

Faso Danse Théâtre/
Serge Aimé Coulibaly
presents

FITRY



A solo performance

Faso Danse Théâtre

The company Faso Danse Théâtre was founded in 2002 (Bobo Dioulasso/Brussels) by Serge Aimé Coulibaly. Throughout all his creations, 10 to date, the Belgian-Burkinabe choreographer Serge Aimé Coulibaly explores complex themes with the aim of creating a real positive dynamic.

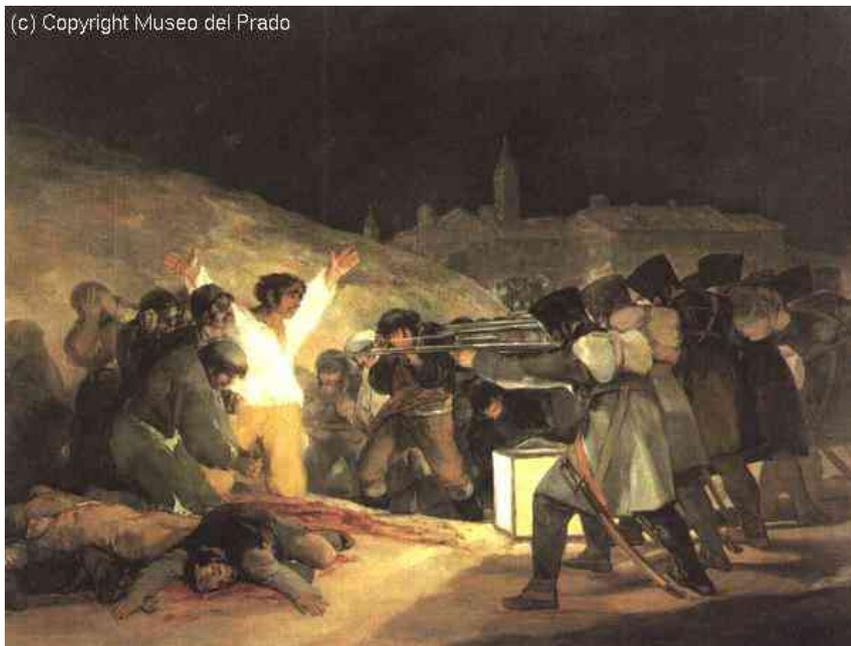
His inspiration is rooted in African culture and his art is committed to the need for contemporary, powerful dance, anchored in emotion but always bearer of reflection and hope. His strong expression makes him universal and finds a hearing in different continents. His works are always created partially in Africa and partially in Europe.

For Serge Aimé Coulibaly, dance is a social commitment. He questions day to day reality and social evolutions and shares this research with his audience. In his work he examines the interface between personality and involvement, the tension between what the individual experiences or wants to say on the one hand and what the commitment to a better world imposes on that individual on the other. On the basis of his engagement, he developed a creative process that starts from the duality principle. Every movement that moves through the body triggers an opposite movement. Every form of energy is accompanied by a second form. This brings body and mind into a state in which intuition and urgency take control.

FITRY

Fitry is like a long fado of someone struggling to find his happiness, a man struggling to keep standing. The painting *Tres de Mayo* by Francisco Goya (1814) inspired Serge Aimé Coulibaly enormously; he developed various choreographic ideas based on Goya's depiction of the life of the man in the painting who raises his arms proudly before being shot.

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He presents himself, alone, with raised arms, standing proudly despite adversity, despite a fragile, unstable ground that slips under his feet. With his gestures revealing the instinctive, animalistic part of human nature, he resists, he moves in doubt, in the confluence of musical and choreographic sources. He goes to the heart of instinct, of man.

Going to the end of oneself. To be guided by emotions, without rules or restraint, without conformism, without prestige or restraint, free from reason, free from borrowed strategies, free from expectations or obstacles, and far from social and moral codes and conventions... This is the starting point of Serge Aimé Coulibaly's choreographic reflection. An "introspection into his life as an artist and citizen".

Fitry, the dawn has only just begun. An upside-down world... Another planet.

