



# Dorothee Munyaneza

- Mailles

Dance, Music

NOV 2-4, 2023

8:30 PM

PRESENTED BY

**REDCAT**

Roy and Edna Disney

CalArts Theater

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California Institute of the Arts

We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandefio, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

# Dorothee Munyaneza

## • Mailles

Conception and Choreography by DOROTHÉE MUNYANEZA

Artistic and Choreographic Collaboration by IFE DAY, YINKA ESI GRAVES, ASMAA JAMA,  
ELSA MULDER, NIDO UWERA

Performance by IFE DAY, YINKA ESI GRAVES, ASMAA JAMA, DOROTHÉE MUNYANEZA,  
NIDO UWERA

Artistic Collaboration and "Suspended" Scenography by STÉPHANIE COUDERT

Scenographic Consultant: VINCENT GADRAS

Texts: ASMAA JAMA, YINKA ESI GRAVES, ELSA MULDER, NIDO UWERA,  
DOROTHÉE MUNYANEZA

Music: ALAIN MAHÉ, BEN LAMAR GAY, DOROTHÉE MUNYANEZA, ALEX INGLIZIAN

Sound Designer: ALAIN MAHÉ

Lighting Designer: CHRISTIAN DUBET

Acknowledgments: HLENGIWE LUSHABA MADLALA, ZORA SANTOS, KEYIERRA COLLINS

Stage Management: ANNA GENESTE

Sound Management: ALICE LE MOIGNE

Light Management: JULIA RIGGS

Executive Production & Touring: COMPAGNIE KADIDI - VIRGINIE DUPRAY,

Assisted by NOURIA TIROU

Production: EMMANUEL MAGIS / MASCARET

*Coproduction: Théâtre de la Ville - Paris, Festival d'Automne à Paris, Charleroi danse - Centre Chorégraphique de Wallonie-Bruxelles, Châteauvallon - Scène nationale, Théâtre de Saint-Quentin-en-Yvelines - Scène nationale, Le Grand T - Théâtre de Loire-Atlantique, CCN Ballet National de Marseille (Accueil Studio 2020), NEXT Festival / La Rose des Vents - Scène nationale Lille Métropole Villeneuve d'Ascq, Théâtre National de Bretagne, Théâtre de Nîmes - Scène conventionnée d'intérêt national - Art et Création - Danse Contemporaine.*

*With the support of DRAC Provence-Alpes-Côte d'Azur, Ministère de la Culture, Fonds de dotation du Quartz - Scène nationale de Brest, La Chartreuse de Villeneuve lez Avignon - Centre national des écritures contemporaines, de la SPEDIDAM, du Département des Bouches du Rhône et de la Ville de Marseille, Dance Reflections by Van Cleef & Arpels.*

*Mailles is part of the Albertine Dance Season and received support from Villa Albertine.*

Villa  
Albertine 

## ABOUT THE WORK

Renowned choreographer, singer, and author Dorothée Munyaneza brings *Mailles* to REDCAT. In this symphony for five African and Afro-descendant female and non-binary voices, Munyaneza seeks to weave the fabric of their stories in collaboration with the designer and visual artist Stéphanie Coudert. The costumes and the material itself become the through line for what happens onstage, raising questions about the feminine and bodily freedom. *Mailles* is a women's show united onstage in order for their different paths to be heard, as well as the violence of their life stories and history itself. Munyaneza enables audiences to share in the combat that these women have been waging in spaces where they often face rejection. *Mailles* is a celebration of female might, a driving force in art as much as in life.

*Presented in French, Kinyarwanda and Swahili, with English surtitles.*

*The program includes a post-performance talk on November 3 with Dorothée Munyaneza, Ife Day, Yinka Esi Graves, Asmaa Jama and Nido Uwera, moderated by Diana Wyenn.*

**Runtime: Approx. 80 minutes, no intermission**

## ABOUT THE ARTISTS

**Dorothée Munyaneza** is a multi-disciplinary artist using music, song, text, and movement to deal with rupture as a dynamic force. Munyaneza draws from real stories, seizing body, memory, and our times to create a space of resonance.

Her style of creating and performing on stage is directly inspired by what life has so intensely given her. Her artistic research draws from the diversity of her cultural heritage — growing up in Rwanda until age 12, the experience of the 14 years spent in London, her move to Paris followed by her settling in Marseille, but more so by her appetite for encounters.

Dorothée Munyaneza sang since her childhood, trained at the Jonas Foundation in London, and studied music and social sciences in Canterbury, where she became certain that music and sound were pivotal in her work.

In 2006, when she met François Verret, they collaborated on *Sans Retour*, *Ice*, *Cabaret*, and *Do you remember, no I don't*. Since then, other collaborations have included Radouan Mriziga, Alain Mahé, Jean-François Pauvros, Robyn Orlin, Ko Murobushi, Nan Goldin, Stéphanie Coudert, Rachid Ouramdane, Maud Le Pladec, Alain Buffard, Maya Mihindou, and Ben Gay.

In Marseille in 2013, Munyaneza founded her company Kadidi. Its repertoire included *Samedi Détente* (2014), *Unwanted* (2017), *Mailles* (2020) and *a capella* (2022).

In 2020, Dorothée Munyaneza translated into French *Hopelessly Devoted* (published by L'Arche Éditeur) by Kae Tempest (formerly known as Kate Tempest).

