



## **SOLID GOLD**

**A performance by Ula Sickle in collaboration with Dinozord**

March 4th - 6th, 7:30pm & March 7th, 4pm

Ideodanse / Tangente, Montreal / [www.tangente.qc.ca](http://www.tangente.qc.ca)

April 14th, 8:30pm / KVS, Brussels / [www.kvs.be](http://www.kvs.be)

Special showing of works by & with young Congolese artists



## EN

Created with and performed by Dinozord, a young contemporary dancer from Kinshasa, *Solid Gold* traces the roots of Hip Hop, from traditional African dance to forms of entertainment dance from Broadway and Hollywood to MTV. As the solo moves from one hit dance style to the next, and from one epoch to another, the amplified steps of one dance become the sound score for the next. Gradually the dancers movement becomes a musical score providing the impulse for the next groove. What dance does the future hold?

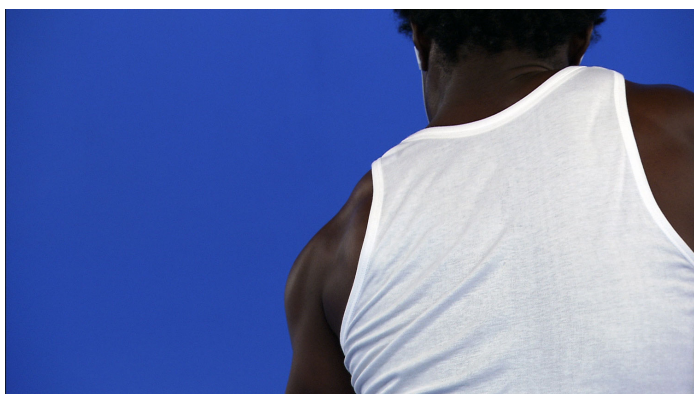
Inspired by the 1979 American hit parade show of the same name, in which the hits of the past year were performed in playback by a chorus of dancers, as well as the film «Soul Power» recounting James Brown's visit to Zaire during the time of Mobutu, *Solid Gold* also refers to the exploitation of the Congo's natural resources, and to its true and often undervalued resource; the energy, determination and creativity of its youth.

## FR

Créé et interprété avec Dinozord, jeune danseur contemporain de Kinshasa, *Solid Gold* remonte aux sources du Hip Hop, depuis la danse traditionnelle africaine et passant par des formes de danse cabaret et allant jusqu'au Krump, danse urbaine américaine. Ce solo évolue à mesure que les influences d'un style donné se répercutent sur le suivant. L'approche sonore sur cette chorégraphie est très minimale mais riche de sens, révélant toute la musicalité des mouvements du danseur. La respiration, les déplacements sont amplifiés à l'aide de micros disposés sur son corps et sur le sol, unique source sonore mixée en direct et se développant dans la durée. Progressivement d'une époque à une autre, chaque étape du solo devient la partition musicale de la suivante.

Inspirés par un programme de télévision américain de 1979 portant le même nom, et dans lequel les succès de l'année écoulée sont interprétés par un chœur de danseurs. Mais aussi par le film «Soul Power», retraçant l'histoire du Funk sur le continent africain. A travers ces références, *Solid Gold* ne fait pas simplement écho aux danses populaires et leur évolution, mais cherche à mettre en évidence l'exploitation des ressources naturelles du Congo, et surtout à une tout autre et pourtant bien réelle énergie, trop souvent négligée : la détermination et la créativité de sa jeunesse.

**Concept:** Ula Sickle / **Created with and performed by** Dinozord / **Sound concept & design:** Yann Leguay / **Production:** Rebecca September / **Management:** Caravanproductions for Rebecca September vzw / **Residency:** Pianofabriek Kunstenwerkplaats, Les Bains Connectives, KVS, Tangente (Montreal) / **Support:** VGC, Office franco-québécois de la jeunesse, Canada Council for the Arts / **Special thanks:** Studio Kabako.



