

THE *UNEXPECTED* DANCE



© Clément Harpillard

--- Choreographic projects and research 2017 / 2021 – Marie Houdin

THE *UNEXPECTED* DANCE

*--- Unexpected,
unpredictable,
the dance of the unpredicted.*

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MARIE HOUDIN

Dancer and choreographer, trained in hip-hop/funkstyle, Marie Houdin has been creating and performing stage shows and street shows, since 2004, within Engrenage[s] (Rennes). In 2010, she began to take interest in the functions of hip-hop dance and the different ways of performing them. This led her to favour more and more the creation for public space. Today she redirects her approach by starting a new project, at once very personal, almost intimate, and very open to the world. A project fueled by choreographic researches around her dance, that she defines as “creole”, seen through the lens of dances stemming from the african diaspora.

-- **Video**

Improvised performance



Masterclass *The Unexpected Dance*, Le Funk Prend les Rennes 2017
© Thomas Guionnet

FROM NOW TO 2021,

*--- This project will generate
4 constructions or “works in progress”*

1# A creole ball, plural and initiatory

2# An evolutive solo performance in public space

**3# The construction and opening of a fun and interactive online database
/ Travels for research and to gather an artistic corpus (Primarily in**

Senegal, Cuba and New Orleans) allowing us to share and make available Africa, in the Caribbean and in the U.S.A. This database will also offer a place to discuss and share data online.

This work is nourished by what it also fuels : a personal journey of training and researches, as well as the creation of networks of co-workers and a reflection on the skills training of the dancer.

THE CHOICE OF A NAME

« The Unexpected Dance », title of this project, was inspired by the work of the author Édouard Glissant (1928–2011), native of the island of Martinique in the French West Indies. He was the first to define the concept of « creolisation » as a *métissage* (french word for « racial mix ») that produces the unpredictable and which is to him the perpetual motion of cultural and linguistic interpenetrability that comes along with the cultural globalisation. The word « Unexpected » alone points out three aspects that are complementary and fundamental for Marie Houdin : unexpected, unpredictable, dances of the unpredicted. To her, these aspects seem guaranteed by the social dimension in which these dances are still expressed and developed today. This reflection is at the heart of her project and gives rise to several artistic interventions (sound, visual art, dance), which all stem from countries that were part of the triangular trade path.

« Creolisation is putting in touch several cultures or at least several elements of different cultures with one another, in one place of the world, leading to a new data, totally unpredictable whether adding up or simply synthesizing these elements. [...] Why creolisation and not métissage (french word for race mix) ? Because creolisation is unpredictable whereas we could reckon the effects of a race mix. We can reckon the effects of a race mix of plants with cuttings or of animals with cross-breeding [...]. But creolisation is the métissage with an added value which is unpredictability. [...] Creolisation rules over the unpredictable compared to race mix; it creates in all Americas, absolutely unexpected cultural and linguistic microclimates, places where repercussions of languages on one another or of cultures on one another are abrupt. » Édouard Glissant



Ellyna Tatum at Jazz Fest © S. Byrel

Copyright Byrel 1980



« A little island of energy » © Chris Steel

ARTISTIC INTENTS

--- Researching and aiming to affiliate « hip-hop » dances with others dances stemming from the african diaspora.

While I was aiming to understand hip-hop dances, an approach that is both parallel and crosswise, of history, music and dance imposed on me. These dances can not be dissociated from the musics that were witnesses to their birth and they are the reflection of the communities that created them. They are testament to a past history, present fights and dreams to come. Hip-hop culture is both the expression of a "globalness" and the cry of a community who dances its way up to an elevation. Dancing on the ashes of a burned out history that has all at once molded the New World, made Europe rich, and influenced the state of globalisation as we know it.

In France we call hip-hop dances a set of forms of social dances born in different great cities of the USA, since the 70's, in a post civil rights mouvement context, where african-american and latino-american disillusioned minorities were forced to reinvent themselves. Up until today, some dances take form and grow roots in different musics, different cities, but also different contexts within different communities, gathered with and through their differences.

The slavery system, in its unthinkable and extreme violence, has forced men and women to resist and re-invent themselves. The resilience these generations have shown is unprecedented. The singular cultures that were born from this fracture and have supported or accompanied the emancipation of the peoples gave birth to new and free identities. Identities that are rich of the complex mosaic rootstocks that travel across them. Cultures with ingredients at once africans, euro-peans and native americans; religious, social and cultural; contextual. Sacred and ritual dances that become urban and social dances.

