



FAUSTIN LINYEKULA/STUDIOS KABAKO:
more more more... future

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CaLARTS

FAUSTIN LINYEKULA/STUDIOS KABAKO:

more more more... future

Choreographed and directed by **Faustin Linyekula**

Music direction: **Flamme Kapaya**

Texts: **Antoine Vumilia Muhindo**

Costumes: **Xuly Bët, Paris**

Performed by

Faustin Linyekula

Papy Ebotani

Dinozord

Pasnas

Le Coq

Patou Tempête Kayembe

Rémi Bassinta Nightness

Flamme Kapaya

Company Manager

Virginie Dupray

The 2011 U.S. Tour of *more more more... future* is produced by MAPP International Productions in partnership with The Africa Contemporary Arts Consortium.

Production: Studios Kabako

Coproduction: KVS Theater/Brussels, KunstenFestivaldesarts/Brussels, Festival d'Automne à Paris, maison des Arts de Créteil with the support of Theaterformen/Hanover, Tanz im August/Internationales Tanzfest Berlin and the DRAC Ile-de-France/French Ministry of Culture and Communication.

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ARTIST STATEMENT

"Congolese dance is a carnal endeavor. Against platonizing ideologies that would cast the body as a prison for the soul, dancing here is a celebration of the flesh. The body is absolute flux and music is invested with the power to enter it, penetrating it to the core. Music produces psychic, somatic and emotional effects on the organs and limbs, subjecting them to the rule of waste. Music 'breaks bones' (*buka mikuwa*) and 'hurls bodies' (*bwakanka nzoto*), causing women and men to 'behave like snakes' (*na zali ko bina lokolo nioka*). The body is not so much 'harmed' as it becomes a site of transgression, the locus of a blurring—between the transcendental and the empirical, the material and the psychic.

In addition to existing as flux, the body is also a force-field of contrasts. Music engages in a struggle with these forces. Never simply movement of the human form, Congolese dance embodies something that resembles a search for original life, for perpetual genesis, and, through this, for an ideal of happiness and serenity.

(Achille Mbembe, *Variations on the Beautiful in the Congolese World of Sound*)

For several years, Ndomobolo, the Congolese pop music has been haunting my pieces. Bastard daughter of rumba, traditional rhythms, church fanfares and Sex Machine funk, pimped by local brewers (Primus or Skol), ndombolo delivers loads of energy in endless pieces.

Concerts invite you at 9pm. Don't come before midnight but be prepared to stay until dawn, when collective transport will start again in sleepy Kinshasa. So, come and listen to heavy, overloaded sound, songs you know by heart. People drink—beer of course—eat brochettes, dance and flirt. Musicians come on stage and disappear to come back again, singing their own praises, power, beautiful women and expensive stuff, designer cloth and luxury cars...a fantasy life, directly drawn from TV soap operas and American R&B videos. As if everything was granted in a country where everything is to be built again each morning. So why not use the fantastic energy of guitars and voices, not to sustain dreams as thin as the cheap paper handkerchiefs sold in the streets of Kinshasa, but on the contrary to speak the difficulties, dead ends, mistakes and the poor legacy of our fathers.

The energy of 70s and 80s punk movements in Europe and America comes to my mind... How young people took music to destroy everything around, in a self-claimed no-future society. If it's impossible for us to send to hell a future that we never had, if it's difficult to go on ruining our pile of ruins, let's try to dream, the feet firmly kept on the ground, and just to imagine more future..."

—Faustin Linyekula

ABOUT STUDIOS KABAOKO

Since 2006, Faustin Linyekula has moved his activities to Kisangani (a city still recovering from a decade of heavy conflicts and massacres) and is now working on the development of a series of neighbourhood cultural centers around performing arts and image in the city. Studios Kabako opened its activities to new fields including music (with the opening in 2009 of a professional

recording studio), film and video. In Kisangani, Studios Kabako delivers regular artistic, technical, and administrative workshops, while producing and touring works of other artists, choreographers, actors, musicians, and film-makers. The settling in Kisangani resulted in the need to occupy, organize, and shape physical space through three cross-linked cultural centers throughout the city. Studios Kabako investigates how to create spaces to activate the circulation of ideas, people, and energies through the urban body and thus transform it. Each of the three imagined cultural centers is understood as infrastructure, as material body, as social space, as gesture and paradigm for the community in which it is embedded, and from where it is radiating.

