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OFF DANSE
Théâtre Golovine



J'habite une blessure sacrée

MAX DIAKOK
COMPAGNIE BOUKOUSOU

From July 5th to 26th 2019 at 12 : 45
(Day off : monday) | Prices : 15 €, 10 €, 8 € / Duration 45'

THÉÂTRE GOLOVINE

1 Bis Rue Sainte-Catherine, Avignon

RÉSERVATIONS 04 90 86 01 27



J'habite une blessure sacrée *I inhabit a sacred wound*

CONTEMPORARY DANCE

MAX DIAKOK

From July 5th to 26th at 12 : 45

Monday : day off

Duration : 45 min.

All public show from 10 years onwards

Théâtre Golovine

1 Rue Sainte-Catherine, 84000 Avignon

Cast

Choreographer and Performer Max DIAKOK

Video and Set design Claudio CAVALLARI

Dramaturgy Lucile PERAIN

Lights Johann CHAUVEAU

Original Music Rico TOTO

Musicians on the soundtrack : Franck NICOLAS, Nathalie JEANLYS,
Anissa ALTMAYER-HENZIEN, Jérémie VIRAYE, Max DIAKOK, Rico TOTO

J'habite une blessure sacrée is recommended by Festival d'Avignon (P 67 of the program).

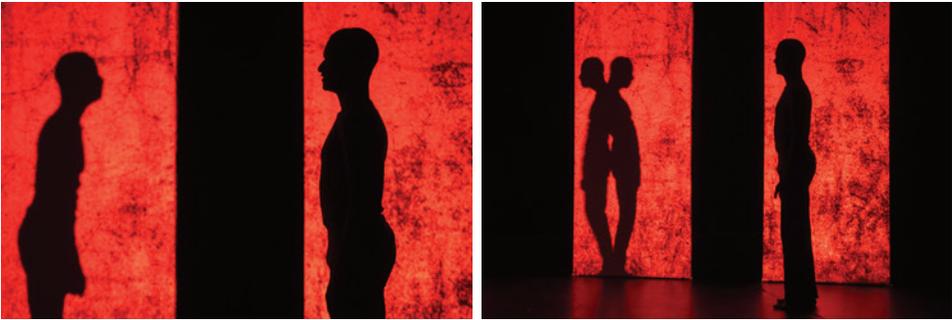
J'habite une blessure sacrée (2018) is the sequel of the dance piece DEPWOFFONDIS (2014) presented with success at the Theatre Golovine in July 2016 during The Avignon OFF Festival.

TEASER > <https://vimeo.com/321237194>

Author's Note

How can we transform the world's chaos ? How does the violence of oppression find its echo in an individual's body ? How does the ambivalence of our choices reveal our relationship to freedom ?

«J'habite une blessure sacrée» seeks a way between imbalance and rootedness, softness and force, intimacy and openness. This solo dance show is conceived as a dialogue between two necessities intertwined : the metaphysical quest and the struggle for emancipation ! Out of these apparently contradictory approaches emerges a central theme, that of the double. Real body, imaginary body. Visible body, potential body. The rebel body driven by an imagined genealogy (« I inhabit imaginary ancestors « says Aimé Césaire's Poem) ; and the body also driven by another utopia, this time existential.



* *J'habite une blessure sacrée* («I inhabit a sacred wound») is the first line of Aimé Césaire's poem «Calendrier lagunaire» (collection «Moi laminaire»)

«I inhabit a sacred wound
I inhabit imaginary ancestors
I inhabit an obscure wish
I inhabit a long silence
I inhabit an unquenchable thirst...»

Re-live in one's body the path of initiation of the dead whom one makes one's own. I am part of the generation of those who were only children during the massacre at Guadeloupe in Mai 1967 where almost a hundred civilians died under the bullets of the law enforcers. I am equally part of that generation who, driven by a profound aversion towards any form of oppression, felt in their very own flesh the assassination of leaders of the third world, amongst others the head of state of Burkina, Thomas Sankara, murdered in 1987. This solo dance show is a questioning of our fragility in face of the system. It alternates between a feeling of powerlessness in the face of that machine which sweeps away the weak like straw puppets, and outbursts of collective hope with our fists raised towards the heavens.