*Inconditionnelles* will be staged by Dorothée Munyaneza at the Théâtre des Bouffes du Nord in Paris in Fall 2024.

**Asmaa Jama** is a Somali multidisciplinary artist, writer and filmmaker based in Bristol. Asmaa Jama's first film work *Before We Disappear* (2021) is an interactive moving image piece commissioned by BBC Arts. It was followed by *The Season of Burning Things* (2021), in collaboration with Gouled Ahmed, commissioned by the Bristol Old Vic (2021). The work has also been presented at the Venice Architecture Biennale in collaboration with the Goethe Institute and Theatre Neumarkt's 100 Ways to Say We Programme (2021), and was part of the official selection at Blackstar Film Festival and Aesthetica Film Festival.

Jama's writing has been commissioned by Jerwood Arts, Hayward Gallery, Arnolfini and Ifa Gallery, Berlin. Jama was commended for the Brunel African Poetry Prize (2022); and shortlisted for the New Poets Prize (2022); Queen Mary Wasafiri Writing Prize (2021); James Berry Poetry Prize (2021); To Speak Europe in Other Languages prize (2020), and longlisted for National Poetry Competition (2021) A Cave Canem Fellow, Jama was also an artist-in-residence at the School for Sonic Memory, Mucem/Onassis Stegi (2022) and at In Between Time Festival, Bristol (2019). Asmaa is currently a Film London FLAMIN fellow (2022); a resident artist at Somerset House Studios and a Barbican Young Poet.

**Yinka Esi Graves** is a British Flamenco dancer, practitioner and educator whose choreographic work explores the links between Flamenco and other forms of corporeal expression in particular from an African diasporic and contemporary perspective.

Yinka co-founded the contemporary flamenco company dotdotdot dance in 2014. Company's works include *I come to my body as a question, Sampled 2017* in collaboration with spoken artist Toni Stuart, and *Clay* (2015) with former Alvin Ailey dancer Asha Thomas.

Yinka has featured in seminal film works including Miguel Angel Rosales' award-winning documentary film, *Gurumbé: Canciones de tu Memoria Negra* (2016), the first Spanish film to highlight the influence its African population had on Spanish culture, particularly Flamenco.

Graves' first solo piece, *The Disappearing Act*, premiered at the Nimes Flamenco Festival in 2023 and will be touring in Europe and the United States in 2023-2024.

Born in 1987 in Port-au-Prince, Haiti and today based in Marseille (France), **Ife Day** is a visual artist and performer. In the folds of a choral universe that blends bodies of text, videos, installations and dance, their protean playground becomes the place where deviant poetics/politics materialise. Closely linked to the theme of displacement, Ife Day invests the physical-invisible, the chemical-sensible-prosaic to thwart the gaze, invest the dream, weave landscapes and offer subterranean detours. The artist develops a spatial, temporal and corporeal vocabulary inspired by Creole spaces in order to highlight different layers of alienation in family and society.

Of Rwandan parents, **Nido Uwera** was born in exile in Burundi, then settled in France in 1992. Fascinated by different bodily expressions, she continued her training with Elsa Wolliaaston and Pierre Doussaint, with whom she danced for several years, as well as Robyn Orlin, Koffi Koko, Ismael Ivo, Nicole Ponzio, Yoshi Oida... Choreographer and dancer, she created Mpore, her

association, through which she transmits traditional Rwandan dances both to members of the Rwandan diaspora and to anyone wishing to learn them. Her stories from yesterday and today give strength and momentum. Other artistic collaborations include Ariane Mnouchkine's *Les éphémères*, Catherine Decastel's *Dieu venge les Siens*, Pierre Doussaint's *Les Masses Merveilleuses* and Tonia Shilling's *Blue God*.

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## UPCOMING AT REDCAT

### Dimitri Chamblas with Kim Gordon: *takemehome*

November 8 - 9

A work for nine dancers, five electric guitars, and five amplifiers, *takemehome* is the latest creation of Dimitri Chamblas and Kim Gordon that takes shape under a luminous zeppelin where silhouettes emerge and disappear. These shadows are the forgotten ones of the great metropolises: prisoners, elders, unproductive ghosts, the neglected, the indecisive. Rendered visible in this device, itself ready to disappear, and embodied by dancers with precise movements, they wander, hesitate, or suddenly assert a vital impulse, display an attempt, repeat it, share it. In these emergences, in this collective isolation, telepathy and intuition maintain communication. Between the lines, under your skin, the driving force of the future and of the living continues to circulate and resist.

### Sara Lyons: *This Emancipation Thing*

December 9

Pull up a cushion, have a cookie, get comfortable. Speak if you like, or just listen: *This Emancipation Thing* is an invitation to connect, to resurrect the second-wave feminist consciousness-raising circle in a new theatre event led by an interracial, gender-expansive ensemble. How do our relationships, our desires, our relationships with our bodies vibrate between 1968 and 2023, across generations? Whether for an hour or for six, settle into a womb of listening and care as contemporary LA-based feminists of all ages and genders intervene in the past, collapsing time in a new kind of theater experience from director Sara Lyons. With reproductive rights slipping through our fingers, what wisdom must we awaken from the activists who ushered in *Roe v. Wade* (1973)? What of that past must we crumble — and how will we emerge from the rubble?



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