My approach has lead me to feed my dance with research and to train in different forms of dances rooted in the African Diaspora. Dances from West Africa, dances from the Caribbean, african-american dances. This work has nurtured and structured my dance and my choreographic vision little by little, putting the notions of identity construction and of resilience at the heart of my reflection about hip-hop.

And so, if the idea of a *Black Dance* was born in the plantation, it has, I think, freed itself from any segregationist notion to proudly rise and bloom in all its « creolised » magnificence, plural, unexpected and unpredictable. From France, this caribbean, west-indian, concept of « creolisation » echoes in me. If it initially concerned the linguistic field first, it has grown within the people of french West Indies, and spread to a universal dimension especially through the sweep of today's social and urban musics and dances.

--- **Aiming to define and analyze fundamental elements linking these dances**

It is with a tidy and confined, very « french », approach of hip-hop dances that my dance has figured its limits. I could only feel free in some *orphan* improvisations, expressed in a parallel and private space, as if this dance was illegitimate because it was not codified. Then, as in a ricochet, the limits of my dance have found an echo to some limits in the representation that I wanted to show of it, and in the way I wanted to hand it over. Meeting the african-american cultures in New Orleans has shaken everything up. Even before I knew what the music played by the Brass Bands was fitting in, I had let my body venture to it. It was coming out as an unexpected and unpredictable dance, with several bodyprints and marks. But above all, I was coming back to the main thing : I had the impression that I was at the crossroads of many influences, in a place where they could all get together. I felt that it was right there, at this crossroads, that my dance was and would be able to evolve.

There are in the West-african dances and in the dances that stem from slavery, born on the american continent, fundamental elements which lead to all these forms of dances and can most importantly enable to create more. Many dancers, choreographers, anthropologists of dance, ethnomusocologists such as Katerine Dunham, Germaine Acogny, Lena Blou, Emmanuel Parent, Alphonse Tiérou, Michelle Gibson, for example, have worked and are working on this filiation, building and passing on methods, techniques, essential analysis, in both Americas, in the Caribbean, in Europe and in Africa. By exploring and getting to know dances from the African Diaspora, in line with their anthropological, social, cultural dimensions, and considering the existing choreographic an teaching repertoire, I am aiming to explore the fundamentals that link these dances to one another, and so define and develop the ones that feed my dance. This approach leads me to develop a choreographic writing and a teaching and passing on method which are both mine and part of a history, a common heritage.



Photograph excerpted from the documentary « Bouncing Cats » © Nabil

***--- Play with the codes,
create new ones,
free yourself from them...***

All the specific forms, characteristic of styles of dances, come from the fundamentals that fuel them as well. So we can approach them this way. I think that one of the fundamental elements, common to all the dances of the African Diaspora is : the « groove ». In a ritual or social function of dancing, the « groove » is often repetitive, and leads to « letting go » or trance. In a choreographic research around these dances, the isolation of these grooves, then their combination, perhaps their fusion, allow hybrid and singular dances to spring out. As for the improvisation spaces, they are vital. They are the places where singularities express. Yet these fundamentals which feed the singularity of a dancer are truly common to all. I find them in the dances of New Orleans' Second Lines, as well as in the hip-hop dances that I've been practicing and studying in depth for more than fifteen years, or in the african dances. It is these fundamentals that then lead you to glide towards a color, or a style of dance. This way, the accuracy of a motion is not about its shape but about its origin, its root, what feeds it. A dancing improvisation can not be faithful unless the dancer is in a full awareness and increased listening of his body, but also of his leaning points, of music, of his environnement. This improvisation is fueled with knowledge, with understanding, and with the historical and cultural heritage of which dance is a part of. Adding constraints to it should enable the dancer to develop, to dig deeper, but never to decrease.

It's within their social, improvised and circular dimensions that these dances melt together and stay alive. Here the audience is also a community. The spectator is an actor, an initiator. Therefore, to me, putting these dances in the distant and frontal relation of the theater stage and adapt them to the european choreographic writing, seems complex, risky, and sometimes even foolish. This approach feeds the reflections I have about the choreographic writing, about the spaces of dance on stage, in the street, in the public space. It also feeds the evolution of my vision of battles, and of the way hip-hop dances are or should be taught.

