



Maarten Vanden Abeele/Pina Bausch Foundation

Pina Bausch's *The Rite of Spring*

Friday, and Saturday, February 16–17, 2024, 8pm

Sunday, February 18, 2024, 3pm

Zellerbach Hall

## *common ground[s] • The Rite of Spring*

### PROGRAM

*common ground[s]*

by Germaine Acogny & Malou Airaud

### INTERMISSION

*The Rite of Spring*

by Pina Bausch

*A Pina Bausch Foundation, École des Sables, and Sadler's Wells production*

*Co-produced with Théâtre de la Ville, Paris; Les Théâtres de la Ville de Luxembourg;  
Holland Festival, Amsterdam; Festspielhaus, St Pölten; Ludwigsburg Festival;*

*Teatros del Canal de la Comunidad de Madrid; Adelaide Festival; and Spoleto Festival dei 2Mondi*

*The project is funded by the German Federal Cultural Foundation,  
the Ministry of Culture and Science of the German State of North Rhine-Westphalia,  
and the International Coproduction Fund of the Goethe-Institut,  
and kindly supported by the Tanztheater Wuppertal Pina Bausch.*

## *common ground[s]*

*Co-choreographers and Dancers* Germaine Acogny, Malou Airaudou

*Composer* Fabrice Bouillon LaForest\*

*Costume Designer* Petra Leidner

*Lighting Designer* Zeynep Kepekli

*Dramaturg* Sophiatou Kossoko

\* Music recorded by Nicolas Lopez, Ana Maria Sandu, and Alexandru-Adrian Semeniuc, *violins*;  
Wei-Chueh Chen and Alejandro Vega Sierra, *violas*; Ana Catarina Pimentel Rodrigues and Mariana Silva Taipa, *cellos*;  
Adam Davis and Carlota Margarida Ramos, *bass*; Fabrice Bouillon LaForest, *keyboard*.  
Prof. Werner Dickel, *conductor*; Christoph Sapp, *sound engineer*

## INTERMISSION

### *The Rite of Spring*

*Choreography* Pina Bausch

*Music* Igor Stravinsky\*\*

*Original Set and Costume Design* Rolf Borzik

*Collaboration* Hans Pop

World Premiere:

December 3, 1975, Opera House Wuppertal

#### *Restaging*

*Artistic Directors* Jo Ann Endicott, Jorge Puerta Armenta,  
Clémentine Deluy

*Rehearsal Directors* Çağdaş Ermiş, Ditta Miranda Jasfi,  
Barbara Kaufmann, Julie Shanahan,  
Kenji Takagil

#### *Dancers*

Rodolphe Allui, Sahadatou Ami Touré, Anique Ayiboe, Gloria Ugwarelojo Biachi,  
Khadija Cisse, Sonia Zandile Constable, Rokhaya Coulibaly, Inas Dasylyva,  
Astou Diop, Serge Arthur Dodo, Franne Christie Dossou, Estelle Foli, Aoufice Junior Gouri,  
Zadi Landry Kipre, Bazoumana Kouyaté, Profit Lucky, Babacar Mané, Vasco Pedro Mirine,  
Stéphanie Mwamba, Florent Nikiéma, Shelly Ohene-Nyako, Brian Otieno Oloo,  
Harivola Rakotondrasoa, Oliva Randrianasolo (Nanie), Tom Jules Samie, Amy Collé Seck,  
Pacôme Landry Seka, Gueassa Eva Sibi, Carmelita Siwa, Amadou Lamine Sow,  
Didja Kady Tiemanta, Aziz Zoundi

\*\* *The Rite of Spring* recorded by the Cleveland Orchestra, Pierre Boulez, *conductor*  
[Sony Classical SMK 64109]

*With thanks to* Korotimi Barro, D'Aquin Evrard Élisée Bekoin, Luciény Kaabral,  
Vuyo Mahashe, Asanda Ruda, Armel Gnago Sosso-Ny

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*Helen Berggruen for Five Arts Foundation (February 16) and Rockridge Market Hall (February 17).*  
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*This performance will last approximately 95 minutes, including intermission.*



Maarten Vanden Abeele/Pina Bausch Foundation

Malou Airaudo and Germaine Acogny in *common ground[s]*

# An Exchange

by Sarah Crompton

*Journalist and writer Sarah Crompton speaks to Germaine Acogny, Malou Airaudo, Salomon Bausch, and Alistair Spalding about the ideas behind the double-bill.*

It's been 13 years since the death of Pina Bausch, yet this program is inspired by her pioneering spirit. It represents only the fourth time that any group of dancers outside her home company Tanztheater Wuppertal has danced her ground-breaking *The Rite of Spring*, the first occasion it has been performed by a specially recruited ensemble, and the first time it has been performed by dancers from African countries.

But for Germaine Acogny, co-founder of the influential École des Sables in Touba Dialaw, Senegal, a center for the teaching

and development of traditional and contemporary African dance, this project also represents the culmination of her appreciation for Pina Bausch.

"I liked Pina and I liked her work," she says, today. "There is a synergy between what we both were doing. For me, *Sacre* [*The Rite of Spring*] should be danced by dancers from African countries because it is something universal. When I first saw Pina's *Rite of Spring*, I felt it was an African rite."

The idea for this version of *Sacre*, however, came from the Pina Bausch Foundation, which is committed to keeping Bausch's work alive both by preserving an archive and by encouraging new companies to perform and explore the creations under the supervision of dancers who worked with the choreographer herself.

## ABOUT THE PROGRAM

Salomon Bausch, Bausch's son and chair of the foundation, believes that these "transmission projects" will help increase understanding of one of the 20th-century's most significant and important bodies of work. "I am really curious to learn what is inside this heritage," he says. "What is it? What does it mean to people today? We need these new projects where we try to provoke things and learn new things, to do things in ways we have not done before."

This particular project was always ambitious, even before its planned premiere at the Théâtre National Daniel Sorano in Dakar was derailed by the coronavirus pandemic. A co-production between the Foundation, École des Sables, and Sadler's Wells in London, it has recruited dancers from 14 African countries to perform the work.

More than 200 dancers submitted video audition tapes to Josephine Ann Endicott

and Jorge Puerta Armenta, the former dancers with Tanztheater Wuppertal who were in charge of this staging. A total of 137 were invited to workshops in Burkina Faso, Senegal, and the Ivory Coast, where they were taught excerpts from the material and a final cast of 38 was chosen. Then the rehearsal process began in earnest.

