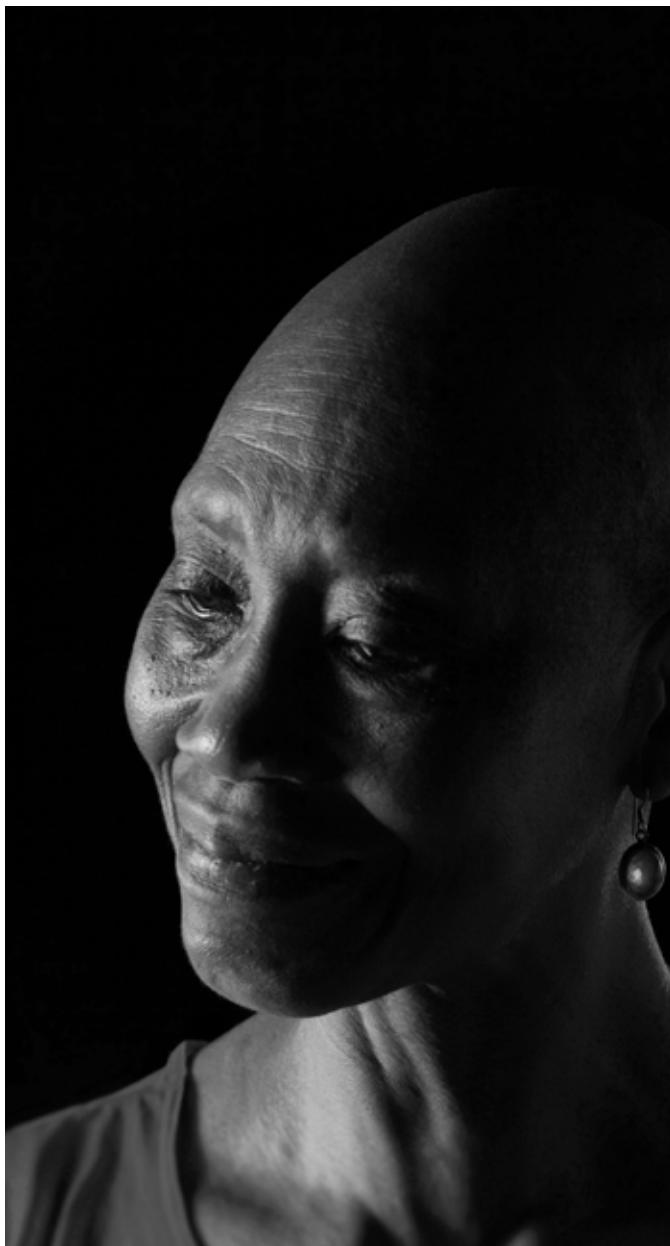


*Visiting Artist Series presents*

**GERMAINE ACOGNY**

**Mon élué noire**



October 11, 2017 . 8PM  
DANCE THEATRE  
*at The Clarice*

ARTIST PARTNER PROGRAM

**VAS**

VISITING ARTIST SERIES

*Visiting Artist Series presents*

**GERMAINE ACOGNY**

**MON ÉLUE NOIRE**

**SACRE # 2**

*Join the artists for a conversation after the performance.*

creation | Olivier Dubois

assistant to the choreographer | Cyril Accorsi

dancer | Germaine Acogny

music | Sacre du printemps Igor Stravinsky

lighting | Emmanuel Gary

technical direction | Robert Pereira

costumes | Chrystel Zingiro

**running time | 37 minutes**

Production | Ballet du Nord / Olivier Dubois - Centre  
Chorégraphique National Roubaix Hauts-de-France  
Nord-Pas de Calais Picardie

Coproduction | le CENQUATRE – Paris, La Bâtie –  
Festival de Genève, Fabrik – Potsdam

Contact | Ballet du Nord | Jean-Baptiste Bosson  
T +33 (0)3 20 24 92 39 | M +33 (0)6.14.26.67.87  
E | [jb.bosson@balletdunord.fr](mailto:jb.bosson@balletdunord.fr)

Deputy director | Isabelle Seigneur  
E : [i.seigneur@balletdunord.fr](mailto:i.seigneur@balletdunord.fr)