-- Video
The Unexpected Dance
Archives



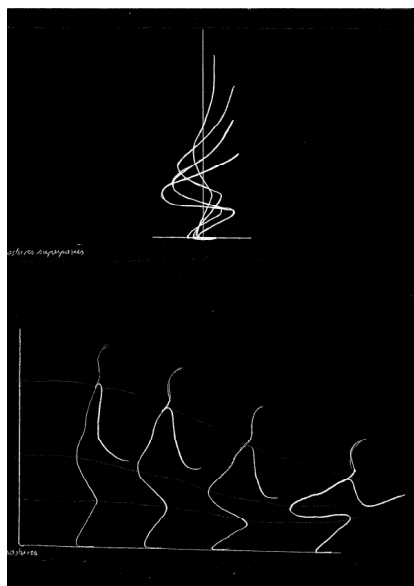
Black Indians Mardi Gras (with Eagles gang) © Bernard Hermann

--- **Here is a succinct development of some of these fundamentals :**

THE ANCHOR

Pelvis, Backbone, Rib Cage

Together they form the anchor of the body. They are responsible for its stance, its motion, its spread. The pelvis is the leading part, it plays with its weight, carries and leads. With the backbone, they seem to be dancing a tango. Together, this duet is moving, undulating. They both found and unpack, carry and release. The sternum, suspended from the rib cage, is like the heart of a sun that only wants to stretch out. Its heat slightly opens the intercostal spaces and makes its way through it. Splaying dorsal and cervical vertebrae, shoulder blades, elbows, wrists, all of them become light and sensitive. In the pelvis, the hips are both linked and dissociated, they influence the knees, then the ankles, and therefore the leaning points and the mobility of the feet and of the whole legs. Chains of joints, crossed chains, stances, all deeply linked to the center of gravity and to its moves. A second center of gravity, at the heart of the rib cage, offers a relay to the upper body.

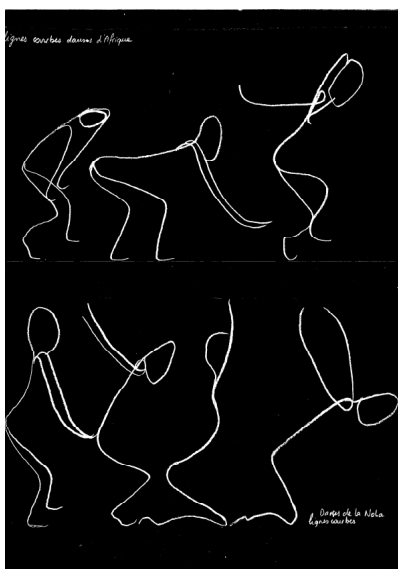


Sketches *Unexpected Dance*, « chains of joints and fundamental postures »
© Marie Houdin

THE FEET

Driving forces

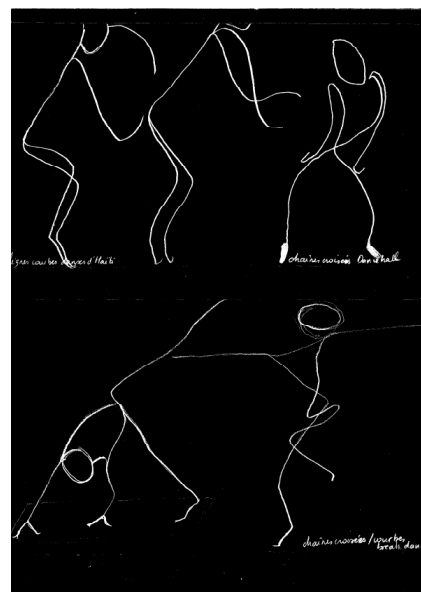
The feet lead the dance. That is a point many dances from Africa, Caribbeans, and african-american dances, have in common. The feet reveal relations to the leaning points, to the music, to the chains of joints, but also to the intents. Virtuoso feet, of the Zaoulis people in Ivory Coast, of Tap Dance and House Dance in the US, of european Jazz Fusion dance. Pounding feet, as in New Orleans' Second Line, or in Juba, a percussive dance born in slavery and inherited from the Yoruba people. This idea of leaving footprints behind is like a call on memory. These walks are echoes of ancestors hammering beats but also of more recent events, from social protest marches to hard labor, and through far away ritual dances.