The dancers represent a range of backgrounds and techniques, which has made the project thrilling. "It will be different," says Acogny. "But that's what makes it exciting. These dancers will do what all dancers do; they will interpret the movement of Pina Bausch. The dance is always the same, but depending on what area you live in, there are different energies. The Chinese will dance it differently from the French, the Germans from African Americans." For Endicott, there were challenges in staging the work. "The many different backgrounds created a

 <p><b>CULT OF LOVE</b> BY LESLYE HEADLAND DIRECTED BY TRIP CULLMAN <b>JAN 26–MAR 3, 2024</b></p>	 <p><b>THE FAR COUNTRY</b> BY LLOYD SUH DIRECTED BY JENNIFER CHANG <b>MAR 8–APR 14, 2024</b></p>
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big soup that we had to bring together,” she says. “But the dancers had such spirit. We were all together in Pina’s world somehow.”

She noticed the way in which the dancers were particularly receptive to Stravinsky’s music—adapting to it more quickly and easily than some classically trained dancers. In this, the collaboration reaches back to this version’s creation in 1975, when Bausch laid particular emphasis on the score. “She had this huge respect for the music,” remembers Endicott, who was in the first cast. “It wasn’t easy finding the movements. We tried this and that until she was content. She always followed her instinct. The dance is the music, the dancers are the music. That’s the key.”

The piece also relies less on technique and more on a total immersion in Bausch’s visceral response to the score and the theme. “How would you dance if you knew you were going to die?” she asked, when trying to find the right steps to match the elemental power of the music. Her answer to that question means that *Sacre*, with its earthy stage of peat, requires extraordinary commitment and exposure from its dancers. Endicott observes: “You run with your heart and forget all you have learnt before and just come out and be yourself. It has to be real. If you are not exhausted at the end, you haven’t danced it properly.”

Acogny, now 79, remembers the impact the piece had on her when she first saw it performed in 1996, when Bausch restaged it for the Paris Opera Ballet. “In her work, Pina works with the human being, but she also works with the depths of humanity,” she says. But her own first encounter with the score was through the version created by the French choreographer Maurice Béjart, with whom she worked in Brussels and who founded *Mudra Afrique*, where Germaine was the director, the school from which she laid the basis for African contemporary dance. “It felt like a [primitive] rite and there were even elements of traditional African dance in his production.”

Later, at the age of 70, Acogny, who is known as the mother of African contemporary dance, performed the solo *Mon Elue Noire*, choreographed by Olivier Dubois, to the score. “Whenever I danced it, I invoked the name of Béjart, and I invoked Pina. Before I danced, I used to ask them to give me the energy to dominate the music. And I used to offer Stravinsky a cigar and a vodka as well,” she says.

Her close association with the piece means that it feels apt that the other work on this radical program is *common ground[s]*, a duet Acogny has created with the equally legendary Malou Airaudo, one of the dancers who worked with Bausch from the beginning of her career. “I was very nervous to meet her because she was so close to Pina, but it has meshed together very easily,” Acogny says. “It has been very profound.”

The duet arose because Salomon Bausch wanted there to be something new in the program. “It has been the meeting of two women to find out where they are in their lives, what they have been, what they have to say to each other,” Acogny says. Airaudo, who is 74, agrees. “We don’t know each other but we find each other. We don’t have anything to prove. What we do is what we are. We were together, sharing together, and what came out is what we felt.” She says creating the piece was quite straightforward. “We didn’t speak about choreography. It just happened. She did a solo and I did my solo and then we were doing it together; it was very soft, very calm somehow. Maybe because of respect or love. It was very simple.”

Respect and love fill this adventurous program, which both looks back to Bausch’s heritage and puts down a marker for a way of presenting her work in the future. It also allows dancers from African countries to experience Bausch’s work for the first time—and lets other international audiences see them at work.

As Alistair Spalding, Artistic Director and Chief Executive of Sadler's Wells, remarks: "It really is an exchange. It takes this repertoire to a continent where it hasn't been seen before. And we get a chance to see different dancers bring a different spirit to Pina's choreography."

"There is a very strong passion about this project. It's not just dancing in a dance piece; there is more to it. It is an opportunity for these dancers to experience something they never had a chance to do before."

Germaine Acogny agrees. "It gives these dancers an opening and a curiosity to do other things than they are used to doing. It will make them grow."

#### ABOUT COMMON GROUND[S]

Renowned dancers and—before all—women, mothers, granddaughters... here they are today, in this place where reality, memories, and imaginations answer each other, a place where in the end only the present counts. *common ground[s]* is a poem, a moving picture, lyrical, tender, and humorous. Malou Airaud and Germaine Acogny dance in a calm whirlwind in which moods and eras telescope.

# Dancing the *Rite*

with Profit Lucky & Gloria Ugwarelojo Biachi

*In between tours, the dancers of The Rite of Spring return to their home countries across Africa. We caught up with two of the dancers, Profit Lucky and Gloria Ugwarelojo Biachi, both from Nigeria, and discussed their careers as dancers and what it's like being part of The Rite of Spring.*

**How did you start dancing and where do you dance today?**



**Profit Lucky:** Dance has been my greatest means of communication, joy, and freedom, and has been a part of me right from birth. I started dancing profes-

sionally when I saw a post that said I could learn dance for a cheap cost, and I quickly grabbed the offer. Later on I moved to Ghana to further my university studies. Luckily I met Valerie Miquel, who I consider my "dance mum," and I worked, trained, and danced with her in a company for years be-

fore she moved to France. Currently, I'm not dancing with any dance company.



**Gloria Biachi:** At first I attended auditions across Nigeria, which boosted my energy and confidence, and kept me going. I discovered a dance school called the

Dance Deal Foundation, where I did a three-year course, which helped me master the art of choreography.

Now I'm a freelancer in Nigeria, working with dance directors across the country and internationally, and I facilitate dance workshops and awareness programs. This is a project that I think girls like me need and deserve, to share my experience and give back to the community that nurtured me.

**How did you get involved in this project?**

**PL:** I got involved through Valerie Miquel and some dance friends I made in École des

Sables in an exchange dance program in 2019. They all sent me the dance audition post for *The Rite of Spring* and they asked me to give it a try. I sent my application, travelled to Senegal, and did my auditions. Luckily (just like my surname!) I was selected.

**GB:** A friend who I met in a dance workshop sent me the application, saying “Gloria, I know you can do this. Go for it!” After being selected for the auditions, leaving Lagos to go to Senegal was a challenge. I checked in on the Goethe-Institut in Nigeria, and they sponsored me with the costs.

The auditions lasted for four days, with hundreds of African dancers. In the end, 38 were selected, and I was among them, not because I was perfect, or had the best dance movement—when someone asked why we were chosen, one of the restagers said it was because of a uniqueness within each of us.

**How does it feel to dance in Pina Bausch’s *The Rite of Spring*?**

**PL:** My experience has been amazing, magical, intense, filled with lots of learning and growth, and humbling. I got to know about Pina Bausch through my Ghanaian friend, so it feels like a dream has come true. It feels very humbling to finally dance *The Rite of Spring* after so many years of watching videos.

