Régional des Arts du Cirque in Cherbourg, as well as with artists as the trampolinist Mathurin Bolze – Cie MPTA.

In the theater, his lights meet directors such as Jean-Yves Ruf, Thierry Roisin, Melanie Leray, Jean-Pierre Larroche, Nicolas Klotz, Marc François, Robert Cantarella and Pierre Meunier, among others. We also find him at the opera (Berangère Jannelle, Olivier Py, Anne Azema, Jacques Rebotier, or on ballets with Carlotta Ikeda), as well as in the field of contemporary music, where he meets the projects of several composers, like Gualtiero Dazzi, Cecile the Prado, Alain Mahé and Jean-Pierre Drouet.

Beyond the performances, Christian Dubet has created several installations, by himself or in association with visual artists (Claudia Triozzi, Béatrice Carraciollo). He has also illuminated several exhibitions (Grande Halle de la Villette, Château de la Roche Jagu, Parc d'Armorique, among others). In the field of architecture, he participated in several projects, including the renovation of the Laboratoires d'Aubervilliers into a scenic structure and the heritage enhancement of the Releg Abbey.

In 2004, he created the company Cinémécanique along with the visual artist Vincent Fortemps, the composer Alain Mahé and the videographer Gaëtan Besnard.

COMPAGNIE KADIDI

Dates of the tour of the
precedent creation, *Unwanted*

SEASON 2017/18

7 to 13 July 2017 : Festival d'Avignon, La Chartreuse, Villeneuve-lez-Avignon (FR)
18 and 19 July 2017 : Athens and Epidaurus Festival, Athènes (GR) as part of the France dance Orient-Express
23 23 and 24 August 2017: Tanz im August, Berlin (DE)
15 to 17 September 2017: Time Based Art festival, Portland (USA)
21 and 22 September 2017 : Baryshnikov arts center, New-York (USA)
26 and 27 September 2017 : Festival de Princeton (USA)
5 October 2017 : MESS Festival Sarajevo, dans le cadre de France danse Orient-Express
18 to 21 October 2017 : Festival d'Automne à Paris, Le Monfort (FR)
25 and 26 October 2017 : METEOR Festival, BIT Bergen (NO)
11 and 12 November 2017 : Festival Roma Europa, Rome (IT)
20 and 21 November 2017 :Théâtre de Nîmes, scène conventionnée pour la danse contemporaine (FR)
24 November 2017 : Festival d'Automne à Paris,Théâtre du fil de l'eau, Pantin (FR)
28 November to 1 December 2017 : Festival d'Automne à Paris, Centquatre (FR)
5 and 6 December 2017 : Bois de l'Aune, Aix-en-Provence (FR)
12 and 13 December 2017 : L'Hexagone, Scène nationale de Meylan (FR)
30 January 2018 : Escales danse enVal d'Oise,Théâtre Paul Éluard, Bezons (FR)
2 February 2018 : Escales danse en Val d'Oise, Espace Germinal, Fosses (FR)
6 and 7 February 2018 : Escales danse en Val d'Oise, L'Apostrophe - Scène nationale de Cergy (FR)
13 February 2018 : CNDC, Angers (FR)
1 March 2018 : Forum Meyrin, Genève (SZ)
15 March 2018 : Festival DañsFabrik, Le Quartz - Scène nationale de Brest (FR)
23 March 2018 :Théâtre Liberté - Scène nationale deToulon (FR)
27 and 28 March 2018 : Comédie deValence - CDN Drôme-Ardèche (FR)
5 and 6 April 2018 :Théâtre de Saint-Quentin-en-Yvelines - Scène nationale (FR)
10 and 11 April 2018 : Festival Extradanse, Pôle Sud - CDC, Strasbourg (FR)
16 to 18 April 2018 : MCB Maison de la culture, Bourges Scène nationale (FR)
3 to 5 May 2018 :Théâtre Garonne - Scène européenne,Toulouse (FR)
9 to 11 June 2018 : Cena Brasil Internacionais, Rio de Janeiro (BR)
3 and 4 July 2018 : Julidanse, Amsterdam (NL)
25 to 27 July 2018 : ImPulsTanzVienna, International Dance Festival,Vienne (AUT)

SEASON 2018/19

21 and 22 September 2018 : FIT BH, Belo Horizonte (BR)
3 to 10 October 2018 : Museum for Contemporary Art, Chicago (USA)
11 and 12 October 2018 :Théâtre Joliette, Marseille (FR)
26 to 31 October 2018 : Les Récréâtrales, Ouagadougou (BFA)

7 November 2018 : Institut Français de Guinée, Conakry (GV)

11 November 2018 : Le Safran, Amiens (FR)

16 and 17 November 2018 : FestivalTNB, Rennes (FR)

10 to 12 January 2019 : Festival Internacional Santiago a Mil, Santiago du Chili (CL) 1er février 2019 : Teatro do Porto, Porto (PT)

11 March 2019 : Comédie de Caen, Caen (FR)

SEASON 2019/20

11 and 12 October 2019 : In BetweenTime, Bristol (UK), as part of the France Danse UK

18 October 2019 : Festival International Sens Interdits, Lyon (FR)

Press extracts about *Unwanted*



« But what could provoke apprehension, even fright, on the paper takes in *Unwanted* a surprising intensity. Mainly because the magnetic Dorothée Munyaneza is a good definition of the expression «bête de scène»

Libération, July 2017



« Accompanied by the composer Alain Mahé and the Afro-American musician Holland Andrews, Dorothée Munyaneza expresses anger and the impossible healing of their pain, while restoring their dignity by paying homage to their femininity, strength and courage. A magnificent show »

Les Inrocks, October 2017

« At the sound of Dorothée Munyaneza's voice, the testimony becomes an overwhelming artistic work of beauty (...) The two performers are magnetic, captivating, deeply inhabited by what they embody on stage.»

Culture Toute, July 2017



« Dorothée Munyaneza dances, moves and transmits the rage inspired by these situations, but she does this with great mastery, a finesse that makes the show even more striking »

Théâtral Magazine, July 2017

The New York Times

<https://www.nytimes.com/2017/09/19/arts/dance/dorothee-munyaneza-unwanted-rwanda.html>

New York Times, « Making Dance out of the Unspeakable », September 2017



<https://sites.arte.tv/28minutes/fr/dorothee-munyaneza-chute-de-raqqa-est-ce-la-fin-de-daech-28minuten>

ARTE TV, Magazine 28 Minutes

Video material of the performances of the company

Par la mer (2019)

Performance In Situ

LE BAL, Paris

Link video (teaser) :

<https://vimeo.com/342977826>

Photo : © Richard Schroeder



Fireball lily (2017)

Performance In Situ

PALAIS DE TOKYO, Paris

Link video (extracts) :

<https://vimeo.com/342938434>

Photo : © Atelier Diptik



Unwanted (2017)

Link video (teaser) :

<https://vimeo.com/344266037>

Photo : © Christophe Raynaud de Lage



Samedi Détente (2014)

Link video (teaser) :

<https://vimeo.com/118132513>

Photo : © José Caldeira

