

Look Back, Dance Forward:

Tales of Home | Congo / Mozambique

Panaibra
Gabriel
Canda
(Mozambique)



A two-evening program with works by



Faustin
Linyekula
(Democratic Republic
of Congo)

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crossing borders / taking risks / creating dialogue / opening minds

Look Back, Dance Forward: *Tales of Home | Congo / Mozambique*

A two-evening program with works by
Faustin Linyekula (Democratic Republic of Congo)
and Panaibra Gabriel Canda (Mozambique)



photo: Arthur Fink



photo: Agathe Poupeney

My name is Panaibra Gabriel Canda. The son of Gabriel Canda, a Marrabante singer and guitar player born in Inhambana- immigrated to Lourenco Marques, today Maputo; my mother was a dress maker, and protestant, together they had four kids... - Panaibra Gabriel Canda, *Time and Spaces: The Marrabenta Solos*

I am Kabako, my name is Kabako, again Kabako, always Kabako... - Faustin Linyekula, *Le Cargo*

So begins each work in *Tales of Home: Congo/ Mozambique*—a two-evening program of dance-theater featuring extraordinary contemporary artists from the African continent. Faustin Linyekula will perform *Le Cargo*; Canda will perform *Time & Spaces: The Marrabenta Solos*. In both full length works, the artists grapple with the complex histories of their countries by re-igniting memories of and/or experiences with their fathers. They present, in very different ways, intimate and personal points of view on colonized Africa, on their home countries, on family and national histories, and on our global society—and in the process, reveal the rigor and passions of their contemporary lives.

Linyekula and Canda are internationally recognized for their work and each play vital roles in their communities. In their respective countries, they direct their own dance companies, creating artistic projects and public programs as Artist-Citizens who address relevant issues affecting a broad cross-section of society.

MAPP International will create opportunities for impactful community engagement including dance workshops and master classes, artistic exchanges and public dialogues about art and citizenship. Don't miss out on this unique opportunity! The synergy created by bringing these artists together in *Tales of Home* has the potential to change lives.

For more information: Michelle Coe, Director of Bookings
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the program

Faustin Linyekula / *Le Cargo*



photo: Agathe Poupenev

Faustin Linyekula has spent over a decade telling stories: of the Congo, of the Democratic Republic of Congo, of Zaire, of the Belgian Congo. In his stories, bodies are marked by history and lives are marked by violence. But how can one let the body speak of history while leaving words behind, if only for an instant? Does one leave behind the companions of the road — be they Kabako, Vumi or Papa Rovinsky — in order to return to the self?

How does one remember the dance, or at least a certain romantic idea of dance, something that occurs in the instant just before words, just before the outcry, just before the story, or in the space thereafter?

In this journey towards himself, Linyekula boards a train that does not exist anymore, whose rails have been swallowed by the forest. He searches for that which ceases to exist, to dance that which has been forbidden by the new age, by the God of Miracles. He finds the master drummer who has given up rhythm to become a pastor.

Linyekula, in his first-ever choreographed solo, intimately tells of his return to home in a search for things lost and the dance, people and music he reclaims in the process.

Original music is composed by Obilo drummers and Bessie Award-winning guitarist Flamme Kapaya, a frequent collaborator of Linyekula's, who also toured the U.S. as part of *more, more, more...future*.

Run time: 60 minutes, no intermission.

Le Cargo had its U.S. premiere in September 2012 with performances at PICA's TBA Festival (Portland, OR) and FIAF's Crossing the Line Festival co-presented with the Museum for African Art (New York, NY). Support for these performances was provided by Institut Francais/French Ministry of Foreign Affairs. Additional international performances include: Impulstanz (Vienna); Festival La Bâtie (Switzerland); KVS (Belgium); Onasis Cultural Centre (Greece); Danse l'Afrique Dans (South Africa); Rencontres Choreographiques de Carthage (Tunisia); and many more.

the program

Panaibra Gabriel Canda / *Time and Spaces: The Marrabenta Solos*



photo: Arthur Fink

The starting point of *Time and Spaces: The Marrabenta Solos* is an evocation of memory – past and present.

“I have been listening to Marrabenta since I was born, as my father was a singer and guitar player of Marrabenta. My memories of this musical universe listening to my father singing and playing, is the starting point...It is a journey that grows out of the life, love and history of Southern Africa.”