**GB:** My experience has been a work of patience and trusting in the process. When the

pandemic broke out, it was disappointing because we had done so much rehearsal to get ready for the tour. Now we’ve had performances around Europe I take any opportunity to perform the work.

It takes a lot of tolerance and patience to be able to dance this piece, and it takes a lot of “YOU.” This project is a legacy, a way of showing my versatility, and that I’ve come a long way. It speaks volumes on where I’ve come from and how much I can achieve.

**What do you look forward to most about touring?**

**PL:** I am always looking forward to the physical challenges of the piece and how best it can help me progress and develop as an artist. I’m very much more open to different lifestyles, traditions, cultures, perceptions, communications, languages, foods, and histories of the different theaters, venues, cities, and countries we visit.

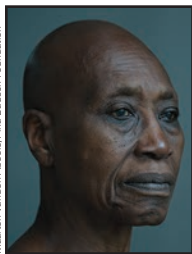
**GB:** I look forward to the wonderful audiences, the instant feedback we get from them, and connecting to many professionals around the world who ordinarily wouldn’t see my work.

These are career-defining moments for a young girl from Nigeria, and it does great things for me and resonates with the young dancers I mentor. This tour keeps inspiring me every moment and every minute, I can’t wait to be back on stage!

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**GERMAINE  
ACOGNY**  
Choreographer  
and Dancer –  
*common ground[s]*

Senegalese French dancer, teacher, and choreographer Germaine Acogny is known as the “mother of contemporary African dance.” She studied at the École Simon Siegel in Paris and established her first dance studio in Dakar in 1968. There, she developed her own technique for Modern African dance, combining the influence of dances she had inherited from her grandmother, a Yoruba priestess, with her knowledge of traditional African and occidental dance.

Between 1977 and 1982, Acogny was the artistic director of Mudra Afrique (Dakar), before moving to Toulouse in 1985, where she and her husband, Helmut Vogt, founded the Studio-École-Ballet-Théâtre du 3<sup>e</sup> Monde. In 1995, she returned to Senegal and established an international education center for traditional and contemporary African dances, École des Sables.

In 1998, she started her own dance company, Jant-Bi, where productions included *Les écailles de la mémoire* (*Scales of Memory*, 2008), a collaboration with Urban Bush Women, and notably, *Fagaala*, based on the genocide in Rwanda and winner of a Bessie Award in 2007.

Acogny’s other prominent works and credits include *Sahel* (1987), *YE’OU* (1988 – winner of the London Contemporary Dance and Performance Award 1991), *Tchourai* (2001), *Bintou Were – a Sahel Opera* (2007), *Songook Yaakaar* (2010), *Mon élue noire – Sacre No. 2*, choreography Olivier Dubois, (2014, based on the original music of *The Rite of Spring*, winner of a Bessie Award 2018), and *A un endroit du début* (2015).

Acogny is a respected emissary of African dance and culture and continues to collabo-

rate with schools and dance centers, and teach master classes worldwide. In 2021, she won the Golden Lion of the Dance Biennale in Venice.



Maarten Vanden Abeele/Pina Bausch Foundation

**MALOU  
AIRAUDO**  
Choreographer  
and Dancer –  
*common ground[s]*

Born in Marseille in 1948, Malou Airaudo began dancing at the age of eight, at the

Opéra de Marseille. At 17, she joined the Ballet Russe de Monte-Carlo, where she became a soloist working with Léonide Massine, before joining Françoise Adret and her Ballet-Théâtre-Contemporain in 1968.

In the early 1970s, she moved to New York to work with Paul Sanasardo and Manuel Alum, the latter choreographing the solo *Woman of a Mystic Body* for Airaudo. It is there that she met Pina Bausch for the first time.

In 1973, she was invited by Bausch to join her in Wuppertal, Germany, where Arno Wüstenhöfer, the director of the city’s theaters, had just appointed Bausch head of the Wuppertal Ballet (soon renamed the Tanztheater Wuppertal). Airaudo became one of the key figures of the ensemble, creating major roles in productions such as *Iphigénie auf Tauris*, *Orpheus und Eurydike*, and *Café Müller*, and dancing *The Rite of Spring* as well as in many other pieces.

She was also a founding member of the Paris dance company La Main, along with Jacques Patarozzi, Dominique Mercy, Helena Pikon, and Dana Sapiro, and worked with choreographer Carolyn Carlson at the Teatrondanza La Fenice in Venice.

From 1984 until 2018, she taught dance at the Folkwang University of the Arts in Essen-Werden, and in 2012, she became the director of the university’s Institute of Contemporary Dance.

Her choreographic accomplishments include *Le Jardin des Souvenirs*, *Jane*, *Je Voudrais Tant*, *Schwarze Katze*, and *If You Knew*, created from the mid-1990s onward for companies such as the Folkwang Tanz Studio, Ballet de Nancy, Ballet de Geneva, Ballet du Nord, and the Venice Biennale. During the last decade, she has also worked with Pottporus Renegade Theatre, creating work with break-dancers like Irgendwo and Verlorene Drachen.

Airaud has also appeared in the films *Talk To Me* (2002, directed by Pedro Almodóvar) and *Pina* (2011, directed by Wim Wenders).

In 2023, she received the German Dance Award together with three other former dancers of Pina Bausch.

## FABRICE BOUILLON LAFOREST

### Composer – *common ground[s]*

A musician, writer, and composer, Fabrice is Artistic Director of French FAUN(es) Collectif, alongside dancer Sébastien Cormier. He is a long-time collaborator of Germaine Acogny (*Fagaala*, *Songook Yaakaar*, *A un Endroit du Début*) and École des Sables. Familiar to the world of dance (original scores for Nora Chipaumire, Urban BushWomen, Pittsburgh's Dance Alloy Theatre, Kota Yamazaki, Don't Hit Mama, Patrick Acogny, Cie Virevolt), he is the co-founder of the circus company Hors Surface with performer Damien Droin. Fabrice has created and performed several shows, including *Tetraktys*, *Boat*, and *Fabulomania*. His work ranges from videogames to pop and rock. Under the alias LaForest, he has released two albums, co-written the documentary film *Ri-manere* (Alexandre Lopez), and created and led many art projects designed for rural/remote environments. With Sébastien Cormier and musician Tristan Assant, Fabrice/LaForest is touring as a singer and frontman of a multidisciplinary music/dance project.

## ZEYNEP KEPEKLI

### Lighting Designer – *common ground[s]*

Zeynep Kepekli is a London-based lighting designer who presents work in the UK and around the world in genres including dance, theater, opera, and ballet, as well as site specific projects and installations. Her work is influenced by nature, architecture and bodies in spaces. Zeynep continuously questions geography and belonging in her professional work. In her personal works, she researches the natural light and its transformative effects on the landscape, documenting through the use of film and photography.