In Makiso, the administrative and economic center of Kisangani, a performance venue for events, concerts, and projections will be built on a piece of land acquired in 2008. A second center will be located in the eastern district of Simi Simi, close to the Congo River. Here, Studios Kabako has acquired a 4200 square-meter piece of land that will form a residency and laboratory center, a "bubble-like" space "where one can close doors." The space will include two music rehearsal spaces, a recording and mastering studio, a video post-production space, and a rehearsal studio for dance and theater to be opened in 2013. There will also be accommodations for 8 people. The third center is located in Lubunga, the most populated district of Kisangani, and the only one situated on the left bank of the Congo River. As Lubunga lacks all kinds of infrastructure, there is a strong desire to reach the periphery and provide space for transformation.

BIOGRAPHIES

Faustin Linyekula, dancer and choreographer, lives and works in Kisangani, in the northeastern part of the Democratic Republic of Congo, former Zaire, former Belgian Congo, former independent state of Congo...

After eight years abroad, Linyekula returned to his native Congo in 2001 with a renewed desire to create art there. In the capital city of Kinshasa, he established the Studios Kabako, a company and art center dedicated to contemporary dance and visual theater. Studios Kabako aims to both address artistic and aesthetic issues and foster professional skills through research, creation and circulation. It provides training opportunities for artists, management and technical staff with a focus on nurturing artists to explore new ideas and collaborations both at home and abroad. Memory, forgetting, and the suppression of memory are central to Linyekula's works, addressing the legacy of decades of war, terror, fear and the collapse of the Congolese economy for himself, his family and his friends.

With Studios Kabako, Linyekula has presented 11 works that have toured extensively in Africa and Europe, presenting works in prestigious theatres and festivals including Avignon Festival (2007, 2010), Festival d'automne in Paris (2009), Kunstenfestivaldesarts in Brussels (2009), Dance Umbrella in London (2010), Festwochen in Vienna (2010, 2011), and Comédie Française in Paris (2009). In 2005 and 2007, Linyekula and Studios Kabako were invited to the U.S. by MAPP and The Africa Contemporary Arts Consortium for creative residencies and performances of two different works: *Triptyque sans titre* and *Festival of Lies*.

Linyekula also teaches in Africa, Europe and the United States. In 2006–07, he was part of a think tank with other African artists and intellectuals around the creation of an arts centre near Cape Town. In December 2007, he received the Principal Award of the Prince Claus Fund for Culture and Development.

Flamme Kapaya

Acknowledged as one of the best guitar soloists of his generation, Flamme Kapaya lives and works between Paris and Kinshasa. Kapaya was raised in a musical tradition; his grandfather, a traditional chief in the Bandudu area, was also a gifted musician and he was first trained by his brother Joe. As a teenager in Kinshasa, he began by singing in local traditional groups. A self-taught guitarist, he draws his inspiration from various musical genres including jazz (especially George Benson), classical and Latin music. In 1997, he joined the mythic ndomobolo group, *Maison mère*, accompanying the Congolese singer Werrason. At the heart of the group—as a musician but also as a composer and producer on a number of albums—he performed with *Maison mère* for 10 years, taking part in several international tours. In July 2007, he met Faustin Linyekula, accompanying the performances of his piece *Festival of Lies* at the Avignon Festival. In August 2008, he joined Linyekula for two performances in Berlin as part of the 20th anniversary of the Tanz im August Festival. Kapaya also composed the music of *Bérenice*, staged by Linyekula at the Comédie Française in 2009. As an independent artist, Flamme is now working on a solo album and a concert series *Banningsville*, produced by Studios Kabako, around traditional music of the Bandundu region in Congo, to be released in November 2012 and premiered in Brussels in December.