Sketches *The Unexpected Dance*
« Africa Nola curves »
© Marie Houdin

UNDULATION, BOUNCE, SWING, VIBRATION, CONTINUAL GROOVES

My experience in hip-hop dances and in some dances from West Africa lead me to place one of the driving forces of the body motion in what is usually called « groove » or « feeling » in hip-hop dances. The « grooves » put the body in a state that fuels and changes the form of the motion. They all come from a circulation within the articular chain that links the feet to the head and arms, meaning the knee-pelvis-backbone-rib cage chain. Depending on the amplitude, the speed, the weight, the direction of the motion and the chosen « articular section », these grooves can change their aspect. In the modern social dances (hip-hop, funkstyle, clubbin'...), these grooves define forms, or even styles. They are often either continuous or back and forth, global or isolated. And so they take root in the motions of trance dances, that we can find in the sacred and ritual dances in Africa or in the Caribbeans. For now, I gather them under four « families » : undulation, bounce (or rebound), swing (or swaying), vibration.



Croquis *The Unexpected Dance*
« 3 lignes courbes haïti chaines croisées dance hall courbes et croisées break »
© Marie Houdin

-- **Video** The Unexpected Dance Montages d'improvisations

THE STEPS OF THE PROJECT

--- A work-in-progress through several connected sections

Index cards for each project available on demand

The Tout-Monde* Ball (*literally, *The Whole-World Ball*)

2017-2018 | Participative and variable show, a street or public space performance.

STEPS

December 2017 | Step #0 / Test-tube

For a carte blanche offered to Marie Houdin by the Très Tôt Theater of Quimper on December 16th of 2017

March 25th 2018 | A « focus on U.S »

A focus on U.S ungoing in he city of Brest as a part of the events « Renc'arts Hip Hop »

September 8th & 9th 2018 | The « Tout-Monde Ball »

Creation for the festival « Les Accroche-Coeurs », Angers

Co-productions | Renc'Arts Hip Hop (Brest), Tombées de la Nuit (Rennes), Centre Culturel l'Hermine (Sarzeau)

CONCEPT

« The Tout-Monde therefor points out the new presence of both human beings and things, a state of globalness where Relation rules. »

Édouard Glissant*

The team of the Tout-Monde Ball invite you to get on board for a journey in which the groove rules. The urban griot guarantees the (his)story and the rhythm, and she invites everybody to dance during this big funky communion ! West Africa, Caribbeans, Americas, and African Diaspora offer the world an unprecedented legacy of social, sacred and choreographed dances. Dances that are both community and universal. Creolised dances to share.

An initiatory and participatory journey, through a panel of social dances that stem from the African Diaspora. This project takes after performance, conference, public ball and exhibition, all at once. The « Tout-Monde Ball » invites everybody to dance, and sometimes to watch and/or listen. During the ball, the audience and the artists, beginners and advanced, they all form a same community, a « Whole-world » that feeds itself with the relation between music and dance, between dances that seem different, between the ones and the others, between the images and the words. A multiple relation, that circulates and rebounds, that links us to one another. The progressive construction of an inventory of the dances stemming from the African Diaspora, fueled by data collections from here and there, comes to nourish this interactive, and so scalable, ball. The « Tout-Monde Ball » has to lead to a transformation of an urban and/or public space and of its use. In reference to the emblematic places where the social dances arise and express themselves, like the african popular bar, the jamaican soundsystem, the New-York block party, the club, the typical second lines of New Orleans. For in each of these situations, the social dimension has a direct impact on the birth of dances and musics created by communities who share a same need to overcome, to put aside, to testify, to provoke or to show a caricature of their everyday life. It is this environment and these situations that give these dances their unpredictable character, and that also make them fundamentally alive. The tools that will allow the transformation of the space are linked to the screening of videos and pictures, the setting of a particular scenography, the work on the lights and sound in this space, the choice of the costumes. The pictures and videos used, as well as the broadcast sounds or radio extracts, will also result from researches and collections made for the project. They will contribute to set up the scenery, bring flavors, transport in different times and thereby to locate or, on the contrary, to get lost.



