

# BACK TO KIDAL

**Faso Danse Theatre**  
**Serge Aimé Coulibaly**



**Duration:** approximately 75 minutes  
**Premiere:** July 1st and 2nd, 2026 Montpellier Danse

**Performance with 6 dancers, 1 singer,  
1 actress, and 2 multi-instrumentalists**

## BACK TO KIDAL



Back to Kidal is a work of theatre, music, dance, and video. How can we tell a certain modern history of African peoples—their struggle for freedom and self-determination through the blues? The blues draws its roots from traditional Manding, Fulani, and Yoruba songs.

The blues is African in its essence, universal in its reach, and intimate in its emotion.

The blues as a universal language of modern Africa. It is the voice of those who have weathered storms, the dignity of African peoples and, through them, that of all the peoples of the world who have resisted erasure.

Back to Kidal tells a story shaped by joy, hope, and strength—the forces that made perseverance possible and that can now be shared with the rest of the world. In this odyssey, Kidal becomes a symbolic place.

Located in what was once the eastern frontier of the Mali Empire, the city and its surrounding territory possess a very ancient musical culture.

Enslaved people carried this heritage to the Americas, where it gave birth to the blues—a genre that would become the soundtrack of anti-slavery and anti-racist struggles.

But Kidal is also the symbolic cradle of Afro-blues, popularized in the 20th century by Ali Farka Touré. Moreover, as an insurgent territory rich in mineral resources, Kidal embodies the tensions and rivalries surrounding Africa's natural wealth in the postcolonial era.

## THE MUSIC OF BACK TO KIDAL

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In **Back to Kidal**, music does not illustrate it carries. It holds within it fragments of human histories, open wounds, and enduring forms of resistance. The blues is not a reference here; it is a living substance, deeply rooted in the musical landscapes of the Sahel.

This sonic territory is embodied by artists whose commitment and musical rigor shape a distinctive and powerful signature.

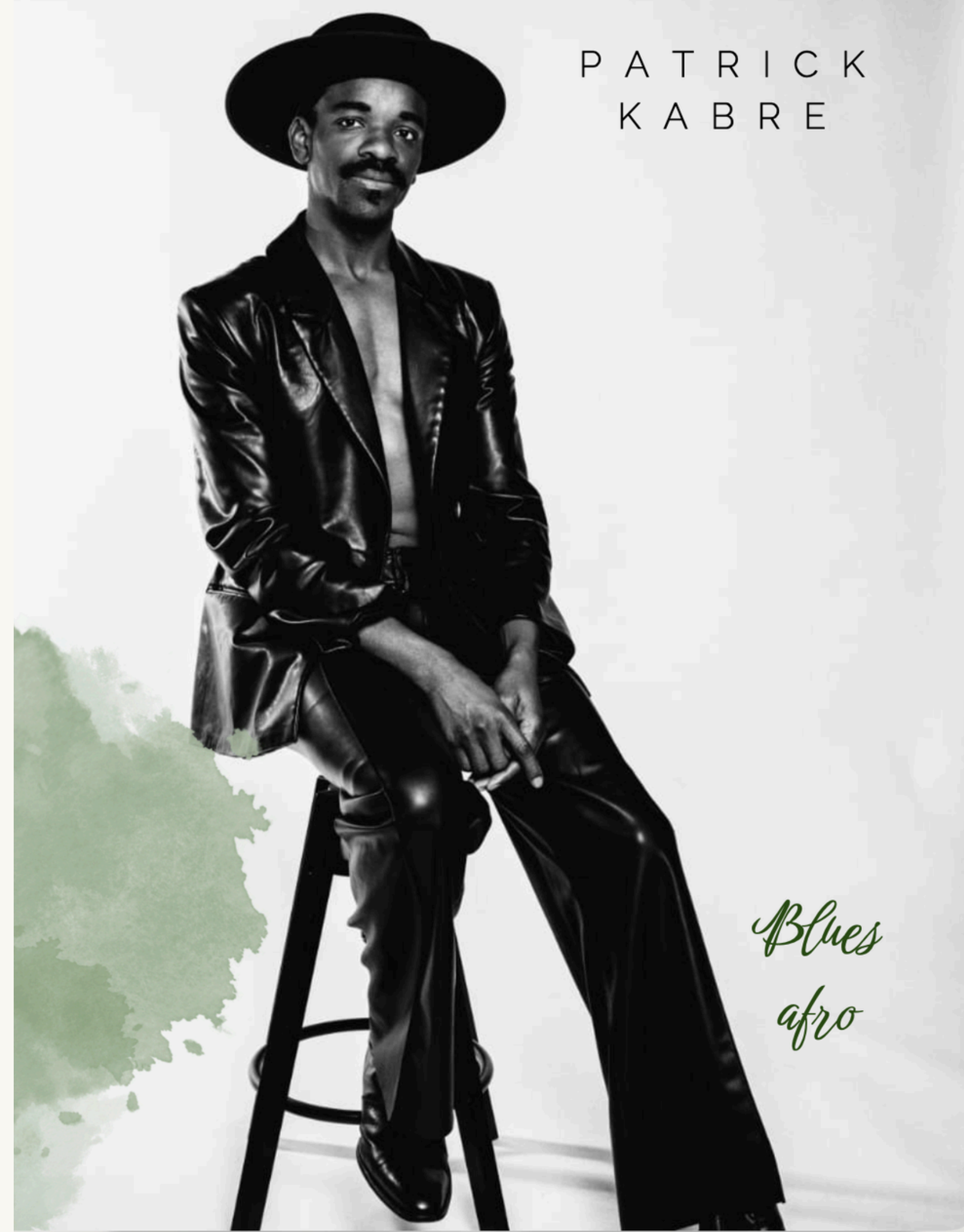
For several years, **Patrick Kabré** has been developing a profound exploration of Sahelian blues. His voice both smooth and deeply resonant – bridges tradition and contemporaneity. He does not quote the blues; he extends it, reshapes it, and inhabits it fully.