Time and Spaces: The Marrabenta Solos deconstructs cultural representations of a “pure” African body. Since snatching independence from Portugal in 1975, Mozambique has been a land of social and political rifts which have seen an inflexible communist model gradually make way for a fragile democracy. This complex history is carried in the Marrabenta, a musical form born in the 1950s from a mix of local and European influences.

Accompanied by guitarist Jorge Domingos, Panaibra Gabriel Canda dances and speaks about today’s African body: a post-colonial, plural body that has absorbed the ideals of colonialism, nationalism, modernity, socialism and freedom of expression.

Time and Spaces: The Marrabenta Solos
Choreographer and dancer: Panaibra Gabriel;
Composer and Guitarist Jorge Domingos

Run time: 65 minutes, no intermission.

Premiere: November 2010 at the Panorama Festival in Rio de Janeiro, Brazil. Additional performances include: Rencontres Choreographiques Saine Saint-Denis (Paris, France), Hebbel Am Uffer (Berlin, Germany), Festival Oldenburg (Oldenburg, Germany), Tanzhouse (Dusseldorf, Germany), Theaterspektakel (Zurich, Switzerland), Kunstenfestival Des Arts (Brussels, Belgium), Festival Proximo Futuro (Lisbon, Portugal), Highways Performance Space (Los Angeles, CA) and North Fourth Art Center (Albuquerque, NM).

FAUSTIN LINYEKULA

Choreographer & Performer

Le Cargo

Dancer and choreographer, Faustin Linyekula lives and works in Kisangani, North-East of the Democratic Republic of Congo, former Zaire, former Belgian Congo, former independent state of Congo...

After studying literature and drama in Kisangani, he moved to Nairobi in 1993 and in 1997 set up the Gàara company, Kenya's first contemporary dance company. Back in Congo in June 2001, he created, in Kinshasa, the Studios Kabako, a space dedicated to dance and visual theatre, providing training programs as well as supporting research and creation.

Memory, forgetting, and the suppression of memory invade his works as Faustin addresses the legacy of decades of war, terror, fear and the collapse of the economy for himself, his family and his friends. Faustin has created ten pieces with Studios Kabako. Some of its more recent creations include *Pour en finir avec Bérénice* (2010), Faustin's own private version of Jean Racine's piece previously staged for the Comédie Française in Paris, and *Le Cargo*, his first solo (2011). *more more more... future* (2009) toured Europe and Africa extensively and was brought to the United States in 2011 by MAPP International Productions, traveling to Minneapolis, San Francisco, Los Angeles, New York, Albuquerque, and Chicago. It was awarded the 2012 Bessie Award for Best Music Composition. Faustin's most recent creation, *Drums*



and Digging, a piece for 7 performers, toured Europe in Summer 2013 (including the Avignon Festival, Tanz IM in Berlin, and Zurcher Spektakel in Zurich) and will continue throughout 2014. Other recent collaborations include a duet with Raimung Hoghe (*Sans-titre*, 2009) and a piece for 25 dancers with the Ballet de Lorraine in Nancy, *La Création du monde 1923-2012*.

Faustin frequently teaches in Africa, Europe (Impulstanz, CNDC Angers, PARTS) and has taught in the United States (University of Florida-Gainesville, University of Arizona-Tempé). In 2007, he received the Principal Award of the Prince Claus Fund for Culture and Development and is associate artist of the KVS Theater in Brussels.

PANAIBRA GABRIEL CANDA

Choreographer & Performer

Time & Spaces: The Marrabenta Solos

Panaibra Gabriel Canda was born in Maputo, Mozambique. His father was a musician, guitarist and marrabenta singer/composer, his mother a dress-maker. Canda received training in music, theatre and dance. During his training in contemporary dance, he attended workshops in Lisbon sponsored by Danças nas Cidades, where he studied with Vera Mantero (Portugal), Frans Poelstra (Netherlands), Meg Stuart (US/Belgium), Reggie Wilson (US) and others.