Some of her recent credits include *California Connections* (Yorke Dance Project, Royal Opera House), Festival of New Choreography (Royal Ballet, Royal Opera House), *How Did We Get Here* (Julie Cunningham Co + Mel C, Sadler's Wells Theatre), *The Meaning of Zong* (Tom Morris/Giles Terera, Bristol Old Vic), *Neighbors* (Brigel Gjoka/Rauf 'Rubberlegs' Yasid, Sadler's Wells), *common ground[s]* (Pina Bausch Foundation/École des Sables, Sadler's Wells), *Afternoon Conversations With Dancers* (Robert Cohan/Yolande Yorke – Edgell, Royal Opera House), and *Within Without* with Limbic Cinema.

She was Technical Manager of Sadler's Wells Theatre and Head of Production and Technical at Battersea Arts Centre. Zeynep is Technical Director of Akram Khan Dance Company and a member of MENA Arts UK.

## SOPHIATOU KOSSOKO

### Dramaturg – *common ground[s]*

Sophiatou studied modern dance and ballet at the Doug Crutchfield Dance School in Copenhagen. She completed her training by doing workshops with teachers, artists, and choreographers from various dance backgrounds. She obtained her bachelor's degree and continued her studies at the Paris 8 University Vincennes-Saint-Denis.

Sophiatou founded the company IGI, its focus being to create, produce, and present artistic projects that combine dance with disciplines such as singing, music, theater, and visual arts, to explore the relationships between the world's different cultures. IGI offers a range of educational activities on a regular basis in collaboration with institutions and artists. Sophiatou choreographed *Tchourai*, a solo for Germaine Acogny.

The choreographer Olivier Dubois also invited her to create a piece, *Allégorie*, for Danswindow. One of her poems is being published in *présences* by le printemps des poètes.

#### PETRA LEIDNER

**Costume Designer – *common ground[s]***

**Costume Maker – *The Rite of Spring***

Petra Leidner has been Costume Director at Wuppertaler Bühnen und Sinfonieorchester GmbH since 2011. She has also been Costume Director for Burgfestspiele Jagsthausen for more than six seasons.

Since 1992, Petra has been Costume Director at Tanztheater Wuppertal Pina Bausch and has worked on all premieres and revivals of the company's productions, in close collaboration with Marion Cito. In recent years, she has supervised and been responsible for costume design and consultation for various Pina Bausch productions for the Pina Bausch Foundation. Petra opened her own costume studio in 2013.



**PINA BAUSCH**  
**Choreographer –**  
***The Rite of Spring***

Pina Bausch was born 1940 in Solingen and died 2009 in Wuppertal. She received her dance training at the Folkwang School in Essen under Kurt Jooss, where she achieved technical excellence.

After two years in New York, initially with a scholarship at the renowned Juilliard School of Music, then as a dancer at the New American Ballet and at the Metropolitan Opera House Ballet, she returned to Essen in 1962 on Jooss' request as a soloist at the newly founded Folkwang Dance Studio. Soon after, the director of Wuppertal's theaters, Arno Wüstenhöfer, engaged her as choreographer, and in autumn 1973, she renamed the ensemble the Tanztheater Wuppertal. Under this name, a controversial change at the start, the company gradually achieved international recognition. Its combination of poetic and everyday elements influenced the international development of dance.

Awarded some of the greatest international prizes and honors, Pina Bausch is one of the most significant choreographers of our time.

#### IGOR STRAVINSKY

**Music – *The Rite of Spring***

Russian composer Igor Stravinsky (1882–1971) was acclaimed for his many stage works, including the original ballets *Petrushka*, *Agon*, *The Firebird*, *Apollo*, *Scènes de ballet*, and *The Rite of Spring*, as well as the opera *The Rake's Progress*. Stravinsky was born in Oranienbaum, Russia, in 1882 and raised in St. Petersburg. He first gained his acclaim in the early 1900s for his compositions for the Ballets Russes, including *The Rite of Spring*. In Switzerland and subsequently France, he continued his work, composing such works as *Persephone* and *Renard*. In 1939, Stravinsky moved to the United States and completed his *Symphony in C*. Stravinsky remained in the United States until his death in 1971 in New York City, at which point he had a repertoire of more than 100 works to his name. Stravinsky is revered as one of the most influential composers of the 20th century.

**ROLF BORZIK****Original Set and Costume Design –  
*The Rite of Spring***

Rolf Borzik was born in 1944 in Posen and initially studied drawing and painting in Haarlem, Amsterdam, and Paris from 1963 to 1966, then in 1967 graphics and design at the Folkwang School in Essen. There, in 1970, he met Pina Bausch and from 1973 created sets and costumes for her in Wuppertal, making a decisive contribution to the look of dance theater. Borzik died in January 1980 at the age of 35.

**JOSEPHINE ANN ENDICOTT****Artistic Director – *The Rite of Spring***

Josephine Ann Endicott is a trained classical dancer of the Australian Ballet school and Australia Ballet company.

In 1973, she was chosen by Pina Bausch to join the Tanztheater Wuppertal as a soloist, where she danced until her last performance with the company in 2018, at the age of 69. At present she is the rehearsal director for many of the older Bausch productions, including *The Rite of Spring*. Her restagings of *Kontakthof. With Ladies and Gentlemen over 65* with Beatrice Libonati (1999/2000) and *Kontakthof. With Teenagers over 14* with Bénédicte Billiet (2009/2010) were major successes. She was responsible for several international restagings of Pina Bausch pieces, including *The Rite of Spring* and *Orpheus und Eurydike* at the Paris Opera. In 2023, she received the German Dance Award together with three other former dancers of Pina Bausch.

**JORGE PUERTA ARMENTA****Artistic Director – *The Rite of Spring***

Jorge Puerta Armenta became a member of the ensemble of Pina Bausch's Tanztheater Wuppertal in 1997, where he danced in repertoire pieces and created *other 8* under Bausch's direction. He had previously worked with Folkwang Tanzstudio. Since 2014, Puerta Armenta has worked as a free-

lance choreographer and dancer. Credits include: works commissioned by IDARTES in Colombia, a full co-production between the cultural center of Universidad del Pacífico and the Goethe Institute; and a production of *Ivona* directed by Omar Sangare in Massachusetts.

He was responsible for several international restagings of Pina Bausch's pieces, including *The Rite of Spring* in Paris, London, and Berlin and the restaging of *Auf dem Gebirge hat man ein Geschrei gehört (On the Mountain a Cry Was Heard)* in Lyon. In 2020, he participated in two "Zoom" projects: a coaching video-dance workshop (La Factoría/Colombia) and an experimental film dance workshop co-directed with Chrystel Guillebeaud for persons over 60 years old for the Festival Under Construction/Wuppertal.

Film credits include: Pedro Almodóvar's *Talk to Her* (2002) and Wim Wenders' *Pina* (2011). He studied at the Center National de Danse Contemporaine in Angers, France.