## BACKGROUND

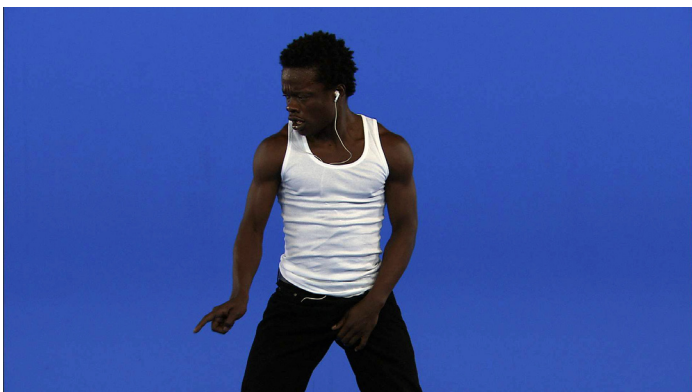
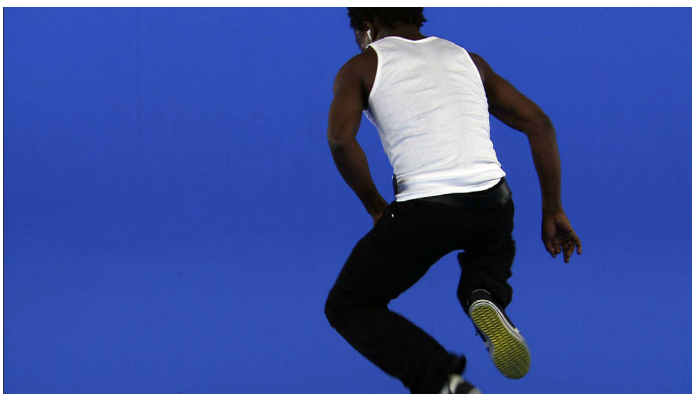
In 2008 and 2009 Ula Sickle traveled twice to the Congo with the KVS (Royal Flemish Theater) where she gave several dance workshops with local artists. She met Dinozord, a 20 year old contemporary dancer in Kinshasa but got to know him more closely through the piece *The Dialogue Series iii, Dinozord*, by Congolese Choreographer Faustin Linyekula, which she first saw in Paris and later in Brussels at the KVS. An artist in residence at Le Fresnoy, Ula invited Dinozord to work with her on a short dance film, inspired by his interest and background in Hip Hop - *Looping the Loop: From African Dance to American Hip Hop and Back Again*. Electronic musician and sound designer Yann Leguay (FR/BE) who works mainly with concrete sound, created a minimal soundtrack for the film using the dancers own footsteps and breath.

Presented as an installation, the life-size video is projected next to a large still image taken from a reportage by Congolese filmmaker Petna Katondolo. The image and the ambient sound that accompany it, were recorded during a dance competition organized by Petna in Goma (East DRC) in October 2008. Simultaneous with a regional conflict backed by international players over the area's natural resources, the dance competition was attended by thousands, including local spectators as well as refugees displaced by the war.

## PERFORMANCE CONCEPT

The Performance takes the initial 7 minute solo from the video installation as the basis for a 30 minute dance performance. As in the film, Dinozord traces the history of Hip Hop from its roots in African Dance to contemporary street dance styles present in the Congo today, passing through 1920's Harlem, Broadway, the New York street dance scene of the 70's and 80's and the more recent styles coming out of Los Angeles. Many of these styles, while connected to the development of the 'Black' music and cultural scene in North America, have also been present in the Congo at one moment or another, be it the visit of James Brown to Zaire in 1974, the popularity of Micheal Jackson in the 80's and early 90's or the more recent influence of Krump through the circulation of the documentary film *Rize* of David LaChapelle.





