

# COMPAGNIE BOUKOUSOU

## Biography

### **WAKA DOUVAN JOU A COREOGRAPHIC AND MUSICAL TALE**

**WAKA DOUVAN JOU** is a narrative show that unites music and gwoka dance in a marvellous universe.

This universe is the imaginative island of Malaka, with its habitants, its marvellous tree –tree of sounds- and its tyrannical king –Compè Louwa. One day he decides to cover the sun to finish the tree, and with this musical source full of hope and riot that the magic tree provokes.

The play **WAKA DOUVAN JOU** is an imaginative dimension if we count the fact that it talks about an unknown island: the island of Malaka.

On it, they communicate themselves with the music and language's help which are similar like two water drops to the antille islands', particularly Guadeloupe's.

**WAKA DOUVAN JOU** was in front of a metaphor of the efforts made by the slaves for surviving. Edouard Glissant showed that all the slaves' strength has lived in the art of going around. Dispossessed by their African gods they arrived to the religious syncretism phenomenon, finding other facets.

On the dancing and music field, behind the apparent recreation, it was unconsciously hidden a recreation phenomenon. Far from their ethnic origins, on a hostile territory, the only possible alternative is: finding their origins. Always adapting themselves to the unknown.

So finally, **WAKA DOUVAN JOU** means spiritual force led by the tambourine. The ka, is a true character in itself. Even when it doesn't speak at all, it dictates the behaviors with the unique force of its vibrations.

But **WAKA DOUVAN JOU**, because of its free access to everyone, whatever it is their age or origin, is, above all, an invitation to listen to their internal music and not letting their freedom of expression alienate.

**Artistic Direction/Coreography and tale creation:** Max Diakok

**Screenplay:** Daniély Francisque and Max Diakok

**Acting Coach :** Daniély Francisque

**Music/Compositions:** Sòmnanbil, Biloute and traditional repertory.

**Extracts of Texts included :** Ernest Pepin (Tambor Babel) – Guy Tirolien (A little black boy's prayer)

> Festival « Lire en Val-de-Marne »

(Louis Aragon médiathèque in Fontenay-Sous-Bois) (MJC-Club Theatre in Créteil)

April 2006 African Caribbean : Between the artistic lakes. Three companies reunited by BOUKOUSOU company's initiative.

(MJC-Club Theatre in Créteil)...

### La COMPAGNIE BOUKOUSOU

Born in Paris in 1995.

In the beginning, They took the shape of a choreographic exploration cell around Max Diakok's work, initiated in Guadeloupe in the 80's from the **GWOKA\*\*** gestuality.

Its creation and development are strongly united to other artists, dancers and caribbean percussionists' (from Barbados, Guadeloupe, Martinique) implication and anxious to contributing to develop a choreographic style, echoing from their own research.

Today, **Ghislaine DECIMUS** and **Jean-Pierre NEPOST** are the main pillars.

### THE ARTISTIC PART

The company's choreographic creation explores two directions:

- The main axis: an afro-caribbean contemporary dance inscribed on a synergy between tradition and modernity.

This creative step is about revealing other codes and exploring body languages, innovative and with roots at the same time.

- A neo-traditional dance that revisits the **GWOKA\*\*** gestuality, introducing other dynamics, other space management options, other coordinates, other themes.

**BOUKOUSOU** gestuality feeds from the swaré léwòz and véyé boukousou's universe, from the theatrical gestures from the deep of the country, from the history, from the ancients, from the imaginarium that we share with other caribbean people.

She re-appropriates techniques such as yoga or chi-gong, and is inspired by the actual butô's tendence, which is consisted in going from the darkness towards the Light.

*Baobab-Gestuality* : **BOUKOUSOU** gestuality takes its spiritual force from the african roots and it's in the roots and offered to the great bles sky of universality.

Creations : 1996 *Mofwaze, Driv*, 2000 *Opera-Ka*, (musique KAFE) *Le Ballet De Man Coco, Poudjaka* 2002 *Fanm – Flanm*, 2004 *Danser Les Mots*

### PEDAGOGIC PARTS

Our constant worry is searching for meetings with the public, wherever it is. It may be organized workshops during a performance, with the purpose of being easy for the future spectators in this universe, or little gwoka dance workshops, African dance, contemporary afro-caribbean dance and initiation workshops in schools.

Waka douvan contains a pedagogic part

Some recent collaborations:

- > Louis ARAGON mediatheque in Fontenay sous Bois, « Lire en Val-de-Marne » (CP and CE1 classes) ;
- > Pierre SEMARD School in Bobigny (4 and 3rd grade classes) ;
- > Maurice THOREZ School A et B d'Ivry-sur-Seine (CP à CM2 classes), where Ghislaine DECIMUS participates on several projects including workshops and shows for kids;
- > Cormeilles' School in Paris (nursery classes).

**Max DIAKOK** also appears in balls in the middle of the art and therapy formation organized by Terre du Ciel in Bruailles

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### BIOGRAPHY MAX DIAVOK

**1978** Max DIAKOK enters the **SWARÉ LÉWÒZ's\*** universe (primarily limited to rural zones from Guadeloupe), and discovers other ways of expression, profound and codified at the same time, that are very remarkable.

Since then, he meets **GWOKA\*\*** masters with the purpose of impregnating of its language. He feels ready and starts to get gestures from the "**RONDES**"\*\*\*.

**Max DIAKOK** has worked with coreographers like: **Paolo CAMPOS**, **Germaine ACOGNY**, **Jean-François DUROURE**, and the companies **CARPE DIEM**, **AXIS PROJECT** (french-english), **CHRISTIAN BOURIGAULT**, **Norma CLAIRE**, **Pierre N'DOUMBÉ**, and the screen director **Luc SAINT-ELOY**

**1980** His growing passion and his adventurous spirit make him explore other ways of expression from the traditional gestuality, getting in touch with **GWOKA\*\*** musical groups in which he dances as a solist.

**1989** In his will of becoming a professional, he learns other dance techniques: modern jazz, modern dance (**Léna BLOU**), as well as classical dance (**Simone TEXAURAUD**).

**1990** He goes to La Ciotat, Toulon and Paris, where he joins the **Rick ODUMS'** school.

## Biography (4)

As a performer, he evolves in distinct universes: contemporary dance, street-jazz and african inspiration dance, and paralelly continues with his personal exploration around **GWOKA**\*\*.

Since **1995** he goes deep into his work of coreographic creation in the place of the company **BOUKOUSOU**, and his creations are programmed on several festivals: Métropole, Bristol, Brighton, Guyane, Martinique, Dakar, Budapest, Liverpool ....

As a creator, his choice is for contemporary dance from the caribbean imaginarium that speaks to the rest of the World.

\* *SWARE LEWOZ* : Nights in which there is an improvisation with singing and dancing to the beat of the seven rhythms played with the *tanbouyé* (tambourines) with *ka-tambourines*.

\*\**GWOKA* is a term used in Guadeloupe with the purpose of teaching a group of dances and a music based on percussion and singing, herited by the slaves.

\*\*\* *RONDE* : the term evoques the participants' circular disposition in these ceremonies.

\* *Unapropiately named as the dance of the darkness, the butô is, not only a dance, a movement born from the trauma of Hiroshima.*