Serge Aimé Coulibaly about *FITRY*

I am Serge Aimé Coulibaly, dancer-choreographer, in fact I eliminated one of my given names : Césaire. My real name is Serge Aimé Césaire. My father loved Aimé Césaire, his anti-colonialist struggle, and the literary movement Négritude, his literature. So he wanted his first son to be named after his hero Aimé Césaire. My mother tells me that when she was pregnant, she read a novel in which the hero's name was Serge. In Bamana, Coulibaly means "without a canoe". Legend has it that my ancestors were princes chased by their half-brothers bent on killing them in a battle for the throne. During the chase, they found themselves standing in front of a river where a caiman came up to take them to the other side. When the chasers arrived, they were called "those without a canoe", the "Courounbaly". Later, the settlers simplified it to "Coulibaly". It is a name that exudes ambitions, the dreams of an entire society.

When I discovered all these stories relating to my name, I wanted to bring everything back to myself, to something that identified me more, in which I recognised myself more; Serge Aimé Coulibaly.

Here a man stands at a crossroads, in the reality of his profession, his passion, between Africa and Europe, simply trying to stay afloat in a world completely changing, where people are eager to try new things to discover new stars... While my profession is on quicksand, I - as an artist - question myself about my artistic and socio-political commitment in a continuous struggle to keep standing, despite the surprises and various trials of life.

After the creation of *Fadjiri* in 2013, a solo of its own resulting from an introspective research trip, *Fitry* is a new step towards my reflection on the lonely man, his responsibilities towards humanity and his reasons for being on stage. This time the research and creation is done through a different body than mine, that of Jean Robert Koudogbo Kiki.

Jean Robert Koudogbo Kiki has been working with me for several years, he has an incredible ability to translate my thoughts, to express my thoughts with his body, by constantly developing the physical, and especially by reincarnating in a strong way all the emotions and questions we share as people and as artists.

In an exchange of views with him during the confinement as a result of Covid-19, it seemed to us urgent and necessary to translate our precarious life, our weaknesses, our instability in the face of this invisible force that is the virus, with a solo that speaks directly to the public, without emotional barriers.

It is the vulnerability, moving and at the same time powerful, that gives *Fitry* its full meaning, and encourages us to meet people in this post-Covid-19 world.

Fitry is also a return to my early years in contemporary dance. How do you start from being an animal to create a body language based on instinct, physical violence? The emotion contributes very little to the incomprehensibility of the movement, instead working on a wild and primary beauty to capture the essence of man.

Fitry is also a research into a personal body language, which results from several encounters with other creators of movement over the years, in Oceania, Asia, Europe and Africa.

To better express our aspirations, our frustrations and our deepest dreams. To expose a deep fracture, in a raw and direct body language.

Credits *FITRY*

Concept & choreography

Serge Aimé Coulibaly

With

Jean Robert Koudogbo Kiki

Dramaturgy

Sara Vanderieck

Music

Yvan Talbot

Scenography and costumes

Catherine Cosme, Caroline Mexes

Video

Eve Martin

Production manager

Sandra Diris

Technique

Matisse De Groot

Company manager Faso Danse Théâtre

Lies Martens

Communication Faso Danse Théâtre

Sandra Diris

Production

Faso Danse Théâtre

Coproduction

Ankata, Burkina Faso – Kampnagel, Hamburg - Théâtre National, Bruxelles, Theater Freiburg

Touring

Frans Brood Productions

Serge Aimé Coulibaly

Serge Aimé Coulibaly is a dancer and choreographer from Burkina Faso. He was born in Bobo Dioulasso, and has worked in Europe and the rest of the world since 2002. His inspiration is rooted in African culture and his art is committed to the necessity of powerful contemporary dance. A dance rooted in emotion but also the bearer of reflection and hope. His vigorous expressiveness makes his work universal and finds a response on several continents. Since he set up his *Faso Dance Théâtre* company in 2002, Serge Aimé Coulibaly has been exploring complex themes, with the desire to offer young people a genuine positive dynamism. His productions have been presented in many theatres all over Europe and Africa and also been invited to several festivals. These include *Kalakuta Republik* (2016), *Nuit Blanche à Ouagadougou* (2014), *Fadjiri* (2013), *Khokuma 7° Sud* (2011), *Babemba* (2008), *Solitude d'un Homme Intègre* (2007), *A Benguer* (2006), *Minimini* (2002).