Max DIAKOK, November 2017

The creative process of the choreography

I have been influenced by the sound elements of the wake of the dead in Guadeloupe, especially the vocal rhythms (Boulagèl), diverting the latter and turning them into one of the motors of my gestual research. This ostinato, re-worked in other original forms, brought me to a dimension of energy which precedes and accompanies movement : respiration. It is this which gives dynamic to the gesture, be it martial or ethereal.

This attention to respiration has allowed elements to emerge from my corporal memory, which up to now have not been exploited : Movements of judo, of martial arts, which I have practised for almost twenty years. Thus I have freely explored the codified forms known under the term of 'katas', created in order to transmit the principles of combat.

My exploration of gesture has equally found its customary place, the basis of movement which comes from the Gwoka dance of Guadeloupe, re-encountered in time and space. It concerns especially the gestural element of one of its seven rhythms : the *Léwòz*. Léwòz is characterised by its warrior dimension, and its great use of bigidi. This concept of bigidi or imbalance has in the end become the Ariadne's thread of the piece : playing on the chaotic element of loss of control right up to the mode of the feint in combat, typified by the tao of the drunkard in Kung Fu.

The last notion which has nourished my approach is ambiguity, ambivalence. The martial gesture which transforms itself into a soft almost sweet gesture - or the other way round. Jerky and stressed moments inside a fluid sequence. Density and lightness. Movements in the axis and off the axis. Enduring contrasts between empty and full.

Max Diakok



LA COMPAGNIE BOUKOUSOU

Max DIAKOK'S contemporary dance draws its roots from the universe of Guadeloupean GWOKA, which is at the same time dance, music, and a way of life. The notions of the relationship with the earth, and the notions of energy, of balance and of imbalance here have great importance. And in this universe physical energy speaks with inner energy, weaving the links with ancient memories.

The concept of the video and set Design

The creation of the video is an essential part of the show. It serves at the same time as set and as reflection of the dancer's state of mind, it gives shape to the dialogue of the character with his double. Thus the shadow of the dancer comes to life and converses with him. This path of emancipation makes the shadow become a character. This character plays, dances, and interacts with the dancer, begins to multiply himself, until he becomes crowd. This crowd is the symbol of the political commitment of the piece. The human being, at first alone, finds himself at the end surrounded by a multitude of individuals, at the head of an army.

Claudio's video creation serves marvellously well Max Diakok's poetic universe, made up of counterpoints, between abstraction, subverted images, and work on matter. In the same way as poetry, like Aimé Césaire said, is a less which transforms itself into more, Claudio has conceived the video in a painterly dimension and created a symbolic universe.



The musical score

For the score created by Rico Toto, the work of respiration was paramount, amongst others through the human voice and through instruments like the trumpet, the seashells, and the violoncello, on the basis of Gwoka, but modified. Moreover, it aims at giving electronic elements their human dimension through judicious choices of musical textures and sampling, in dialogue with the acoustic instruments and the Voice.

It was necessary to create a sound universe which serves the choreography, following the poetic approach of the choreographer, and inspired by words which allowed the elaboration of the musical creation for each scene :

Bigidi (imbalance) - Invocation - Counterpoints - Empty and Full - Return to the Roots.

In the last scene particularly, the boulagèl (vocal rhythm used in the wake of the dead) is enriched by certain rhythmic displacements in a kind of ostinato which refers to the ancestors. The conchshell of the lambi reinforces this dimension. This scene is like a march without end towards its depth, towards the roots.

The company

Max Diakok, dancer and choreographer



Max Diakok discovers dance as a teenager in the universe of Léwòz evenings, which take place in the rural areas of Guadeloupe. Masters of 'ka' initiated him, and guided him by immersion. Rapidly, he expressed himself in the «rondes» formed by public and musicians during traditional events. Whilst pursuing this research with musicians of modern Gwoka for whom he dances solo, he also studied other styles : modern jazz, modern ka with Lena Blou, modern jazz in Paris, (School of Rick Odums), Contemporary Dance, The dance of Guinea. Later he becomes a member of contemporary dance companies like those of Germaine Acogny, Christian Bourigault, Norma Claire, and takes part in a choreographic spectacle by Jean-François Duroure !