Sabaar Dance, Senegal, photograph excerpted from the documentary « L'appel à la Danse » © Diane Fardoun, Hugo Bembi, Pierre Durososy, Julien Villa



Arles © Toma Swan

Unexpected Dance (temporary title)

2019 | Dance solo for a circle of spectators in public space, adjustable to the stage on condition

Co-productions | Triangle (Rennes), Musée de la Danse / CCNRB (Rennes)

CONCEPT

« I am opening a window on the evolution of my vision of dance, which is fed by my researches and evolves depending on the research steps. The idea is to share a journey journal, a diary of dreamed and lived travels, seen through the lens of dance. An intimate feeling that feeds on relations and develops in connection with the music, the visual and the environment. » Marie Houdin

In September 2015, as a part of the third edition of the festival *Le Funk Prend les Rennes*, I imagined an encounter between a drummer and 5 dancers representative of a panel of social dances (second line steps, house dance, top rock, zaouli/zagrobi, tap dance) all linked especially through the velocity of their footworks. It was about experiencing the fundamentals that characterize and link these dances to one another and putting the social dimension back at the heart of the way dance is expressed, and so blurring the boundaries between professionals and amateurs to form a composite community, brought together through the dance. In May 2017, I created for the Musée de la Danse, as a part of « Fous de Danse » in Brest (in partnership with Le Quartz), two short solos. A little inventory of a selection of social and ritual dances stemming from the African Diaspora, interspersed with radio excerpts from countries, cities and sometimes periods that carried them. The part of improvisation around the fundamentals that links this dances to one another is what allows me to offer an evolving dance, imbued with a gumbo of influences. In October 2017, I will once again propose a window on these unpredictable dances that play with the unexpected, as a part of the forth edition of the festival *Le Funk Prend les Rennes*. All these steps to show the progressive advance towards « Unexpected Dance », a solo I will continue to fuel in 2017/2018 and that should see the light of day in 2018/2019. The circle, formed and deformed by the spectator, draws the dance space. It contains a no man's land where we can see the traces men left passing through it. It contains the dream of abolished borders and brought together lands. It is a way of opening to a world that dances on the ashes of a burned out history. Old radio sets, old televisions sets, are an open window on « elsewhere » that feeds « the here ». The tuning button scrolls randomly and invites to travel through this unstoppable valse between Europe, Africa and Americas. This motion that shaped the world, today designs the path of a free exchange of musics and dances between the continents. The circle locks, opens and carries.



Edungun Dance, Benin © Matthieu Portier

« You, the land that doesn't exist, we are made of your clay, we all are a mirror handed to others. It is all about Relation, within Relation, through Relation, dance moves the borders and the notion of border. Passing on dance to others connects to the invisible, to the sensitive. It is quite the opposite of yield and profit. It is also the opposite of nationalism and of protectionism. Passing on dance, it is being a citizen of the world. It is being conscious of the fact that what we'll leave behind us only has value in its relation to others. » Marie Houdin

Database

– Shared patchwork of collections

Starting from 2017 (undetermined duration) | Digital project

CONCEPT

This project is about producing a patchwork panorama of social dances, ritual and choreographed, stemming from the African Diaspora.

This database will allow us to open windows and connect current dance practices, in France, in West Africa, in the Carribean and in the U.S.A., sometimes inherited from an ancestral past, sometimes freshly invented, or recycled.

The format of this digital tool should allow the widest possible base to travel in a fun way at the heart of the differences and links between these dances and people how make them evolve.

The website's mission will be, all at once :

- *To offer a circulation within a multitude of dances and present what characterizes them*
- *To present and link choreographers, dancers, musicians and researchers who want to get involved in it*
- *To highlight the amateur dimension in the almost daily creation of social dances.*

This project is the buried part of a dances collection project that I want to lead in a network involving people in France, West Africa, in the Carribean and in the U.S.A.. Creating a network of artists and researchers who would like to work together and contribute to this project.

Unexpected Training

Starting in 2018

It is in a global dynamic of all at once research, transmission and network construction, rooted in the social and community dimensions of the dances stemming from the African Diaspora, that I imagine « Unexpected Training ». Training is part of the hip-hop dancer's DNA. It's a constructive need that becomes vital. It is not about rehearsal but about development, searching, making us grow, earn and invent. The « Unexpected Training » is an open time of exchange, experiences and danced researches, around a method that I will make available for all and that will only ask for people to make it evolve.

-- **Video**
Unexpected Exchange
w/ Andrienne Broh Zokou



Membros Brasil © Toma Swan

WORK LEADS

--- Track back the never-ending loop of the triangular trade.