Antoine Vumilia Muhindo

A childhood friend of Faustin Linyekula, Antoine Vumilia Muhindo began writing as a young child and started his relationship with theatre in workshops organized by the French Cultural Center in Kisangani, Democratic Republic of Congo. In the mid 1990s, he joined the rebel forces led by Laurent Désiré Kabila that brought Mobutu Sese Seko's 32-year reign to an end. In 2001, President Laurent Désiré Kabila was murdered, allegedly by one of his bodyguards. At the time, Muhindo was part of the National Information Agency, with an office in the President's building. Along with 30 others, he was arrested, tried in a special military tribunal and sentenced to death. After 10 years in a Kinshasa prison, he succeeded in escaping and now lives clandestinely. When he was still in jail, Linyekula asked him to write about future; the five poems he delivered became the five songs of *more more more... future*.

Lamine Badian Kouyaté / Xuly Bët is a Malian fashion designer who moved from his native Bamako, Mali to Paris around 1986. Kouyaté launched Xuly Bët ("Keep an open mind" in Wolof) in 1989 when he fell in love with the Parisian fashion scene while studying architecture at the Ecole Nationale Supérieure d'Architecture in Strasbourg. Kouyaté's knack for recycling flea market finds, and patching them together with an African sensibility is what has brought him to the mainstream and major recognition. He was the inspiration for Forest Whitaker's role in Robert Altman's 1994 film, *Prêt à porter*. Kouyaté cites designers Azzedine Alaïa and Yves Saint Laurent,

contemporary Africa, and punk rock and funk as influences for his fashions. The Xuly Bët Funkin' Fashion Factory, or Xuly Bët, collection has been awarded with the Creator of the Year award by the New York Times (1994) and the ANDAM Fashion Award (1996). The collection was also a part of the Africa 2005 exhibit at the Victoria and Albert Museum. In 2006, an exhibition was dedicated to his work in the Grimaldi Forum in Monaco *Xuly Bët, Carnet de Voyage d'une collection*. That same year, he celebrated the 10th anniversary of his shop at the Forum des Halles, Paris. In 2010 he opened a second space on the Boulevard Beaumarchais. In 2009, he met Faustin Linyekula and created the costumes of *more more more... future*. Their collaboration will continue with Linyekula's next piece, *La création du monde* (2012).

PERFORMERS

Papy Ebotani (dancer) lives and works in Kinshasa. Trained by Faustin Linyekula, he has participated in workshops with Sylvain Prunenec, Pep Ramis, Meg Stuart, and Foofa d'Immobilitéé. As an associated artist with Studios Kabako, Ebotani has performed in almost all of Faustin Linyekula's pieces since 2001: *Spectacularly Empty* (2001), *Triptyque sans titre* (2002), *Spectacularly Empty II* (2003), *Radio Okapi* (2003–2004), *Festival of Lies* (2005–06), *The Dialogue Series: iii. Dinozord* (2006), and *more more more... future* (2009). His first solo work, *Na tempo* (2004), has toured extensively in Europe and Brazil and was presented as part of the African Current program at Dance Umbrella (2009) in South Africa. He has since created 4 works, which are touring in Africa, Europe and Brazil. Ebotani regularly teaches in Kinshasa and Kisanгани (DRC) and has also conducted workshops in Brazil and La Reunion. In 2011, he has been in residency at the Centre National de la Danse in Paris, and is working on a duet with Kenyan dancer, Edwin Kebaya.

Dinozord (dancer) is a dancer and rap singer who works and lives in Kinshasa. In 2004, Dinozord met Faustin Linyekula at the French Cultural Center in Kinshasa. When Linyekula asked how he came to his name, Dinozord replied "Because I am the last of my kind!" He was only 16 at the time. He has participated in several workshops with the Studios Kabako, and with French break dancer Anne Nguyen and dancer Céline Bacque. In 2006, he performed in *The Dialogue Series: iii. Dinozord*, which toured extensively in Europe. Since 2009, he has collaborated with Brussels-based choreographer Ula Sickle with whom he wrote the solo *Solid Gold* (2010). He is currently working on his first solo piece, *Boyoka*, in collaboration with French visual artist Yann Leguay, produced by Studios Kabako.

Pasnas (vocals) writes rhymes to say what he feels on the inside: the brutal loss of both his parents, sudden changes in his standard of living, and daily life in Kisangani where he was born and currently lives. Pasnas grew up in Lubumbashi (Democratic Republic of Congo), and studied law and literature. In 1998, together with other young rappers in Kisangani, he founded a group called *TERSCH (Terrible Expressions de la Racaille Sous Couvert de Hargne)*. In 2005, his solo efforts were included on a Radio Okapi (DRC radio network) compilation. Since 2006, he has worked with Faustin Linyekula in *La Fratrie errante*. Produced by Studios Kabako, he

regularly performs in Congo (Kisangani, Kinshasa, Lubumbashi, Goma), in Rwanda, and in Europe (Belgium, Austria, France). Currently, he is working on his first solo album to be recorded at Studios Kabako in Kisangani (release in February of 2012).