**CLÉMENTINE DELUY****Artistic Director – *The Rite of Spring***

After graduating from the Folkwang Universität der Künste in Essen-Werden, Clémentine joined the company Sasha Waltz & Guests in 2002. In 2006, she became a member of Tanztheater Wuppertal and since 2014, she has been a guest artist of the company. Since 2015, she has worked on further collaborations with Sasha Waltz including *Romeo & Juliet*, *Figure Humaine* (Elbepharmonie), *Kreatur*, *Exodus*, and *Rauschen*.

Currently, Clémentine is working on pieces by Pascal Merighi, Juan Kruz Diaz de Garaio Esnaola, and in 2019, supported by the Globe, she explored theatrical forms of artistic research in collaboration with Thusnelda Mercy, Jack Laskey, and Ben Wishaw. During the same year, she also co-directed the restaging of *Iphigenia auf Tauris* by Pina Bausch for the Semperoper Dresden, a project developed by the Pina Bausch Founda-



**Above:** Malou Airaudo and Germaine Acogny in *common ground[s]*. **Below:** Pina Bausch's *The Rite of Spring*. Photos by Maarten Vanden Abeele/Pina Bausch Foundation.



tion. Clémentine also teaches international dance workshops for professional and amateur dancers.

### ÇAĞDAŞ ERMİŞ

#### Rehearsal Director – *The Rite of Spring*

Çağdaş Ermiş was born in Wuppertal and has a bachelor and master's degree in dance from the Folkwang University of Arts in Essen, Germany. He has been a member of Tanztheater Wuppertal since 2014. Over the course of his career Çağdaş has worked with Susanne Linke, Henrietta Horn, Malou Aいらudo, Lutz Förster and David Hernandez, among others.

### DITTA MIRANDA JASFI

#### Rehearsal Director – *The Rite of Spring*

Ditta Miranda Jasfi was born in Jakarta, Indonesia. She began classical ballet training in Paris at the age of five before continuing her training back in Indonesia with Farida Oetoyo, and studying Indonesian traditional dances from Bali, West, Mid, and East Java, Sumatra, Sulawesi, and Jaipong with various teachers. In 1989, she began studying dance at Folkwang Hochschule in Essen, Germany, and in 1993 became a member of the Folkwang Tanz Studio. In 1994, she pursued an engagement in Tanztheater of the Stadttheater Bremen with Artistic Director Susanne Linke and Urs Dietrich. Since 2000, Ditta has been a dancer with Tanztheater Wuppertal.

### BARBARA KAUFMANN

#### Rehearsal Director – *The Rite of Spring*

Barbara Kaufmann trained at Iwanson International School of Contemporary Dance in New York and Paris, the Royal Ballet Academy Stockholm, Folkwang University of the Arts under Hans Züllig and Jean Cébron, and with Maestro Alfredo Corvino.

She has danced with the Jessica Iwanson Dance Company, Tanzprojekt München with Birgitta Trommler, the Folkwang Tanz-

studio with Susanne Linke, and with Pina Bausch (since 1987).

Since 2002, Kaufmann has been working as rehearsal assistant for *The Rite of Spring*, *Iphigenie auf Tauris*, and *The Tannhäuser Bacchanal* and as rehearsal director for *Since She* by Dimitris Papaioannou. She has also been a rehearsal director for the Pina Bausch Foundation at English National Ballet and Ballet Flanders for *The Rite of Spring* and at the Semperoper for *Iphigenie auf Tauris*.

Additional affiliations include her appearance in the Wim Wenders film *Pina* (2011) and collaborating on the development of video annotation, oral history projects, and direction of documentation at the Pina Bausch Foundation. She was awarded the Isadora Tanzpreis in 2012.

### JULIE SHANAHAN

#### Rehearsal Director – *The Rite of Spring*

Julie Shanahan was born in Adelaide, Australia in 1962. She completed all her RAD classical ballet examinations and earned a BA degree in contemporary dance and choreography.

Shanahan worked for two years at the Sydney-based One Extra Dance Company and Darwin Dance Mob before moving to Germany in 1984, where she worked as a soloist dancer till 1988 with Reinhold Hoffmann's Bremen Dance Theater and the Schauspielhaus Bochum.

In 1988, she joined the Tanztheater Wuppertal as a soloist dancer. Besides her role as dancer, she is also a rehearsal director for a number of Pina Bausch repertory pieces, including *The Rite of Spring*.

### KENJI TAKAGI

#### Rehearsal Director – *The Rite of Spring*

Kenji is from Berlin, Germany, and trained at the Folkwang University of the Arts in Essen. He was a permanent ensemble member of Tanztheater Wuppertal from 2001 to 2008, the latter year being when he

received the German Theatre Prize for Outstanding Performance in Dance for his solo in Pina Bausch's *Bamboo Blues*.

From 2008 to 2018, he became a guest artist for the company, as both a dancer and rehearsal director. His work as a rehearsal director includes the restaging of *The Rite of Spring* at the Paris Opera, the English National Ballet, Ballet Flanders, and Staatsballett Berlin.

Additionally, in 2016 he contributed to the "transmission" project of Pina Bausch's work, "For the children of yesterday, today and tomorrow," in collaboration with the Bavarian State Ballet.

Recently, he has performed in various improvisation shows and interdisciplinary stage projects in Germany.

### DANCERS FOR *THE RITE OF SPRING*

#### RODOLPHE ALLUI – Côte D'Ivoire

Allui is a dancer and choreographer from the Ivory Coast who has been working in traditional and contemporary dance with Compagnie Dumanlé since 2012. Since completing his training at the National Superior Institute of Arts and Culture (IN-SAAC) in the Ivory Coast, where he obtained a master's degree in dance, he has participated in several contemporary and traditional creations.

#### SAHADATOU AMI TOURÉ – Benin

Trained in Benin and the sub-region, Sahadatou promotes dance in schools and universities in Benin. She has created the brand AmiFusion Clothing, which specializes in the making of Bombers and baby clothes in wax fabric to promote local clothing.

#### ANIQUE AYIBOE – Togo

Anique is a Togolese professional dancer, with a degree in dance from École des Sables, Senegal. Always in search of new horizons, her love for dance pushes her to participate

in many artistic projects, both nationally and internationally, including in Togo, Ghana, the Ivory Coast, Germany, Spain, and France.

#### GLORIA UGWARELOJO BIACHI – Nigeria

Gloria Ugwarelojo Biachi, who hails from Delta state of Nigeria, is a Lagos-based dance artist, teacher, choreographer, fitness instructor, actor, and costume designer. Her training includes several national and international residencies/workshops with choreographers and companies from around the world. She completed the AWA Dance mentorship program as part of the class of 2021. Her body of works include stints in theater, television, and motion pictures, and working with children of all ages.