Max Diakok develops his own gestural approach in a contemporary style with the Company Boukousou created in 2001. He draws on Gwoka , the dance serving as an outlet created at the time of slavery, to find his own energies to express the language of the body and his feelings. he is inspired by the Lewoz evenings, by the theatriclity of the gestures of the deep countryside, by history, by the words of the ancestors, and by a rich imagery , which is at the same time Caribbean and universal. Max Diakok presents his work in Paris (Théâtre contemporain de la danse, Théâtre de l'Epée de Bois, Maison des Cultures du Mondes, Unesco, Cité de la musique, Musée de l'Histoire de l'immigration), in the Scenes Nationales of Martinique, Guyane and Guadeloupe, in international festivals in Liverpool, Brighton, Dakar, Budapest, Vibrations Caraïbes, rencontres de danses métisses de Guyane, Festival International de Ouagadougou (FIDO), Festival off d'Avignon at La Chapelle du Verbe Incarné and at the Théâtre Golovine.

Most of his creations are conceived like quests of initiation which conduct the performers, thrown off balance by diverse forces, to access a contagious or disturbing force. The idea of corporal memory occupies equally an important place. In the field of education he assures the transmission towards a large group of amateurs and professionals and towards young people from the age of 5 onwards ; both in schools and associations. The originality of his educational approach rests in the teaching of improvisation, within the respect of codes, and of the singularity of each individual.

Claudio Cavallari, Video and set Designer

Film-maker and graphic designer, Claudio Cavallari has been working for 20 years creating images for cinema, documentaries, commercials, and live performance. He lives in Paris where he is artistic director of Lumina with Fabrizio Scapin.

Rico Toto, Composer

Rico Toto is at the same time musician, sound engineer, composer and Sound Designer. He proposes an analysis and transmission of Edgard Varese's Electronic Poem.

Computer and Synthesizer are his instruments of choice both for research and for composing. With Moundjahka, in 1992 he has created the bases for a reflection to elaborate new musical concepts, designed to establish bridges between tradition and modernity, and enrich the Caribbean imaginary.

Lucile Perain, collaboration to dramaturgy

Lucile Perain is director of Goudu Theatre Company, founded in 2012. She explores sensuality, through a permanent research of stimulation of the 5 senses, and going further than the restraints of classical theatre, opening up the fields of smell, touch and taste. She collaborated on the dramaturgy of the dance piece DEPWOFFONDIS , and is equally interested by Gwoka dance.

Johann Chauveau, Lighting designer

Johann Chauveau started his work on lighting design first in the field of music and afterwards in the field of theatre. He enjoys most collaborating with the world of dance. With the Compagnie Boukousou he is able to explore his passions : the work on music and on the painterly elements which form part of the set design.

Performance dates

30 november 2019 **Rencontres de danses métisses** Guyane
5 to 26 july 2019-12.45 **Théâtre Golovine Avignon** OFFDANSE (84)
1 june 2019 **Mémorial Act Tilting Axis**, Pointe-à-Pitre Guadeloupe
2 november 2018 **Festival La Halle Pajol**, Paris 18è
16 september 2018 **Fête Humanité Espace Arts vivants**, La Courneuve
4>8 july 2018 **Gare au théâtre Nous n'irons pas à Avignon**, Vitry
3 april 2018 **Théâtre Golovine** Avignon
10 january 2018 **Théâtre de Ménilmontant** Paris 20ème
5 january 2018 **La Chaufferie-Cie DCA** Saint-Denis (93) (residence)

The Press on the Show

«Must be discovered !»Rosita Boisseau (Télérama)

« Well-written, profound, and dense » (Radio FranceBleu)

« A hypnotising piece » Christian Tortel (France TV)

« Captivating and fascinating work » Roland Sabra (Madinart)

Production

Production Cie Boukousou

Coproduction Théâtre Golovine (Avignon), La Chaufferie de la Cie DCA Découfflé (Saint-Denis), MJC Noisiel (77), Le Centre de Danse du Galion (Aulnay-sous-bois).

Studio work : CND, Espace Dérives, Réseau RAVIV.

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