Alongside him, **Niaka Sako** brings a striking vocal force. Her voice moves between grounded intensity and elevation, carrying a raw and immediate emotional charge. She does not simply perform she engages, physically and viscerally.

The compositions of **Yvan Talbot** structure this musical space with precision and sensitivity. Drawing on his extensive experience in creating for the stage, he weaves together voices, textures, and rhythmic tensions into a cohesive and dynamic soundscape.

Together, they form a trio whose complementarity creates a musical language that is both demanding and accessible, rooted yet constantly evolving.

P A T R I C K  
K A B R É



*Blues  
afro*

## BACK TO KIDAL - THE CHOREOGRAPHY

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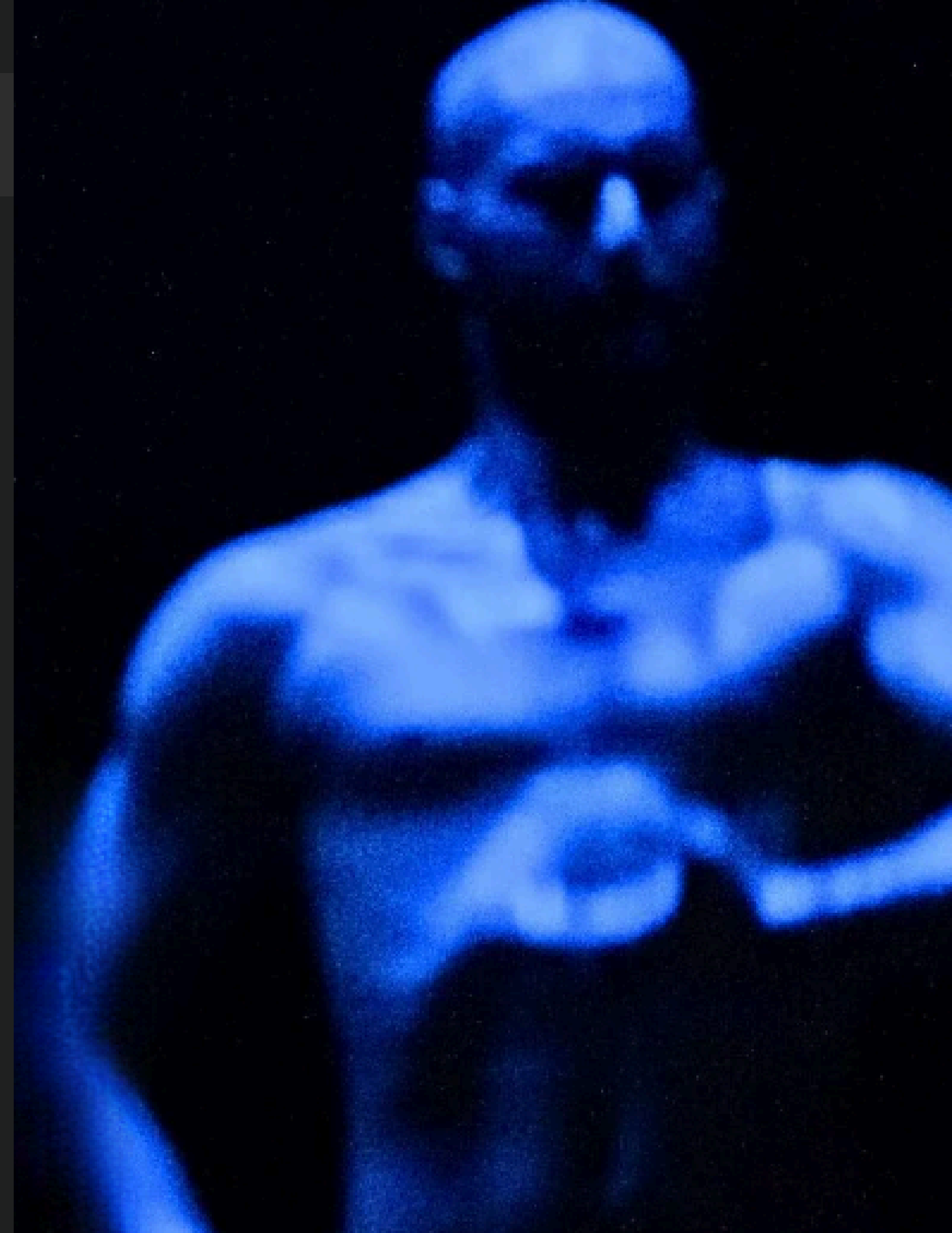
Although anchored in music, the narrative is carried by choreography for a group of seven performers.