Olivier Dubois knows that he cannot answer the call of Stravinsky's landmark piece *Sacre* with a single work. He is therefore creating a collection of *Sacre(s) du Printemps*, a dissection which he is offering us so that we may learn more about the ghosts of this piece, about elements which relate to it. *Prêt à baiser*, the first piece of the collection, premiered in May 2012 at the Modern Art Museum of the city of Paris. In December 2014, it was *Sacre 2* with the great dancer/ choreographer, Germaine Acogny, the mythical "chosen one" of Maurice Béjart, who never danced this particular work. It was for this 70 year old queen that Olivier Dubois created this new *Sacre*, drawing from the depths of her African soul to create a new, compelling vision of the work.

In particular, my body as well as my soul – beware of crossing your arms in the sterile posture of the spectator, because life is not a performance, a sea of pain is not a proscenium stage, a man who cries out is not a dancing bear ...

Notes: a return to my native country, Aimé Césaire,  
éd. *Présence africaine*, 1956, p. 42

"As far as I am concerned, if I am bringing up certain details about this hideous butchery, it is because these men's decapitated heads, these ears, the steaming blood – you can't get rid of it too easily.

Again I say: As far as I am concerned, I think that these men's heads, these collections of ears, burned houses, horrifying invasions, steaming blood, these cities disappearing with the slashing of swords – you will not forget it too easily.

Colonization, let me say it again, colonization will dehumanize even the most civilized man;

Action, business, colonial conquest, based on a disdain for the native, which is then justified by that disdain, will inevitably end up profoundly changing the man who begins it; the colonizer who assuages his conscience by seeing the native as a savage, practices treating him as a savage, is then of course himself transformed into a savage.

It is this action, this shock after beginning the colonization process which impels me to speak."

Aimé Césaire  
Speech on colonialism (1950)

Both Sénégalaise and French, **GERMAINE ACOGNY** trained in Paris from 1962-65 at the École Simon Siegel (under the direction of Marguerite Lamotte), receiving a degree in physical education and harmonic gymnastics.

In 1968 she founded her first African dance studio in Dakar. Influenced by the movement heritage of her grandmother, a Yoruba priestess, as well as her study of traditional African dances and Western techniques (ballet and contemporary dance), Germaine Acogny developed her own Modern African dance technique. In 1977, she became the Artistic Director of Mudra Africa, created by Maurice Béjart and the Senegalese President and poet L.S. Senghor in Dakar. She remained there for 5 years, and in 1980 she wrote *Danse Africaine*, which was published in three languages.

After Mudra Africa closed, she moved to Brussels with the Béjart company and organized African Dance courses all over Europe. She also organized courses in Casamance, in Southern Sénégal, in the village of Fanghoulé which hosted amateur and professional dancers from around the world.

Germaine Acogny has danced, choreographed and taught extensively, becoming a true emissary of Dance and of African culture. In 1985, with her husband Helmut Vogt, she founded the Studio-Ecole Ballet-Theatre of the 3rd World in Toulouse. Then in 1987, Germaine Acogny made her comeback as a dancer and choreographer, working with Peter Gabriel on a music video, and also creating her first solo, *Sahel*. In 1988 she created another solo, *YE'OU*, which in 1991 was awarded the London Contemporary Dance and Performance Award.

In 1995, she returned to Sénégal and founded the International Center of Traditional and Contemporary Dances of Africa, a center for exchange between African dancers and other dancers, as well as a training center for dancers from all over Africa, a "school for life." In 2004, the Center, also called the School of the Sands, was completed and is a wonderful venue for the year long courses taught there for dancers and choreographers. In 1997, she was named the Artistic Director of the Creation of African Dance section in Paris, where she was in charge of an African contemporary dance competition. And in 2005 she was invited to be a regent at UCLA.

Her solo *Tchouraï*, created in 2001 and choreographed by Sophiatou Kossosko, was very successful and toured internationally until 2008. In 2003/2004, she created *Fagaala*, about the genocide in Rwanda, for her company JANT-BI, co-choreographed with the Japanese choreographer Kota Yamazaki, for 7 African dancers, a fusion between Butoh, traditional and contemporary African dances. The response was astonishing, and the two choreographers were awarded a Bessie award (Contemporary Dance and Performance) in New York. She also worked on the *Opéra du Sahel* in 2007, and in 2008, she created *Les écailles de la mémoire*, a collaboration between the dancers of Jant-Bi (7 dancers) and Urban Bush Women (7 African American dancers).