Canda has greatly influenced contemporary dance in Mozambique and is recognized as one of the innovative and influential artists on the African continent. In 1998 he founded CulturArte, a company and producing organization through which he has been developing artistic projects, workshops and training programs. From 2003 to 2005 he developed the first choreographic development project for artists from Maputo and Matola, and from 2005 to 2007 in partnership with the French Cultural Center, he launched the first two dance platforms in Mozambique to encourage professional dance development.



photo: Arthur Fink

In addition to developing projects internationally, Panaibra is developing a regional collaboration with southern African contemporary artists. As a dancer and choreographer, Canda has won awards and created works that have been presented in the U.S., Africa, Europe and Latin America. In 2006 he won second prize at the African choreographic meeting in Paris for the work, *inside of me another island* and in 2008 he garnered a ZKB patronage Prize in Zurich Switzerland for *Mafalala2*. Canda also won the Sylt Quelle Cultural Award for the project *Time and Spaces: The Marrabenta Solos*.

JORGE DOMINGOS

Composer & Musician

Time & Spaces: The Marrabenta Solos

Jorge Domingos is a Mozambican guitarist, born in Maputo, who is part of the generation of musicians who emigrated to South Africa during the civil war in Mozambique in the 1980s.

Domingos started his artistic career on bass guitar then moved to guitar and in 1995 joined with Gito Baloi's solo project, playing on international tours and on Gito's album, *Nakurandza*, as solo guitarist under the artistic name, "George Sunday."

After the death of Gito Baloi in 2004, Domingos moved back to Mozambique and with the help of Chico Antonio and Jorge Gove integrated into the music scene. In 2007 Jorge played with Chico's band at the Francophonie Festival in France; in 2008 Jorge recorded his first dvd, *Marrabenta Rio*;



and in 2010 he was invited to join choreographer and dancer Panaibra Gabriel Canda as instrumentalist and performer on *Time and Spaces: The Marrabenta Solos*.

As a musician Domingos is influenced by rock and marrabenta, a passion his father Joao Domingos encouraged as a marrabenta singer in the 1980s. From these influences he created a marrabenta-rock style that he continues to develop and explore.

tour history



photo: Agathe Poupeney

Faustin Linyekula's *Le Cargo* premiered in 2010 and has been performed in nearly 20 different cities in countries such as Belgium, Hungary, Greece, Poland, Austria, France, South Africa, Democratic Republic of Congo, and the United States. International venues include: Impulstanz (Vienna); Festival La Bâtie (Switzerland); KVS (Belgium); Onasis Cultural Centre (Greece); Danse l'Afrique Dans (South Africa); Rencontres Choreographiques de Carthage (Tunisia); and many more.

Le Cargo had its U.S. premiere in September 2012 with performances at PICA's TBA Festival (Portland, OR) and FIAF's Crossing the Line Festival co-presented with the Museum for African Art (New York, NY). Support for these performances was provided by Institut Français/French Ministry of Foreign Affairs.

In Fall 2013 *Le Cargo* will tour to nine different countries throughout Africa in a tour organized by Institut Francias.

Le Cargo inspired and launched a larger ensemble piece that Linyekula has choreographed and directed, *Drums & Digging*. *Drums* had its world premiere in June 2013, with performances across Europe and Africa in the 13-14 season. MAPP International will tour *Drums & Digging* throughout the U.S. in the 15-16 season.

Panaibra Gabriel Canda's *Time & Spaces: The Marrabenta Solos* premiered in November 2010 at the Panorama Festival in Rio de Janeiro, Brazil.

Additional performances throughout Europe and the U.S. include: Rencontres Choreographiques Saine Saint-Denis (Opening Night Performance; Paris, France), Hebbel Am Uffer (Berlin, Germany), Festival Oldenburg (Oldenburg, Germany), Tanzhouse (Dusseldorf, Germany), Theaterspektakel (Zurich, Switzerland), Kunstenfestival Des Arts (Brussels, Belgium), Festival Proximo Futuro (Lisbon, Portugal), Highways Performance Space (Los Angeles, CA) and Global Dance Festival at North Fourth Art Center (Albuquerque, NM).



photo: Arthur Fink

critical acclaim

PANAIBRA GABRIAL CANDA'S *TIME AND SPACES: THE MARRABENTA SOLOS*

"Canda's expressive and uniquely articulated body became the moving metaphor for the body of his country and the people's struggle for identity... [using] fingers, hands, legs, and then muscles and bones to visualize geographic parts of the country and its population."