Coulibaly's vision of dance remains profoundly humanistic. His central question is this: how can I reach and touch the core of humanity within each person through a simple yet original physical presence?

To find the answer requires continuous research into our very essence and into how, through dance, one can evoke an energy that connects the performers to the deepest sensitivity of each spectator.

Driven by this ambition, the artist continually evolves his choreographic vocabulary, rooted in urgency and necessity, as well as in the emergence of movement and counter movement.

In **Back to Kidal**, Coulibaly sets the bar high, daring to create a complex and finely detailed choreography, executed with remarkable precision.



## THE TEXT BY DR. KOULSY LAMKO AND THE NARRATION OF ODILE SANKARA – BACK TO KIDAL

The words of **Dr. Koulsy Lamko** poet, playwright, and Chadian novelist, flow through *Back to Kidal* like a deep breath, a song of memory, dignity, and resistance.

A humanist and committed man of letters, Lamko has dedicated his work to rebuilding African imaginations and defending marginalized voices.

His writing, infused with poetry and clarity, sheds light on the fractures of history and the resilience of its peoples.

In *Back to Kidal*, he weaves a text that is both intimate and universal, where language becomes a space for healing and rebirth.

Just as the blues carries the piece, this writing is amplified by the voice of Burkinabè actress **Odile Sankara**, who embodies its strength and memory.

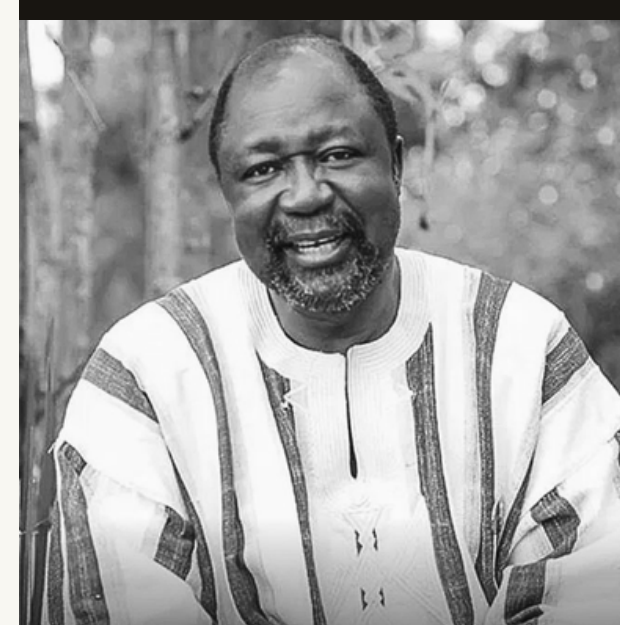
The younger sister of **President Thomas Sankara**, she is the guardian of a legacy built on courage, justice, and vision.

Throughout her career, Odile has established herself as a major artistic and activist figure, championing emancipation and self-determination through theatre and the living word.

Her presence in ***Back to Kidal*** symbolizes the fundamental role of women in the great march toward freedom.

Yesterday as today, they have been the beating heart of struggles against slavery, colonialism, and oppression.

Their songs, their words, and their gestures continue to nourish the strength and hope that drive this journey toward dignity and freedom.



## BACK TO KIDAL

### THE PLACE OF BACK TO KIDAL IN THE WORK OF SERGE AIMÉ COULIBALY AND FASO DANSE THÉÂTRE



A reflection on the complex relationships, cultural, historical, and political, between Africa and the West has long been a central element in the creations of **Serge Aimé Coulibaly**, notably in *Kalakuta Republik* (2016) and *Kirina* (2018).