In 2021, at the Institut Français in Burkina Faso, her solo *ILE* made its performance debut at the Fido International Festival of Dance. Her latest acting credit is recorded in the Netflix original, *Mystic River*.

Gloria just concluded an Artistic Development Residency at Dance Base Studio in Edinburgh in 2023.

#### KHADIJA CISSE – Senegal

Khadija, alias Belgique, started dancing as a teenager with dancehall. In 2016, she decided to strengthen her dance skills with École des Sables and several other teachers. Dancing became her profession, and she has since participated in several projects.

#### SONIA ZANDILE CONSTABLE – South Africa

From Cape Town, Sonia started dancing at the age of 11 at Dance For All (NGO). Matriculating in 2004, she went to Alvin Ailey winter dance school in New York for six months. After returning to South Africa, she joined Dance For All Youth Company until 2007. She has participated in numerous collaborations with Cape Town City Ballet, Free Flight, and Jazzart. From 2008 to 2011, she

was a member of Ikapa Dance Theatre and in 2012–13, she joined Sean Bovim's Bovim Ballet. In 2014, she joined the Dance Factory, performing Dada Masilo's *Swan Lake*, *Carmen*, and *Giselle*, touring internationally throughout Europe, America, and Asia.

#### **ROKHAYA COULIBALY – Senegal**

Born and raised in Pikine, Rokhaya started dancing at the age of 13 with Koutoubou Camara. She participates in several workshops and dance training at various festivals. A member of Sunu Percu Danse since 2015, she joined the ballet of the National Theater Daniel Sorano in 2019.

#### **INAS DASYLVA – Senegal**

Inas was born in Dakar, Senegal and started street-dance when he was 13 years old. Six years later, he began to undertake the traditional Senegalese sabar dance in the company Séné Afrique. In 2015, he joined the Alvin Ailey Dance Academy in Dakar, where he trained in contemporary dance, jazz, and capoeira for three years. In 2016, he trained in traditional and contemporary African dance at the École des Sables in Touba Dialaw, Senegal. In 2018, Inas was selected to perform in *Boy Breaking Glass*, choreographed by Alessandra Seutin (Vocab Dance) for Sadler's Wells in London.

#### **ASTOU DIOP (TOUSA) – Senegal**

Tousa was born in Dakar, Senegal, and started competing in hip hop dance battles with the group Attack Dance when she was 16. At 18, she started sabar and contemporary dance classes with the company Séné Afrique. She has been training in traditional and contemporary African dances in Dakar since 2016, and is a member of École des Sables' Jant-Bi II company.

#### **SERGE ARTHUR DODO – Côte d'Ivoire**

Serge is a choreographer and performer from the Ivory Coast. He trained at the National

School of Theatre and Dance (ENTD), where he obtained a Diploma of Artistic Advanced Studies (DESA) and at École des Sables, Senegal. He has his own dance company, King'Art, and teaches contemporary dance at the AHK University of Art in Amsterdam.

#### **FRANNE CHRISTIE DOSSOU – Benin**

A contemporary dancer, performer, and capoeirist from Benin, Franne started dancing at the age of 24. She holds a master's degree in project management and she is the mother to a ten-year-old boy. Since 2014, she has pursued various forms of training. Today, her focus is "creating value through the culture of art" as a dancer with the company ANIKAYA.

#### **ESTELLE FOLI – Togo**

Estelle is a professional contemporary dancer. She has honed her craft through a wide range of residency, training, and performance experiences with choreographers, directors, and dance companies throughout Africa and Europe. Her technique bears the mark of each of these experiences.

#### **AOUFICE JUNIOR GOURI – Côte d'Ivoire**

Ivorian dancer-performer Junior graduated from the National Superior School of Arts and Culture in the Ivory Coast, and continues to develop through further training, workshops, and performances. His motto is: "live my passion to the fullest by taking up challenges."

#### **ZADI LANDRY KIPRE – Côte d'Ivoire**

Born in Abidjan, dancer, choreographer, and acrobat Zadi has participated in the 7th Jeux de la Francophonie in Nice and won third prize for Best Creation at the Algiers International Dance Festival. Zadi is currently the assistant choreographer of both the National Ballet of the Ivory Coast and the international circus AFRICA AFRICA.

### **BAZOUMANA KOUYATÉ – Mali**

Bazoumana, known as Tom, is a professional dancer-performer from Mali, who is trained in both traditional Malian and contemporary dance. He has choreographed various creations for the stage and has participated in numerous projects.

### **PROFIT LUCKY – Nigeria**

Profit is a Nigerian dancer who began his dance training in Nigeria, before moving to Ghana to train with Ghana Theatre & Contemporary Dance under the artistic direction of Valerie Miquel, where he was a soloist in two productions for the company. Profit was awarded a full scholarship to Eric Scott Underwood's Online Summer Intensive Program and the Alonzo King Lines Ballet online summer program. Outside of Dance, Profit also worked as a model dance-model in Nigeria and Ghana, and completed an exchange dance program with École des Sables and Amsterdam University of the Arts.

### **BABACAR MANÉ – Senegal**

Babacar has worked with multiple dance companies. He joined the National School of Arts of Senegal to train in choreography. Babacar was the winner of the Institut Français de Paris' Visa Pour la Création 2020 program.

### **VASCO PEDRO MIRINE – Mozambique**

Vasco is Mozambican. He graduated in sculpture (ADPP) and trained in performing arts (P.A.R.T.S). He spent 10 years working in the visual arts, during which time he also worked with the municipal singing and African dance company Matola and collaborated with Culturarte Mozambique. Vasco is a multidisciplinary artist and freelancer trained in contemporary Afro and Afro-street dances at École des Sables.

### **STÉPHANIE MWAMBA –**

#### **Democratic Republic of the Congo**

Stéphanie is a dancer and performer from the Democratic Republic of Congo. She has been passionate about dance since 2015. Fascinated by the dance steps and rhythms of traditional dance, Stéphanie has taken part in various dance training and has performed at festivals including the Cairo International Festival for Contemporary Experimental Theatre, Batalo East Festival (Kampala), and Amani Festival (Goma).

### **FLORENT NIKIEMA – Burkina Faso**

Florent is a Burkinabé dancer-performer, graduate of EDIT and a certified teacher from the École des Sables and CDC la Termitière. He has trained with dancers such as Salia Ni Seydou, Laurence Levasseur, Irène Tassembédo, Angelin Preljocaj, and Germaine Acogny.

### **SHELLY OHENE-NYAKO –**

#### **Ghana/Switzerland**

Shelly is Ghanaian and Swiss. After completing her bachelor's degree in the performing arts, she worked as a freelance dancer. She moved to Ghana in 2018, where she started teaching ballet and fusing multiples styles together. Her aim is to help grow the performing arts scene in Africa.