## SOUND CONCEPT

The dance material is performed in chronological sequence as one continuous solo. As the dancer moves from one style to another the focus shifts to how the rhythms of one style connect to the next. Working with multiple microphones attached to the dancer's body and using an amplified floor, as the performer begins to move, the rhythms of his steps and breath, are mixed live by sound designer Yann Leguay, creating more and more complex layers. The sound he produces becomes a music upon which he in turn dances.

While amplification is an interesting effect, the microphones also allow the spectator to 'zoom in' on the dancer's body, allowing a perception of the movement and its intensity that is normally masked by the accompanying music.

The energy and intensity of the performer becomes the main subject, and while the dancing is entertaining it also allows the spectator to look again at some dance forms that have become almost over-familiar due to their constant representation in the media.

## THE POLITICS OF POPULAR DANCE

The performance, like the film, takes interest in the underlying politics of these popular dance forms. The popularity of American dance styles in Africa has as much to do with a desire to connect to a popular and global culture, as it does with the horizon of becoming represented by these internationally renowned entertainers. Or, in the case of Krump, a certain social dissatisfaction and social unrest that links youth in the suburbs of Los Angeles with teens growing up in Brazzaville or Kinshasa.

The title *Solid Gold*, while referring to the 1980's American dance hit parade show of the same name, as well as the status of a disc that has sold more than a million copies, also refers to the natural resources present in the Congo. While international players fight over the countries gold, diamonds, coltan and titanium, a real resource is being overlooked: The millions of young people who offer a real source of energy, as well as creative and intellectual wealth for the future of the country.

## BIOS

**Ula Sickle** was born in Toronto in 1978 and studied in Paris before attending P.A.R.T.S, Performing Arts Research and Training Studios, in Brussels, Belgium. After graduating in 2004, she created the Artistic label Rebecca September, to produce work developed in collaboration with other artists. *Knockout* (2005) and *Viewmaster* (2007), both evening length performances, were created under this label. Ula has also created several solo works including *Im/possible Figures* (2007) and has also worked as a choreographer for several theater productions. Ula is currently an artist in residence at Le Fresnoy, a film production program in the north of France. The video installation *Looping the Loop* (2008), has been shown at the Festival Panafricain in Alger, at the French Cultural Center in Kinshasa and as part of the group exhibition «Performance // Frame» at the Galerie Anita Beckers in Frankfurt. Her work is supported by the Canada Council for the Arts and the Flemish Arts Commission.

[www.ulasickle.com](http://www.ulasickle.com)

**Dinozord** (Patrick Mbungu) was born in 1987 in Kinshasa and studied at the Art School L'ESPORA (secondary studies). A dancer by profession he started his career in 2000 with the rap group «The Leader Boys». He has participated in several workshops (with Faustin Linyekula in 2001 and 2006, Céline Bacqué and Anne Nguyen in 2004, Fred Bendongé and film maker Thierry De Mey in 2005). He is a performer in *The Dialogue Series iii, Dinozord*, of Faustin Linyekula, which has been presented in several European cities (Vienna, Brussels, Avignon, Lisbon, Paris, etc.). In October 2007 he was invited to the Platform of Contemporary Dance in Maputo, where he presented his first solo. Dinozord is a performer in the last piece of Faustin, *more more more . . . future* that premiered during the 2009 edition of the «Kunsten Festival des Arts» in Brussels and has since been touring internationally.

**Yann Leguay** was born in France in 1981 and currently lives and works in Brussels. His approach to sound design for installation, performance and film centers on the materiality of sound. Both a visual artist and composer, he has participated in numerous exhibitions including «Radiodays» at de Appel Amsterdam, «Le Nouveau Festival» at Centre Pompidou in Paris and «French May» in Hong Kong. He has also created the sound track several short films including, *She was Crying but the Ground Doesn't Still* by Maider Fortune (2005) and *Planet A* of Momoko Seto (2008). Yann regularly performs his own sound compositions live in Paris and Brussels.

[www.phonotopy.org](http://www.phonotopy.org)