Her most recent creation, the solo *Songook Yaakaar*, premiered at the Lyon Dance Biennial in September of 2010. In 2012 she co-choreographed *Afro-Dites! Kaddu Jigeen* with her son Patrick Acogny.

**OLIVIER DUBOIS** was appointed director of the Ballet du Nord on 1 January 2014. Voted one of the twenty-five best dancers in the world by Dance Europe magazine in 2011, he has a unique breadth of experience spanning choreography, performance and teaching.

Born in 1972, Dubois created his first solo, *Under Cover*, in 1999. He has performed in numerous pieces by acclaimed choreographers and directors such as Laura Simi, Karine Saporta, Angelin Preljocaj, Charles Cré-Ange, Cirque du Soleil, Jan Fabre, Dominique Boivin and Sasha Waltz.

Since 2005 Dubois has choreographed a steady stream of successful original pieces. Following *Féroces*, a duet with Christine Corday for the Théâtre de l'Esplanade in Saint-Étienne, he was invited by the SACD (French society of dramatic authors and composers) and the Festival d'Avignon to choreograph a piece for the 'Sujets à Vif' series, *Pour tout l'or du monde* (2006). In June 2007 he was awarded the Special Jury Prize by the Syndicat de la Critique Théâtre, Musique et Danse (French association of theatre, music and dance critics) in recognition of the piece and of his performing career to date. In 2006 and 2007 he presented the two-part project *BDanse: En Souridine* and *Peter Pan*. In July

2008 he created *Faune(s)* for the Festival d'Avignon (inspired by Nijinsky's *L'Après-midi d'un faune*), and won the first Prix Jardin d'Europe in Vienna in the same year.

In 2009 Dubois' month-long exhibition at the Centre National de la Danse, *L'interprète dévisagé*, garnered more publicity. He was subsequently commissioned to choreograph a piece for the Ballets de Monte-Carlo, *Spectre*, which premiered on 1 April 2010. The following September he premiered another new piece at the Biennale de la Danse de Lyon: *L'homme de l'Atlantique*, a duet set to the music of Frank Sinatra.

Dubois is an artist who is constantly striving to broaden his horizons. In January 2009 he choreographed a production of Offenbach's *La Périhole* for the Operas of Lille, Nantes and Limoges, directed by Bérangère Jannelle.

In November 2009 he began a trilogy, *Étude critique pour un trompe l'oeil*. The first piece, *Révolution*, debuted at the Ménagerie de Verre in Paris, and the second part, a solo called *Rouge*, was first performed in December 2011. The final piece, *Tragédie*, premiered at the Festival d'Avignon on 23 July 2012, is currently on tour.

Alongside his work as a choreographer and performer, Dubois has taught and run workshops for a number of international dance companies and schools including the Vienna State Opera, the National School of Dance in Athens, the Cairo Opera Ballet Company, Troubleyn/Jan Fabre, Ballet Preljocaj, and the École des Beaux-Arts in Monaco. In 2012 the choreographer was also awarded his national diploma in dance teaching, in recognition of his work.

In May 2011 Dubois led a group of 120 non-professional dancers in a piece entitled *Envers et face à tous* at Le Prisme in Élancourt. The project was run again in May 2014 as part of the 'Made in Rbx' event.

Dubois also created *Élégie* for the Ballet National de Marseille as part of the Marseille 2013 European Capital of Culture festival. He was named best choreographer at the 2013 Danza&Danza Awards for the pieces *Tragédie* and *Élégie*.

His production *Souls*, performed by six dancers from different African nations, premiered in December 2013 following rehearsals in Cairo and Dakar. Since then Dubois has created *Mon Élué Noire*, *Sacre #2*, a solo for Germaine Acogny and the second instalment in his twelve-part series based on *The Rite of Spring*. In June 2015, he created a new solo untitled *Les Mémoires d'un seigneur ou l'Homme disparu*.

