

AND...

PRESS CONFERENCE

with Salia Sanou, July 7 at 11:00, cour du Cloître Saint-Louis

THOUGHT WORKSHOPS

Discussions artists-spectators with Salia Sanou, July 10 at 16:30, au site Louis Pasteur Supramuros - Avignon Université

FAITH AND CULTURE ENCOUNTER

with Salia Sanou, July 12 at 11:00, Chapelle de l'Oratoire

TOUR DATES AFTER THE FESTIVAL

- October 16 octobre, 2019, Festival International des Arts de Bordeaux Métropole
- January 21 and 22, 2020, Espace Malraux Scène nationale Chambéry Savoie
- January 30 and 31, Le Kiasma, Castelnau-le-Lez
- February 4 and 5, Pôle Sud, Strasbourg
- March 28, L'Avant-Scène, Cognac
- March 31, Le Moulin du Roc, Niort
- May 12, Le Grand R, La Roche-sur-Yon
- May 15, L'empreinte Scène nationale Brive-Tulle
- May 23 to June 4, Chaillot - Théâtre national de la Danse, Paris

73rd

EDITION

In order to bring you this edition, over 1,700 people, artists, technicians, and organisational staff, have worked tirelessly and enthusiastically for months. More than half of them are state-subsidised freelance workers.

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#FDA19



MULTIPLE-S

FROM MANY TO YOU / FROM YOU TO ME / AND YOU'LL BE THERE

"Who are you, Salia Sanou? Who are you, the dancer, the uprooted? Who are you?" With *Multiple-s*, Salia Sanou looked for his inner voice and faced the questions he'd tried to avoid for too long. The idea therefore is to search for, but also to find, answers, and above all to share. Never alone, he says, but in a dialogue with figures dear to him. In three successive duos, with writer Nancy Huston, dancer and teacher Germaine Acogny, and musician David Babian, aka Babx, the Burkinabé artist has created more than just one-on-ones. An alliance, an alloy between dances and words, between the engagement of the body and its inner rhythms. With its simple yet generous scenography, *Multiple-s* is a revolving stage that mirrors the cycle of life and avoids didacticism. These dialogues shine through with alterity and show us how to hear the power of personal quests and shared sincerity. An alliance presented for the first time in its entirety...

SALIA SANOU

Born in Burkina Faso, **Salia Sanou** studied drama and African dance before joining Mathilde Monnier's company. It was the beginning of a long career made of encounters and travels. He created his own company, *Mouvements perpétuels*, in 2011, and created many shows, including *Du désir d'horizons* (*Of the desire for horizons*) in 2016. Since 2006, he has been co-director, with Seydou Boro, of La Termitière, the Centre for choreographic development in Ouagadougou: "*If la termitière lives, it's because it adds earth to the Earth.*" Titinga Frédéric Pacéré

NANCY HUSTON

A writer who works both in English and in French, **Nancy Huston** has explored many genres of fiction and is internationally renowned.

GERMAINE ACOGNY

French-Senegalese choreographer **Germaine Acogny** created her own African dance technique and has worked as a choreographer and teacher throughout the world.

DAVID BABIN - BABX

David Babin, aka **Babx**, has recorded several albums. This musician and literature lover regularly performs live and has taken part in many artistic projects.

INTERVIEW WITH SALIA SANOU

Can you tell us about the creation of the three duos in *Multiple-s*?

Salia Sanou : These three duos come after *Du désir d'horizons* and *Clameur des arènes*, which were group shows. After those two creations, I wanted to take a break, almost to “let go.” I needed to focus on something essential, on a question which could be summed up as: Who are you, in the end, Salia Sanou? Who am I, deep inside, after my departure from Burkina Faso and Africa, after meeting Mathilde Monnier and other choreographers and dancers? Who am I after those journeys that have led me to discover other continents? And slowly came the desire to enter into a dialogue onstage with people I like. To broaden the question: how do we talk to one another, about all sorts of subjects, whether we're talking about ourselves or about current events, or dealing with the past, the present, or the future? When I start a new project, reflections of this kind start unfolding; they become intense, and reveal their depth.