### **BRIAN OTIENO OLOO – Kenya**

Brian is a Kenyan-born performer. He works with several organizations in East-Africa such as Yawa dance company and Ibuka dance foundation as co-artistic director. Brian's most profound work was *Mizani*, a piece about gender equality that toured 10 towns in Tanzania and impacted thousands of people.

### **HARIVOLA RAKOTONDRASOA –**

#### **Madagascar**

Born in 1987, Harivola is Artistic Director of the DIHY Project, an association for dance training and outreach. Living in Madagascar, he organizes cultural events and works with companies such as Hetsika Mad-

agascar, Asara, Anjorombala, and Sasha Waltz and Guests through Zaratiana Randrianantenaina.

#### **OLIVA RANDRIANASOLO (NANIE) – Madagascar**

Madagascan dancer Nanie has been working with the company Tahala, based in Tamatave (Madagascar) since 2011. Nanie often collaborates with local and international dance companies and is a member of dance association Dih'arajky. She graduated from École des Sables.

#### **TOM JULES SAMIE – Togo**

Tom Jules Samie began dancing with Dagbeneva, a traditional Togolese dance company, during which time he broadened his training through contemporary dance workshops and classes. At the Alvin Ailey Senegal Academy in Dakar, he studied traditional Senegalese dance, modern jazz, classic, and contemporary. Tom then graduated from the Taf-Taf promotion of the École des Sables with a professional dance diploma. He created a piece entitled *Hommage*; he was a soloist in the opera *NEHANDA* by Compagnie Nora Chipaumire; and he currently tours with *The Rite of Spring*/Pina Bausch. He has also taken part in numerous dance projects.

#### **AMY COLLÉ SECK – Senegal**

Dancer and circus performer Amy began her career in breakdance. She has been practicing circus techniques with Sen'Cirk since 2016. In 2019, she performed at the Battle National and B2F festival in Dakar and Rufisque. Amy is a member of École des Sables' Jant-Bi II company.

#### **PACÔME LANDRY SEKA – Côte d'Ivoire**

Pacôme is a professional dancer from Abidjan, Ivory Coast. Having been passionate about dance since his early childhood, he decided to enter art school after obtaining his baccalaureate.

#### **GUEASSA EVA SIBI – Côte d'Ivoire**

Gueassa joined the Moaye Ivoire company in 2015 and has participated in festivals such as the Rind Dance festival (Massidi Adiatou, 2016), the opening of the eighth games of the Francophonie, and the festival Danse Raum of Jennie Mezile. She is currently a dance student at the National Institute of Arts and Cultural Action (INSAAC).

#### **CARMELITA SIWA – Benin**

Originally from Benin, Carmelita is a dancer and actress. With a degree in project management, she is also now a graduate of École des Sables. She teaches Afro-urban, contemporary awakening, and initiation dances at the Centre Chorégraphique Multicorps and at the French School of Cotonou. Now Artistic Director of Arts Ca'Danser, she has choreographed multiple works, including *(in)secure* with Didja Kady Tiemanta.

#### **AMADOU LAMINE SOW – Senegal**

Amadou, known as Pim, is a dancer, performer, and teacher focussed mainly on different traditional African dance forms but trained in several styles including contemporary, house, hip-hop, and Afropop. He is member of the Senegalese National Ballet and La Linguère, and graduated from the Alvine Academy Ailey Senegal. He is also choreographer for the Sunu Percu dance company and Artistic Director of the Festival International Jakarolo.

#### **DIDJA KADY TIEMANTA – Mali**

Born in Ivory Coast, Didja Kady is a dancer and actress who lives and works in Bamako, Mali. Since receiving her master's degree in dance from the Bamako Conservatory in 2017, she has trained at multiple dance schools including École des Sables and CCD la Termitière. She has choreographed multiple works, including *(in)secure* with Carmelita Siwa, and was an educational and artistic assistant for dance festival Fari Foni Waati in 2021.

### **AZIZ ZOUNDI – Burkina Faso**

Aziz is a dancer, artist, and performer from Burkina Faso. He is currently training through workshops in dance, theater, and music at the Bouamani Africa Centre. He is also part of the training program in contemporary dance at CDC la Termitière, Je Danse Don Je Suis, and Yeleen don.

### **PRODUCERS**

#### **The Pina Bausch Foundation, Germany**

The Pina Bausch Foundation carries the artistic legacy of dancer and choreographer Pina Bausch into the future. Her son Salomon Bausch founded the nonprofit foundation shortly after her death in 2009 to make her work accessible and tangible for dancers worldwide, diverse audiences, and new generations. The focus is on rehearsing and performing Pina Bausch's pieces and physically getting to know her work in workshop formats. For this purpose, the foundation passes on Pina Bausch's choreographies to dancers and companies worldwide and collaborates with universities. It also develops a training process for rehearsal directors and artistic strategies to safeguard the unique knowledge of the choreographies and their rehearsal process for the future.

One of the foundation's fundamental tasks is to make the extensive materials of Pina Bausch's artistic legacy accessible through digital archives. The Pina Bausch Archives, which include photographs and video recordings as well as written materials on the creation of the pieces, serve as a knowledge resource that is used again and again during rehearsals and restagings. Since November 2021, first materials are publicly accessible worldwide in the online archives at [pinabausch.org](http://pinabausch.org). The online archives are constantly being expanded with new materials and pieces.

For more information, visit [www.pina-bausch.org](http://www.pina-bausch.org).

### **École des Sables, Senegal**

École des Sables is an international center for traditional and contemporary African dances, a school for theoretical and practical teaching, a laboratory for research, and a space for meetings and exchanges, conferences, and artistic residences.

The school is dedicated to professional training for dancers from all over Africa in traditional and contemporary African dances. Its objectives are to professionalize African dancers, allowing them to be able to live from their art, and to encourage communication and collaboration between dancers, choreographers, and companies from Africa and with the rest of the world; in short, to develop and promote contemporary African dance. Since 1998, the school has regularly organized professional training workshops gathering dancers and choreographers from Africa, the African diaspora, and all over the world.

École des Sables was created in 1998 by Germaine Acogny, considered as "the mother of contemporary African Dance," and her husband Helmut Vogt. Germaine Acogny is the former director of *Mudra Afrique* (1977–1982), a pan-African school founded by Leopold Sedar Senghor and Maurice Béjart, which had the objective of giving a professional education to African dancers and citizens to make them become responsible and autonomous through the art.

For more, visit [ecoledessables.org](http://ecoledessables.org).

### **Sadler's Wells, London**

Sadler's Wells is a world-leading creative organization based in London committed to the making of dance, with over three centuries of theatrical heritage. Since 2005, Sadler's Wells has created award-winning dance productions, co-productions and touring projects in collaboration with its portfolio of Associate Artists, as well as international dance companies and partners.