– Albuquerque Journal

"Panaibra's work compliments and extends the mission of so many young African artists—to bring the stories of their personal and political worlds to the attention of others through their own artistic mediums—and to present it in such a way that there is no doubt about the power of their intentions." – Marj Neset, Artistic Director, North Fourth Art Center New Mexico

"...at once disconcerting and engaging while consistently elegant. "

– Afrologica Investigation Unit

FAUSTIN LINYEKULA'S *LE CARGO*

"Faustin Linyekula's rambunctious, rambling pieces are inventive, energetic explorations of how individuals cope—and do more than cope—with impossible circumstances."

— The New York Times

"Congolese Choreographer Faustin Linyekula reminds us that moving performance doesn't need pixels and live feeds—it can exist on the raw strength of the performer alone. ...Quite frankly, I could listen to Linyekula talk for hours, there is such beauty in his cadence, his words, and his tone."

– Culturephile, Portland Monthly

"(Linyekula) has carved out an intriguing niche with his blend of there and here."

– The Ephemeralist

"Dance is just one of Linyekula's talents; he is also an adept storyteller and admirable singer, and he makes use of all these skills in *Le Cargo* ... Linyekula immerses himself in it fully—sweat flies and viewers are left with a sense of catharsis and subsequent calm. It's a piece that makes you think about life, and about art, and what bearing one has on the other."

– Willamette Week

"Linyekula is an entrancing and incisive performer."

– Randy Gener, *In the Theater of One World*

"Linyekula has a profound belief in art as an antidote to crisis, as a means of awakening, as a roar of strength, as an incantation banishing despair."

– Onassis Cultural Centre

residency activities

Dance master classes in Faustin Linyekula's and Panaibra Gabriel Canda's own unique aesthetics are offered to dancers of all levels. They also lead workshops that explore storytelling and movement, personal history as performance, and multidisciplinary collaboration.

Public dialogues can be hosted with both artists that explore the rich and relevant issues conveyed in their works—i.e. African identity and ways of defining the self; multicultural identity; colonialism and its impact; art-making amidst war and crisis; personal narratives and the importance of oral history; family and cultural legacies, global exchange and new artistic perspectives.

Both artists can engage local artists, directors of nonprofit organizations and civic leaders about using art as activism, and ways to create and define community through the arts.

Master Classes with Faustin Linyekula or Panaibra Gabriel Canda

Linyekula and Canda can individually share their knowledge and technique in contemporary dance, and their aesthetics that blend traditional African movement with modern choreography and vocabulary.

(Tech Needs: sound system with CD player or ipod hook up; Canda can also teach with Jorge Domingos or other live musician accompaniment.)

Faustin Linyekula Master Class

90-120 minutes

Professional dancers only (or Advanced-level/
pre-professional college students)

Panaibra Gabriel Canda Master Class

90 minutes

Beginning thru Advanced students/Professional
dancers (high school age and older)

Creative Workshop: Recycling Movement with Panaibra Gabriel Canda

90 minutes

Advanced-level students and professional dancers
15-20 participants

This workshop moves beyond Canda's Master Class and introduces his modern movement technique with improvisation and creativity. After a warm-up, Canda teaches movement phrases that are learned by students. Building on these phrases, the dancers re-interpret and invent new phrases and movements—even incorporating words and voice—for larger group improvisation.

Recycling Movement can also be done as a One-Day Intensive: 90 minute Master Class, 15 minute break, then 3 hours of improvisation workshop.

(Tech Needs: ipod & laptop hook ups to sound system.)

The North American tour of *Tales of Home : Congo/Mozambique* is produced by MAPP International Productions.

Le Cargo is produced by Studios Kabako (Democratic Republic of Congo). Co-production by Centre national de la danse, Pantin, France. Support was provided by the DRAC Ile-de-France/French Ministry of Culture and Communication.

Time and Spaces: The Marrabenta Solos is produced by CulturArte (Maputo, Mozambique). Co-production by the Sylt Quelle Cultural Award for Southern Africa 2009, Goethe Institut (Johannesburg, South Africa), and North Fourth Art Center (Albuquerque, NM).



MAPP International Productions is a nonprofit producing and touring organization dedicated to engaging audiences through contemporary performing arts projects and artistic experiences that offer fresh interpretations of social issues and forge connections between the artist and the community. Established in 1994 by Ann Rosenthal, and co-directed with Cathy Zimmerman since 1998, MAPP International is recognized for producing nontraditional artists who tackle complex subject matter, experiment with form and push the cultural conversation forward in society. Since its founding, MAPP International has produced 33 productions involving more than 300 artists in 42 U.S. states and 16 countries. MAPP International has also introduced the U.S. public to artists from 25 countries in Asia, Europe, Africa, Australia and the Caribbean. Current programs include New Works, Artist-Public Dialogues, MAPP on Tour, The America Project and The Africa Contemporary Arts Consortium. The common goal of these programs is to promote artistic and community engagement, and the exchange of ideas on a local, national and international stage.