His last creation is a piece for twenty-two dancers, *Auguri*, which was created in August 2016 in Internationales Sommersfestival in Hambourg.

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Germaine Acogny has been very generous with her time this week and has taught in several different classes in the School of Theatre, Dance, and Performance Studies. She was in classes taught by Professors Alvin Mayes, Patrik Widrig, Maura Keefe and Sara Pearson.

Artists lead complicated lives. They collect material for new work, they often teach and engage with community groups and they are always developing their craft.

In **SIDE NOTES**, we are providing good reads and fun facts to give you a sense of who our visiting artists are and what makes them do what they do. Contributing writers include students, faculty, staff and alumni from the extended Clarice family.



“The moves in her vocabulary continue to require a **groundedness**—a sense of dynamism moving from the ground up through the feet and inhabiting the entire body—that she describes as specifically African. What might it mean to be grounded? Does it refer to a distribution of weight, a quality of attentiveness, a focus on the body’s core, or maybe all of these? ... Is groundedness a universal trait, or does it vary from ground to ground?”

“[Germaine Acogny’s] insistence on groundedness asks dancers to sense a variegated earth rather than to perform on a horizontal plane. For example, her current school, **Ecole des Sables**, boasts an exquisite, open-air dance studio with a **sand floor**. Students practicing technique experience the uneven terrain, the slight changes in pitch and texture of the ground, with each step they take.”

From Susan Leigh Foster’s essay, “Muscle/Memories: How Germaine Acogny and Diane McIntyre Put Their Feet Down” in the book ***Rhythms of the Afro-Atlantic World: Rituals and Remembrances*** edited by Mamadou Diouf and Ifeoma Kiddoe Nwankwo. Located in the Michelle Smith Performing Arts Library under the **call number: ML 3486 .A1 R49 2010**.



“The legendary and charismatic Senegalese dancer, teacher and choreographer Germaine Acogny has been a huge influence on generations of African and international dance artists over the past five decades. **She is rightfully known as the Mother of African Contemporary Dance.** The powerful, innovative, avant-garde work coming out of the African continent in the last ten to fifteen years can in large part be traced back to her pioneer spirit and mentorship. She is a force. She is royalty. She is performing at the Clarice!”

From Head of the MFA Dance Program, Patrik Widrig.

“The artistic movement into which I insert my own work, even though it is deeply rooted in popular traditions, is not all a return to roots. On the contrary, we pursue a way that is altogether different and resolutely urban, reflecting the modern context within which so many of us, **Africans of our time, must live and move and have our being.** The Africa of skyscrapers, the Africa of international alliances. We do not want to see black dance constrained. We want it to flourish freely as a living ferment of modern civilization... it shall play its animating and contradicting part.”

From the book **African Dance** by Germaine Acogny,  
courtesy of Patrik Widrig’s personal library.

**THE ARTIST PARTNER PROGRAM** at The Clarice curates a multi-arts performance with regional, national and international artists and creative innovators program dedicated to creating performance and learning opportunities for students and our community through artist residencies workshops, master classes, K-12 student matinees and artistic exchange. We believe artists can be a catalyst for community change, leadership and empowerment.

As part of a major public research university, the Artist Partner Program is committed to the creation and investigation of new work and new ways of participating in the performing arts.

The Artist Partner Program has three primary missions:

To supplement and extend the academic learning and investigation of the classroom for UMD students;

To provide artistic and cultural opportunities as part of the UMD experience for students, faculty, staff, alumni and university friends;

To enhance and develop the artistic and cultural ecology of the community that surrounds and supports the university.

Visit [theclarice.umd.edu/app](http://theclarice.umd.edu/app) for more info.

## ARTIST PARTNER PROGRAM STAFF

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Executive Director, The Clarice

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### RICHARD SCERBO

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Assistant Director, Campus and Community Engagement

### YARINA CONNERS

Artistic Administrator

### ANDREW GIZA

Artist Services Coordinator

### AMANDA STAUB

Graduate Assistant

For the 2017-2018 season, The Clarice is proud to present several artists whose beliefs in social justice and the power of the human spirit inform the art they make. These powerful voices will speak about their work through a series of public events in a variety of formats. Designed to complement UMD's **Do Good** campus initiative to create a hub of activity for philanthropy, nonprofit management, public policy, social change and leadership; these events will educate, inspire and reinforce the importance of taking action to make a positive change in our society and in the world.