These include Russell Maliphant's multi-award-winning production *PUSH* with Sylvie Guillem; Crystal Pite's *Polaris* with Thomas Adès; *Gravity Fatigue*, directed by fashion designer Hussein Chalayan; *Sutra* by Sidi Larbi Cherkaoui and sculptor Antony Gormley; Michael Keegan-Dolan's *Swan Lake/ Loch na hEala*; productions by Carlos Acosta's company Acosta Danza; Natalia Osipova's *Pure Dance*; Botis Seva's Olivier Award winning *BLKDOG* and William Forsythe's *A Quiet Evening of Dance*.

Sadler's Wells plays a significant role in the development of dance, bringing innovative and inspiring works to worldwide audiences. Over the last 15 years, it has created 64 productions that have been enjoyed by 2.2 million people, with more than 2,500 performances given at 388 venues in 51 countries. Sadler's Wells productions have toured to some of the most prestigious theaters and festivals around the world, such as the Sydney Opera House, the Lincoln Center's White Light Festival in New York, the National Centre for Performing Arts in Beijing, the Chekhov International Theatre Festival in Moscow and the Santiago a mil Festival in Chile.

In 2020, Sadler's Wells premiered *Message In A Bottle*, a Sadler's Wells and Universal Music UK production by Kate Prince, based on the songs of Sting. In 2021, a joint production of *The Rite of Spring* and *common ground[s]* received its world premiere, in partnership with the Pina Bausch Foundation and École des Sables.

"If you could pick up a dance piece, turn it inside out and look at the label, the words 'Made at Sadler's Wells' would be a guarantee of quality. Since 2005, the north London theater has been a hotbed of dance creativity, commissioning and supporting some of the world's finest choreographers to make work" (*The Scotsman*).

For more, visit [www.sadlerswells.com/on-tour/](http://www.sadlerswells.com/on-tour/).

## TECHNICAL TEAM

Adam Carrée, *Head of Production*

Isabel Patt, *Company Manager*

Emma Cameron, *Stage Manager*

Laye Kane, *Company Manager*

(*The Rite of Spring*)

Ben O'Grady, *Head of Stage*

Dan Harmer, *Sound Engineer*

Anne-Marie Bigby, *Wardrobe Manager*

Connor Sale, *Production Electrician*

Hex Emalia, *Stage Swing Technician*

Alexandra Haydon, *Osteopath*

Annalisa Palmieri, *Personal Assistant to*

Malou Airaud

Petra Leidner, *Costume Maker*

Mariola Kopczynski (Dakar), Silvia Franco

(Wuppertal), *Costume Assistants*

## PRODUCERS

*For Pina Bausch Foundation*

Salomon Bausch, *Founder and*

*Board of Directors*

Simone Rust, *Board of Directors*

Ismaël Dia, *Director of Archives*

Gertraud Johné, *Project Manager*

Ana Djokic, *Communications*

Kathrin Peters, *Education and Outreach*

*For École des Sables*

Germaine Acogny and Helmut Vogt,

*Founders*

Helmut Vogt, *Manager*

Didier Delgado, *Technical Production*

*Manager*

Stan Mandef, Mame Bousso MBaye,

*Production*

Paul Sagne, *Coordinator*

Patrick Acogny, *Casting/adviser*

Phillipe Bocandé, *Accounting*

Eleine de Graça-Scientia, *Communications*

### *For Sadler's Wells London*

Alistair Spalding CBE, *Artistic Director*  
& *Chief Executive*

Suzanne Walker, *Executive Producer*  
Bia Oliveira, *Head of Producing & Touring*  
Ghislaine Granger, *Senior Producer*  
Sophie Delahaye, *Assistant Producer*  
Mathilde Navarro, *Producing & Touring*  
*Assistant*

Aristea Charalampidou, *Tour Producer*  
Jordan Archer, *Marketing Manager*  
Freddie Todd Fordham, *Media Campaigns*  
*Manager*  
Sueven Lou, *Marketing and Communica-*  
*tions Coordinator*

## SERVICES

### **Production Management (in Senegal)**

Gacirah Diagne, *Association Kaay Fecc*  
(Papa Abdoulaye Faye, Mamadou Coumba  
Diouf, Francis S. Gomis, Jean Louis Junior  
Gomis, Ouleymatou Niang)

### **Technical Production Management**

**(in Senegal)** Abdou Diouf (for Les Ateliers  
Abdou Diouf)

### **Audition Partners (in the Ivory Coast, Burkina Faso and Senegal)**

Ange Aoussou  
(for Compagnie Ange Aoussou),  
Salamatou Diene (for CDC la Termitière)  
and Gacirah Diagne (for Association  
Kaay Fecc)

### **Filming** Fontäne Film: Florian

Heinzen-Ziob (Director & Editor),  
Enno Endlicher (Cinematographer),  
Armin Badde (Sound Engineer) and  
Igor Novic (Additional Camera Operator)

### **Photography** Maarten Vanden Abeele

### **With Thanks**

Petra Boettcher, Keyssi Bousso, Stephan  
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Theowen Gilmour, Dr. Massamba Guèye,  
Dirk Hesse, Hochschule für Musik und  
Tanz Köln (Wuppertal), Yingqian (Sahara)  
Huang, Lani Huens, Anne Teresa de Keers-  
maeker, Daniel King, Nassy Konan, Ab-  
doulaye Koundoul, Folkwang Universität  
der Künste, Claudia Lüttringhaus, Pascal  
Moulard, Abdoul Mujyambere, Balla  
Ndiaye, Birane Niang, Nicole Pieper,  
Gráinne Pollak, Madeline Ritter, Chelsea  
Robinson, Sahite Sarr Samb, Mohamed Y.  
Shika, Gabriel Smeets, Felicitas Willems,  
Laura-Inès Wilson, Wuppertaler Bühnen

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Rodolphe Allui



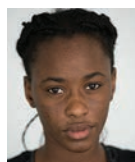
Sahadatou Ami Touré



Anique Ayiboe



Gloria Ugwarelojo  
Biachi



Khadija Cisse



Sonia Zandile  
Constable



Rokhaya Coulibaly



Inas Dasylyva



Astou Diop



Serge Arthur Dodo



Franne Christie Dossou



Estelle Foli



Aoufice Junior Gouri



Zadi Landry Kipre



Bazoumana Kouyaté



Profit Lucky



Babacar Mané



Vasco Pedro Mirine



Stéphanie Mwamba



Florent Nikiéma



Shelly Ohene-Nyako



Brian Otieno Oloo



Harivola Rakotondrasoa



Oliva Randrianasolo  
(Nanie),



Tom Jules Samie



Amy Collé Seck



Pacôme Landry Seka



Gueassa Eva Sibi



Carmelita Siwa



Amadou Lamine Sow



Didja Kady Tiemanta



Aziz Zoundi

All dancer headshots  
by Maarten Vanden Abeele/  
Pina Bausch Foundation.