The triangular trade has contributed to seal the destiny of the people within a common and tragic history. It has contributed to mould the geopolitical relations in which we live today, and in which the african continent remains « the big loser ». It produced a colonial system which has engraved dissociating markers in the foundation of our democracies, but also in our perception of the other and of ourselves, thereby distorting links and relations. The social dances born in slavery, especially in the US and in the Caribbean, have influenced and still influence the world, Europe and Africa, from where they somehow « left ». There, the youth of the big cities recycles the slightest move, making the African continent the new leader in this matter. The African Diaspora is scattered and its youth was born in a time of images and globalisation. Information travels and is delivered so fast, same goes for music and dance. Regarding cultural representation, United-States are the king of the world, but the 3 continents observe and answer to one another. Dances transform, mutate and travel from America to Africa, to Europe. Following the itinerary of the slaves in one way or the other, and beyond. Growing richer with the propositions of a community that has become plural and universal, all at once, worldwide. Thereby, this multiple creolisation seems to make the initial dream of the nation of hip-hop come true. These thoughts lead me to place my researches within this never-ending loop that the triangular trade path draws and which today appears to me as a living rose, full of circulations. And leading with this cartography, I aim to observe, get to know better and learn from different dances that stem from the African Diaspora :

- *Ritual, sacred dances*
- *Social dances*
- *Choreographed dances*



Edungun Dance, Benin © Matthieu Portier

--- "I would like to set up a « breeding-ground » "

I would like to set up a « breeding-ground » (field and network) for researches between France, West Africa, the Caribbean and the United-States. Concurrently to a continuous research, already initiated years ago, gathered in readings, listenings, archives, and to a personal research, fueled with training courses in particular, I would like to pursue, between 2017 and 2021, a serie of research travels that I started in 2014. Because going to meet these dances, where they were born, or where they live, is at the same time putting to the test the contradictory idea that these dances are both community dances and universal dances and it's above all experiencing the sensation of how and through what the dance arises, expresses and what founds it.

Each travel will be built around 3 questions (temporary) :

- Which dances that stem from the African Diaspora were born in this place ?*
- What are their fundamentals ?*
- What did they become today ?*

This « breeding-ground » and these travels can be an occasion to develop in situ projects, feeding at the same time my artistic work but also network, artistic, cultural and/or educational projects and finally, the cornerstone of this documentary project. The cities and countries in particular which could constitute my research ground are : New York, New Orleans, Cuba, Haiti, Guadeloupe, Benin, Senegal, Ivory Coast or Cameroun. Between this project of travels, the network I already have, and the one I intend to develop from France, I want to spin little by little the web of the international network I mentioned earlier about the share inventory.



Dancers in Burkina Faso © Toma Swan

--- An approach at once artistic, choreographic, of research and educational

The question of transmission is originally inherent and central in the hip-hop culture. It exists apart from any academic framework, because it is about welcoming people in the community, developing the movement and making it last. It is about guiding an individual to grow and develop in a parallel, marginazised, « underground » world. Passing on hip-hop dances in the « academic » frameworks in France, leads me to search the fundamental elements, depending on ages and experiences, to pass on this philosophy that aims to enable everybody to become aware of their self-taught potential and cultivate it, within the group. Inventing yourself is different from reproducing. It is fundamentally contrary to the the idea of consuming culture and art. For many years now, my choreographic, artistic and research approach has led me to develop an educational approach of skills training but also of the professionalization of the dancer and trainer. Therefore I now work on building and asserting a technique of transmission of hip-hop dances within their “creolity”, and their filiation to other forms of dances that stem from the African Diaspora. Starting from the ritual and social dances that form the repertoire of this family of dances, but also through the transmission techniques that already exist, especially based on dances from the Caribbean, and then crossing this knowledge with my approach, I am now building, step by step, a teaching/training technique of my own. This technique influences the construction of the dancer, his or her progression, fulfillment and potential professionalization. This technique also feeds my role as a choreographer, it enables me to accompany the different performers I work with and imagine a skills training program on an international level for french dancers.



Masterclass *The Unexpected Dance*, Le Funk Prend les Rennes 2017
© Thomas Guionnet

--- Think this constructions works in terms of living, interactive and connected spheres

My approach has many dimensions and crosses different fiels, grounds and levels :

- *artistic*
- *educationnal*
- *anthropological / personal*
- *collective / community*
- *universal, in terms of both destination and origin*

Each element observes and answers to each other, feeding themselves in complementarity and from the complementarity. The research feeds what I grow and nourishes my vision of dance. Trying to pass on this vision of dance, to look to the future through it, and to choreograph it, brings me to actually develop it to observe it again and, finally, go back to research.