Why did you turn to writer Nancy Huston for the first duo, *De vous à moi (From me to you)*?

In the show *Du désir d'horizons*, I'd used her text *Limbes / Limbo*, which is an homage to Samuel Beckett and to his book *Worstward Ho*. I wanted to continue this collaboration. Nancy Huston agreed. I felt relieved, because it was a choice dear to my heart. She sent me three texts, each between 160 and 200 pages long! I read them and focused on some images, on the atmosphere. I sent her back a selection of five pages, with very loose paragraphs, which didn't fail to surprise her! I reassured her by telling her we would work on it in the studio. To my surprise, she immediately positioned herself as an actress. As a child, she studied dance and played the piano. I realised how much those stories had shaped her. We found our own watershed. That's how *De vous à moi* was born: what happens between two people during such an exchange? How can they find a shared space, what I call the third space, she starting with literature, me with the body? This third space is this face-off, which creates a fourth one: the relationship to the audience. We're constantly gliding towards each other's field. And we find similarities between us: the question of exile, of alterity. *Multiple-s* isn't a piece of choreographic work trying to show Salia Sanou and Africa, my discovery of the West, my life and body torn between two places.

The second duo, *De beaucoup de vous (A lot of you)* with Germaine Acogny, deals with the questions of memory and transmission...

Germaine Acogny is the grande dame of African dance. She's done a lot for it, as the director of several schools, and as someone who's shared her experience throughout the world. She's a *Mama*... Any dancer in Africa will tell you they heard of her long before they even started dancing!

African dance is forever alive. It remains rooted in our customs and cultures. Even if I've moved away from it from a geographical point of view, I can't keep it away... With Germaine Acogny, this dance travels through time, with its rhythms and cadences, with the energy of the bodies. On the stage, we explore its memory, in particular through that of the body: what does the body go through? What does it absorb? What does it remember? What does it give back? At the start of the duo, Germaine Acogny calls out to me: “Come to my place, I'll show you this dance, my different facets, from Africa to the West.” There's no educational explanation. We explore the substance of the movement. Then we “go on a journey” to ask ourselves: What gestures have we created? And what do we do now, since the Earth is still spinning?

The third duo, *Et vous serez là (And you'll be there)*, was created with musician Babx. With live music this time.

David Babin, aka Babx, wrote the music for the first two duos. For ours, he comes onstage with a piano... Since I'm from Africa, the audience might expect drums, a balafon, or a kora! The instrument already subverts expectations. For the first time, my ear enters into a dialogue with a piano onstage... Babx's music has the power to transport you, to make you “float.” I asked him to write the music for the duo with Nancy, and in the end I didn't have much to say! It felt just right. Same thing with Germaine. Meeting him made me want to write a third duo.

A writer, a choreographer and teacher, a musician... You've also chosen a unique scenography, with a spinning set, which reminds us of the movement of the Earth...

I wanted the scenography to be shared by all three duos. As if they were part of the same universe. When we move from the first to the second, for instance, images of the first remain in the audience's minds and superimpose themselves on the second. However, I needed to choose one image to bring those three moments together: this Earth which never stops spinning, which we all share. Once a duo is over, the cycle continues with the next one. The spinning set symbolises life, the Earth; like the Earth, it can both lead us somewhere or give way under our feet, be either violent or nurturing. It carries us, supports us, as we do for each other in each of the duos, in an authentic spirit of brotherhood. Other aspects of the scenography by Mathieu Lorry-Dupuy and of the lights by Marie-Christine Soma are essential: the neon lights, the windows which are like barriers that open and close and can symbolise a cage, and a carpet whose white can welcome everything, can make every little thing visible. The whole space becomes a metaphor.

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Interview conducted by Marc Blanchet
and translated by Gaël Schmidt-Cléach