

**Faso Danse Théâtre
Serge Aimé Coulibaly**

C'EST LA VIE



© Malick Sidibé

A dance piece with eight dancers and one singer

C'est la vie

In March '20, when the world came to a halt and went in total lockdown, it became clear that the most important thing in this world is not money, our homes, our social status, or our objects: it's our lives.

To stay alive meant to continue living at all costs. An no economic, political, social, cultural or sports activity was worth living. So it was at this time that the need to celebrate life became necessary to me.

All traditional societies have their ways of celebrating life, with completely different forms and systems. For this new creation ***C'est la vie***, I want to create a choreography of 1h15 of celebration by borrowing codes mainly from two types of festivities, one African and the other Western.

- 1- ***Wara***, a traditional celebration ritual that takes place in the Senoufo country in West Africa. I spent my entire childhood there and I was immersed in these ceremonies which always begin with a lively dance that leads to trance and end with a body emptied of all social charge and preserving what I could call the essence of the human being.
- 2- ***Carnaval***, which consists in celebrating and presenting oneself in a certain way that is socially accepted by all. The idea of the carnival is to allow oneself to be crazy one day in order to accept the other days to be under the yoke of the king, the "system". The system has interest to authorize one day of madness, but not more. It is a form of safety valve.

C'est la vie is a search for a contemporary form of these secular rituals. A contemporary adventurous and critical celebration of life.

During the last years, I have been preoccupied in my choreography with the search for what is essential to the human being, no matter where he comes from.

What do they have in common with other humans?

How to touch the humanity of each individual through a simple and original body presence?

C'est la vie is a new attempt to approach this through a complex choreographic research, with an energetic, rhythmic, precise, and inventive dance around the trance and what remains after the trance.

Music

As always, the choice of music is an important reference point for my creations. With *C'est la vie* I return to my own multidisciplinary training and personal history as a percussionist - a discipline I have not actively practiced for almost 20 years, but which is at the heart of my specific dance research.

Brussels-based composer and drummer **Stéphane Galland** (Aka Moon / Fabrizio Cassol) is responsible for a new percussive composition that will serve as a guideline for the development of this new polyrhythmic choreography.

The fact that Stephan Galland's and my artistic paths intersect is hardly surprising. Our paths are deeply rooted in research and encounters at the frontier of various cultures. Galland and I create our works from a strong commitment to society, constantly building bridges with the younger generation and not hesitating to question current practices.

The cast

For this new creation, I continue with part of the team which I have already made a long journey with: like my assistant choreographer for many years **Sigué Sayouba**, dramaturge **Sara Vanderieck**, and a cast composed of four dancers I already worked with and four new ones. This with the presence of a jazz blues singer.

The creation of *C'est la vie* is scheduled for fall '23.