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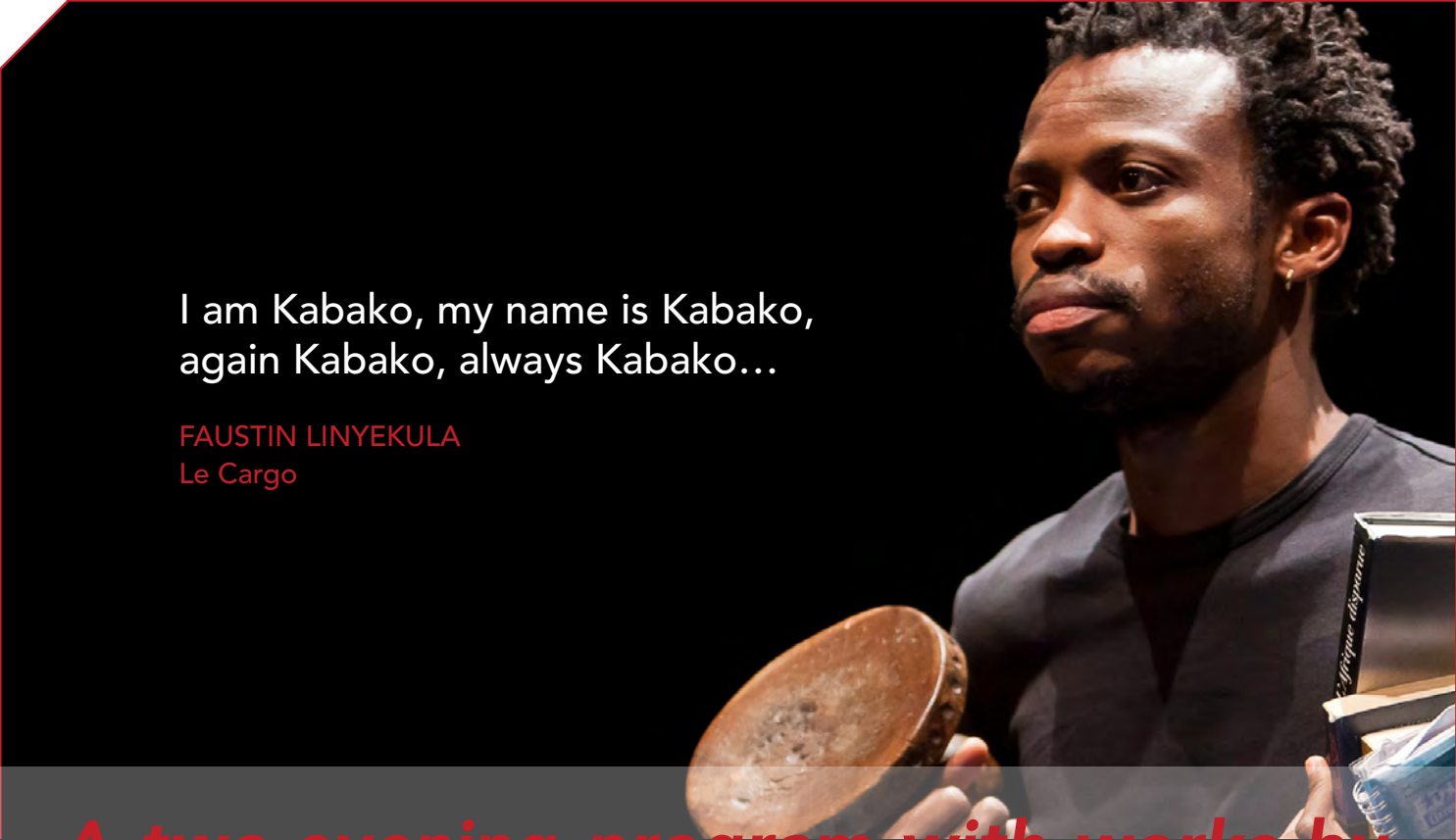


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again Kabako, always Kabako...

FAUSTIN LINYEKULA
Le Cargo

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