His open view of the world and of differences, which he always questions, plus his constructive energy and will to persevere, has led to collaboration with several other artists since the beginning of his career. He regularly works on international productions, both as a performer and choreographer. He worked with Moïse Touré (*La Maladie de la Mort*, 2015), with Marrukegu Company in Australia (*Cut the Sky*, 2014 and *Burning Daylight*, 2009), with Farid Berki (*Double Jeu*, 2013), with Julie Dossavi (*Cross and Share*, 2012), with Alain Platel (*(C(H)OEURS*, 2012 and *Wolf*, 2003), with Kalpana Raghuraman (*I lost my English*, 2008) and with Sidi Larbi Cherkaoui (*Tempus Fugit*, 2004).

Serge Aimé Coulibaly's work, always in motion and fuelled by curiosity and generosity, has aroused the interest and confidence of a great many organisations. In addition, his desire and will to share his knowledge has led him to make dance pieces for amateur dancers. During his artistic training with the *FEEREN* company in Burkina Faso, headed by Amadou Bourou, and afterwards in his time at Le Centre National Chorégraphique de Nantes, under Claude Brumachon, Serge Aimé Coulibaly was able to develop his talent and personal tastes and then transfer them into art. He aims to develop an original creativity and involves the dancers and choreographers who attend his masterclasses in questioning their responsibility as performing artists and the power of the vocabulary that has a significance in their role as citizens.

To provide a place for experimentation and concrete reflection for his creations and his concept of artistic commitment, Serge Aimé Coulibaly set up *Ankata* in Bobo Dioulasso, Burkina Faso: an international laboratory for research and production in the performing arts. It's open to everyone and is a crossroads for exchanges between different continents, disciplines and communities with the common aim of inventing the future.



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Biographies

Dance

Jean Robert Koudogbo Kiki

Jean-Robert Koudogbo Kiki, alias Robbi, was born in 1986 in Burkina Faso. In 2005 he met the dancer and choreographer Lebeau Boumpouto who passed on his passion for contemporary dance to him. Trained with Éloi Bama, alias Gahé, the Teguerer Company and Michel Neya (founder of the group Génération 2000), he danced in *Nassongo*, a musical comedy by Prosper Kompaoré, playwright and director of the Atelier Théâtre Burkinabè (ATB), with which he toured in France and Luxembourg (2008), and in *Entre chiens et loups* (Montpellier Danse 2010). In 2010, he joined the project *I Dance So I Am*. He gave the opening and final performance of FESPACO in 2009, 2011 and 2013 together with choreographers Irène Tassebedo, Salia Sanou and Seydou Boro. In 2014, he danced in *Tichèlè - aires de jeux* with Kettly Noel at the Niger Festival.

Between 2016 and 2017, he once again danced in *Figintô* by Salia Sanou and Seydou Boro during the triennial and the Avignon Festival. In 2017 he was asked to work on the closing ceremony of FESPACO, this time as assistant choreographer next to Seydou Boro and co-choreographed the duet *Accept It* with Bachir Tassebedo. Later that year he joined Serge Aimé Coulibaly as a dancer for the performances *Nuit blanche* à Ouagadougou, *Kalakuta Republik* and *Kirina*. In 2019 he collaborated with the choreographer Olivier Tarpaga in the piece *When the birds refuse to fly* and went on an American-European tour with it.