Le Coq (vocals), lives and works in Kisangani. He made his performing debut in 1998 as a dancer with the Kisangani band Shining Star. In 1999, he founded and became the singer for the band Quartier des Stars. In 2006, he became the lead singer of the historical ndombolo group, Singa Mwambe, with which he regularly performs in Kisangani and in the Province Orientale in north-east Democratic Republic of Congo. Since 2008, he has been collaborating with rap singer Alesh. After participating in a two-week workshop with the Studios Kabako, he joined the cast of *more more more... future*.

Patou Tempête Kayembe (drums) lives and works in Kisangani. Kayembe is a self-taught musician. He started out with hip-hop group Mega Soul in the late 1990s. In 2000 he began working alongside the rap group TERSCH, where he met Parnas with whom he has worked ever since. In 2008, Kayembe accompanied Parnas in a Studios Kabako performance in Belgium, after which he was invited to join the cast of *more more more... future*. Kayembe is also part of Flamme Kapaya's next album, *Banningsville*.

Rémi Bassinta Nightness (bass) was born in Kinshasa, into a family of musicians. In 1996 he left his homeland to live in Belgium. In 1998 he joined the group Pro Musica de Bora Dingom (soukous), and Family Jammin' (reggae-funk fusion). After, he worked with Bubblegum Sound (raga hip-hop), Ifam (reggae), Soul Finer Expérience (soul-pop), Gandhi (rap) and Marie Daulne (Zap Mama). He has performed in *more more more... future* since 2009.

MAPP International Productions is a non-profit producing organization dedicated to developing functional and sustainable environments for artists to create, premiere and tour ambitious and compelling performing arts projects. MAPP provides support and opportunities for challenging artistic voices to be fully heard and engaged by bringing together arts, humanities and public dialogue. MAPP International is co-directed by veteran arts producers and managers, Ann Rosenthal and Cathy Zimmerman, who have developed 30 multi-disciplinary projects and produced well over 60 multi-city tours with U.S. and international artists from 23 countries in Asia, Africa, Australia, Europe and the Caribbean. Working on behalf of artists and their organizations, MAPP has raised and managed over \$7 million for the realization and distribution of new work. MAPP is a co-founder and general manager of The Africa Contemporary Arts Consortium and The America Project Working Group. Information about the artists and community projects MAPP is currently involved with is available at: www.mappinternational.org.

The Africa Contemporary Arts Consortium, a national partnership of nine organizations, initiates, develops, and sustains a dynamic exchange of arts and ideas among artists, arts organizations, and public communities throughout the U.S. and the African continent. The Consortium is dedicated to working with African artists who are interpreting contemporary life through diverse modes of performance. Its programs are rooted in experiential opportunities that nurture conversation and exchange and allow organic connections to evolve. Cofounded in 2004 by MAPP and partner organizations, the Consortium has connected thousands of U.S. citizens in 31 cities in 21 states to 52 African artists from 15 countries. Consortium members include: Bates Dance Festival (Lewiston, ME); Center for World Arts at University of Florida (Gainesville, FL); The Kennedy Center (Washington, DC); MAPP International Productions (New York, NY); National Black Arts Festival (Atlanta, GA); Seattle Theatre Group (Seattle, WA); Walker Art Center (Minneapolis, MN); VSA Arts of New Mexico (Albuquerque, NM) and Yerba Buena Center for the Arts (San Francisco, CA).

UPCOMING PERFORMANCES AT REDCAT

October 17

Janie Geiser: "Nervous Stories," Secret Stories

October 19–22

Kyle Abraham/Abraham.In.Motion: *The Radio Show*

October 28–30

Wadada Leo Smith: *Ten Freedom Summers*

October 31

Mark Z. Danielewski: *The Fifty Year Sword*

November 9–13

Ntare Guma Mbaho Mwine: *A Missionary Position*

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