## **MUSIC + ENTERTAINMENT STARTS HERE: TAPPING INTO THE HIP-HOP INDUSTRY**

*MILKBOY ARTHOUSE - UPSTAIRS*

**MON, OCT 23 . 5:30PM**

**FREE, REGISTRATION RECOMMENDED**

Join acclaimed sound engineer and hip-hop artist Irko and special guests for a lively and informative conversation about building a career in the hip-hop industry. Moderated by Nick Arnold, co-founder of Terrapin Record Label, and featuring a performance by UMD's Al Maralen.

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## **OLD GREENBELT THEATRE FILMS FIRST AMENDMENT FOR A REASON**

*OLD GREENBELT THEATRE*

**MON, OCT 23 . 8PM**

**FREE, NO TICKETS REQUIRED**

The Old Greenbelt Theatre will present a variety of films paired with the social issues discussed in each Do Good Dialogue. This screening focuses on the idea of First Amendment rights.

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## **DO GOOD DIALOGUE: FREEDOM TO SPEAK, FREEDOM TO ACT**

*MILKBOY ARTHOUSE - UPSTAIRS*

**TUE, OCT 24 . 7PM**

**FREE, NO TICKETS REQUIRED**

Natalia Koliada, Belarus Free Theatre co-founder, will be joined by UMD faculty members and campus community members to speak about freedom of speech, persecution, gender in Russian theater, refugee artmaking and more.

## **OLD GREENBELT THEATRE FILMS WE ARE A NATION OF IMMIGRANTS**

*OLD GREENBELT THEATRE*

**MON, NOV 13 . 8PM**

**FREE, NO TICKETS REQUIRED**

The Old Greenbelt Theatre will present a variety of films paired with the social issues discussed in each Do Good Dialogue. This screening focuses on the immigrant experience in the United States.

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## **DO GOOD DIALOGUE: MUSIC FOR PEACEFUL UNDERSTANDING**

*MILKBOY ARTHOUSE - DOWNSTAIRS*

**WED, NOV 15 . 7PM**

**FREE, NO TICKETS REQUIRED**

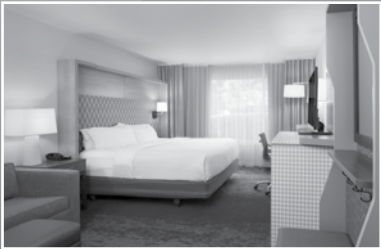
Join us as Rahim AlHaj, is interviewed by artist and activist Andy Shallal as they discuss pathways to peace.



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## UPCOMING VISITING ARTIST SERIES PERFORMANCES

### **JAIMEO BROWN TRANSCENDENCE** (USA) **FEATURING CHRIS SHOLAR AND JALEEL SHAW**

**THU, OCT 12 . 7PM & 9PM**

**MILKBOY ARTHOUSE - DOWNSTAIRS**

**RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)**

Grounded in jazz's long tradition as a protest art form, this powerful performance features samples of historical work songs blended with contemporary jazz, blues and hip-hop.

### **CAPPELLA PRATENSIS** (NETHERLANDS) **MISSA LUTHERANA**

**FRI, OCT 20 . 8PM**

*Join the artists for a conversation at 7pm about the evening's program, hosted by faculty member Barbara Haggh-Huglo.*

**ST. ANDREW'S EPISCOPAL CHURCH, COLLEGE PARK, MD**

**GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)**

**DAY OF: PICK UP OR PURCHASE TICKETS AT 7PM AT CHURCH. CASH ONLY.**

Cappella Pratensis marks the 500th anniversary of the symbolic start of the Reformation with a sonorous, soaring performance of 16th-century polyphony.

### **BELARUS FREE THEATRE** (UK/BELARUS) **BURNING DOORS**

**THU, OCT 26 & FRI, OCT 27 • 8PM**

*Join the artists for a conversation after each performance.*

**RESERVED: \$25+ (STUDENT/YOUTH: \$10)**

Featuring Pussy Riot's Maria Alyokhina in her stage debut, this new work shares stories of persecuted artists, living under dictatorship, who will not be silenced.