GENERAL TOOLS

--- **Dance**

Dance is the heart of my researches, therefore of my projects and of the encounters that feed them. The function given to dance – sacred, ritual, social, choreographic – is fundamental. It will determine the space or spaces of the artists, and audience but also the context of diffusion of my projects.

--- **Sound**

Throughout this project I will use live musics and collected musics and/or live recorded sounds, radio sounds, television sounds, or sounds recorded in places where the communities live and express. The music collection will go with the collection of dances, because dances and musics are intimately related.

--- **L'image**

One of the bridges that I want to set up to link the artistic work to my research and to my intention, is the relation to image. My research will fuel all the artistic works and it could be passed on through different forms such as video, pictures, drawings or paintings...Image as a mirror, image as a metaimage, image as a « window opened on », image as a comparison, image as a scenery, as a context, image as a memory. In the different artistic forms given below, in the documentary film project, in the flip book idea, image will be present and leading. Therefore I will work with visual artists, video makers, photographers, painters...

--- **Collections**

The idea of collecting is central to my approach and comes to feed each project while it generates new ones. For example, the test-tube version of the « Tout-Monde Ball » that will take place in Quimper on December 16th 2017 is an opportunity to start a collection of dances and songs with the inhabitants. Because communities that form France are full of ancestral dances, that we sometimes have to take out of the grandparents' closet of course, full of dances with foreign flavors, of dances freshly invented in the bathroom or at a party the night before. In these ritual or social functions, dance is intimately related to music and songs that together shape cultural living heritages and make them evolve. These heritages become creole when they get in contact with each other. And so, if the Tout-Monde Ball will make people travel through the heritage of ritual, social and creole dances stemming from the African Diaspora, its coming to Cornouaille (a part of the region of Brittany) is an opportunity to bring to light the heritage of dances, musics and songs to dance of the community that form the city of Quimper and its surroundings. And then, we will realize that in this way, we all are part of a same community of dancers, musicians and singers of the « Tout Monde* » (*Whole World). An other example, the construction of a « inventory » dance solo for the 2017 edition of *Fous de Danse* in Brest brought me to collect samples of radio jingles and programs of the different places of the world where the dances I chose to show come from. Nothing is lost, everything is transformed and recycled, and the world is also shaped by history, by the people who came before us. We are only passing by and I like the idea of being a relay dancer. Behind this collection approach, one can see ideas of sustainable development, as well as memory duty, or the spreading of a resourcefulness more than well known in Africa, where nothing is lost but everything is transformed, and that gave birth on the other side of the Atlantic Ocean to dances that seduced me here in Europe.

--- **The audience**

The image we have of a dance show in Europe has created a dividing line between the ones we call the audience and the ones we call the artists, a line that did not exist at the beginning in ritual and social dances, because it's in the relation and in the belonging to a same community that we dance, together. We surround, seduce, face, seek, follow, carry. In France, the word « community » quickly leads to communalism and/or communitarianism, in a confining way. Whereas it can be reassuring, open and supporting. And so, in the street, the club or in public space, the audience forms a comforting and supporting community which I can also be a part of. In its function of community, the audience can neither be passive, nor one, but on the contrary it can be plural and connected. So then, the temptation of dancing becomes irresistible. I think that dancing, in its social function, must let each of us be both free to feel but also to react.

« IN ITS FUNCTION OF COMMUNITY, THE
AUDIENCE CAN NEITHER BE PASSIVE,
NOR ONE, BUT ON THE CONTRARY IT CAN
BE PLURAL AND CONNECTED. »



PARTENAIRES & COPRODUCTEURS

(En cours)

2017

BAL DU TOUT MONDE #0 | Coproduction avec le Très Tôt Théâtre, scène conventionnée Jeunes Publics (Quimper)

2018

« BAL DU TOUT MONDE FOCUS U.S » | Coproduction avec Les Renc'arts Hip-Hop (Brest)

« BAL DU TOUT MONDE » | Coproduction avec les Tombées de la Nuit (Rennes), Centre Culturel l'Hermine (Sarzeau)

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2018 / 2019

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