Dramaturgy

Sara Vanderieck

Sara Vanderieck (1978) obtained her degree in theatre directing at RITS in Brussels. In 2006, she joined les ballets C de la B, first as production manager for *VSPRS, pitié!* (Alain Platel) and *Patchagonia* (Lisi Estaras) later as artistic assistant to Alain Platel for *Out of Context – for Pina* and *C(H)OEURS* and of Lisi Estaras for *Dans Dans* and *Leche*. In 2012, she leaves les ballets C de la B to join the artistic direction of De Grote Post a brand-new cultural centre in Ostend. She also starts working as a freelance dramaturg/outside eye for different dance creations from then on. She works with Claron McFadden/Muziektheater Transparant (*Lilith*, 2012), Serge Aimé Coulibaly/FASO DANSE THEATRE (*Fadjiri*, 2013; *Nuit Blanche à Ouagadougou*, 2014; *GLOED*, 2015; *Kalakuta Republik*, 2016 and *Kirina*, 2018), Bára Sigfúsdóttir (*The Lover*, 2015; *Tide*, 2016 and *being*, 2017), Ayelen Parolin & Lisi Estaras (*La Esclava*, 2015), Platform K/les ballets C de la B/Lisi Estaras (*Monkey Mind*, 2016) and Naïf Productions (*La Mécanique des ombres*, 2016; *des gestes blancs*, 2017-2018 ; *la chair a ses raisons*, 2018). In 2017 she adds another layer to her work. Together with artists Lisi Estaras, Kristien De Proost and Mirko Banovic, Vanderieck is creating *When I look at a strawberry, I think of a tongue*. a multidisciplinary collective performance.

Scenography and costumes

Catherine Cosme

With a degree in set design from l'école de la Cambre in Brussels, Catherine began her career in cinema as artistic director and chief set designer. She has worked on many projects including *Noces* and *Le monde nous appartient*, directed by Stephan Streker, the TV series *La trêve*, directed by Matthieu Donck and *the Cri du Homard* by Nicolas Guiot, which was awarded with the César for the best short film in 2013. In theatre she is a

set designer and decorator, even a costume designer. She works with Serge Aimé Coulibaly , Maïa Sandoz and Thierry Debroux... Very quickly, through observation of the relations between actors and the director, she decided to develop a second talent in parallel : writer and director. She directed her first full length film “Les amoureuses” in 2015, “Familie” in 2019.

The press about Serge Aimé Coulibaly

"Kirina was a stunning spectacle that combined sweaty, ritualistic and ecstatic dance; propulsive music; and incantatory narration." - The New York Times about *Kirina*

"In Kalakuta Republik Serge Aimé Coulibaly magically combines music, dance and the African revolution." - La Libre Belgique about *Kalakuta Republik*

"Afro-beat, seduction, power and rebellion are the four strands running through Kalakuta Republik, a bittersweet ode to the legendary musician Fela Kuti. One of the most striking discoveries of the 2017 Festival d'Avignon." - Revue Jeu about *Kalakuta Republik*

"The result is a non-stop succession of movements in a thrillingly inventive act of choreographic rebellion. The second part demolishes the clichés of the wild party and confirms his talent. In this one work, while remaining true to himself, the choreographer has crystallised years of research." - Le Monde about *Kalakuta Republik*

"A superb, committed piece, Kalakuta Republik is inventive in terms of movement and is, above all, a feast for both the eye and the ear." - Les Inrockuptibles about *Kalakuta Republik*



© Sophie Garcia



© Pierre Van Eechaute – *Nuit Blanche à Ouagadougou* (2014)



© Sophie Garcia – *Kalakuta Republik* (2017)



© Philippe Magoni – *Kirina* (2018)

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Faso Danse Théâtre - *Kalakuta Republik*

Trailer : <https://vimeo.com/363645707>

Full recording (Lyon) : <https://vimeo.com/209601995> (password: KALAKUTA17)

Full recording (Berlin) : <https://vimeo.com/232165575> (password: KALAKUTA2017)

Click [here](#) to read the file.



© Sophie Garcia – *Kalakuta Republik* (2017)

Faso Danse Théâtre - *Kirina*

Trailer : <https://vimeo.com/311457536>

Full recording (Mons): <https://vimeo.com/303278840> (password: Mons2018)

Click [here](#) to read the file



© Philippe Magoni – *Kirina* (2018)

Contact and touring



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