### **WARREN WOLF AND THE WOLFPACK** (USA)

**THU, NOV 2 . 7PM & 9PM**

**MILKBOY ARTHOUSE - DOWNSTAIRS**

**RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)**

A multi-instrumental talent, Warren Wolf plays the vibraphone, marimba, drums and piano, enthusiastically embracing the traditions of straight ahead jazz.

### **COLIN STETSON, SAXOPHONE** (USA)

**THU, NOV 9 . 8PM**

*Join the artists for a conversation during the performance.*

**MILKBOY ARTHOUSE - UPSTAIRS**

**RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)**

A dynamic saxophone performance that straddles dark metal, post-rock and contemporary electronic sound.

### **RAHIM ALHAJ, OUD** (IRAQ)

**THU, NOV 16 . 8PM**

**MILKBOY ARTHOUSE - DOWNSTAIRS**

**RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)**

A concert featuring Grammy-nominated, Iraqi-born musician, composer and activist Rahim AlHaj. He is a master of the oud, the grandfather of all string instruments.

### **THE CAMERI THEATRE OF TEL-AVIV** (ISRAEL)

**BASED ON STORIES BY ETGAR KERET**

**DIRECTED BY ZVI SAHAR, PUPPETCINEMA**

**FRI, DEC 1 & SAT, DEC 2 . 8PM**

*Join the artists for a conversation after each performance.*

**GEN-ADM: \$25 (STUDENT/YOUTH \$10)**

Adapted from acclaimed Israeli author Etgar Keret's book of short stories, this multimedia performance inventively combines puppetry, theatre and film, exploring what happens when the story begins to control the storyteller.

### **TIME THING HELSETH, TRUMPET** (Norway)

**TUE, DEC 5 . 8PM**

*Join us for a conversation at 7pm about tonight's program, moderated by School of Music Ph.D. candidate Elizabeth Massey.*

**RESERVED: \$25+ (STUDENT/YOUTH: \$10)**

In this unique concert experience, rising star trumpet soloist Time Thing Helseth showcases her virtuosic technique and ability to span genres.

### **DONNY MCCASLIN GROUP** (USA)

**THU, DEC 7 . 7PM & 9PM**

**MILKBOY ARTHOUSE - DOWNSTAIRS**

**RESERVED: \$30+ | GEN-ADM: \$25+ (STUDENT/YOUTH: \$10)**

Known for his collaboration with David Bowie on *Blackstar*, jazz saxophonist Donny McCaslin performs with a high-energy, rock- and synth-influenced sound.

### **WENDY WHELAN, BRIAN BROOKS AND BROOKLYN RIDER** (USA)

**SOME OF A THOUSAND WORDS**

**SAT, DEC 9 . 8PM**

*Join the artists for a conversation after the performance, moderated by Vladimir Angelov from Dance ICONS.*

**RESERVED: \$40+ (STUDENT/YOUTH: \$10)**

A ballet-inflected contemporary dance work from Wendy Whelan and Brian Brooks, accompanied live by the string quartet Brooklyn Rider.

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**October 16**

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**October 27**

**LIONIZE**

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**November 2**

**WARREN WOLF AND THE WOLFPACK**

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**November 9**

**COLIN STETSON**

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**November 16**

**RAHIM ALHAJ**

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# NURTURE THE FUTURE OF THE ARTS

We believe artists can be catalysts for community change, leadership and empowerment.

This season, our Visiting Artists will:

- CREATE opportunities for young audiences to experience live performances and creative conversations through the K-12 School Partner Program
- ENHANCE our understanding of the world through Do Good Dialogues, exploring social justice and the ways the human spirit informs art
- SUPPORT creation and development of new work by UMD students through master classes, coaching and performances of their work by visiting artists
- ENGAGE students through intimate, unplugged performances in residence halls throughout the year, creating connections through art, food, and shared experiences

Immerse yourself in a world of artistic discovery with our 2017-2018 visiting artists and strengthen the future of the arts by making your gift today.

To support the Visiting Artist Series visit [theclarice.umd.edu/make-gift](http://theclarice.umd.edu/make-gift). Or call 301.405.4517.

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