The musicians performing on stage alongside the dancers form an integral part of several of his recent works. For *Kirina* (2018), Coulibaly collaborated with **Rokia Traoré**, composer and musical director, resulting in a landmark production that brought together nine dancers, one actor, four musicians, two singers, and forty amateurs on stage.

In *Wakatt* (2020), ten dancers perform to live music by the **Magic Malik Orchestra**, creating a dynamic interplay between body and sound.

The distinctive energy of his most recent work, *C LA VIE* (2023), rests on a subtle balance between choreographic power, the expressive voice of **Dobet Gnahoré**, and the rhythmic accompaniment of **Yvan Talbot** on percussion and drums.

The choice to collaborate with a guitarist for the next production thus continues an artistic vision in which dance and live music engage in a constant dialogue, each feeding and amplifying the other.

## BACK TO KIDAL – THE SCENOGRAPHY



The scenographic design of Back to Kidal immerses the audience at the very heart of the story.

Here, spectators are not merely seated facing the stage, they are part of it.

A portion of the audience takes place directly on the stage, among the performers, becoming witnesses, participants, and accomplices in the unfolding narrative.

Through song, dance, and video projection, the boundary between stage and audience gradually dissolves.

The performance transforms into an immersive experience, where each person lives the story from within, as if it were being created in real time, before our eyes and with our presence.



## SERGE AIMÉ COULIBALY

**Serge Aimé Coulibaly** was born in 1972 in Bobo-Dioulasso, Burkina Faso. Since 2002, he has worked in Europe and far beyond its borders. Drawing inspiration from the richness of African cultures, he creates powerful contemporary choreographies rooted in emotion and reflection, always carrying a message of hope and commitment. His style is marked by intense physical expression, rigorous stage composition, and a universal vision that resonates with audiences around the world.

His productions – including *C la vie* (2023), *Wakatt* (2020), *Kirina* (2018), *Kalakuta Republik* (2016), and *Nuit Blanche à Ouagadougou* (2014) – have been presented in numerous international theatres and festivals.

In 2025, he collaborates with director Ivo van Hove on the performance *I Did It My Way*, presented notably at the Ruhrtriennale in Bochum. That same year, he creates *Few Days Before Tomorrow* as part of Molenbeek-Saint-Jean's bid for Brussels 2030 – a participatory work bringing together 70 residents, dancers, and musicians to explore the collective and creative power of a community.

Since the beginning of his career, Serge Aimé Coulibaly has engaged in multiple international collaborations, both as choreographer and performer: with Marrugeku Company in Australia (*The Last Cry*, 2018 in New Caledonia; *Cut the Sky*, 2014; *Burning Daylight*, 2009), Alain Platel (*C(H)OEURS*, 2012; *Wolf*, 2003), and Sidi Larbi Cherkaoui (*Tempus Fugit*, 2004).

His recent projects include creations at the Münchner Kammerspiele in Germany (*Les Statues rêvent aussi*, 2022, with Jan-Christoph Gockel, and *Balau*, 2024), a collaboration with Ace Dance Company in Birmingham (*The Night Before Tomorrow*, 2022), and the choreography *Daland@* (Maisha Dance), presented at Africa Day 2024 in Addis Ababa – a joint commission from the European Union and the African Union.

In parallel with his creative work, Serge Aimé Coulibaly founded in 2012 the International Performing Arts Laboratory ANKATA in Bobo-Dioulasso – a space for research, training, and artistic experimentation.

Open to the world, ANKATA fosters exchange between continents, disciplines, and generations, united by a common goal: to imagine a more humane future through art, knowledge, and solidarity.



## FASO DANSE THÉÂTRE

**Serge Aimé Coulibaly** founded **Faso Danse Théâtre** in 2002. Under his artistic direction, the company explores complex themes with the aim of generating a positive dynamic, while viewing dance as a form of social commitment.

Their creations question both everyday realities and broader social transformations, sharing these reflections with the audience through an art form that is energetic, expressive, and deeply engaged.

Coulibaly examines the interaction between individuality and commitment, the tension between what a person experiences or wishes to express, and what their commitment to a better world demands of them.

Guided by this conviction, he has developed a creative process based on duality:

- each movement of the body triggers an opposite movement;
- every form of energy calls forth its complement.

In this interplay, body and mind merge into a state where intuition and urgency prevail.

The creation process of Faso Danse Théâtre's performances always takes place partly in Europe and partly in Africa, particularly at **ANKATA** in Bobo-Dioulasso, a space dedicated to artistic research, training, and experimentation.



## PATRICK KABRÉ

**Patrick Kabré** is a blazing voice from West Africa, an artist where the breath of blues, the soul of folk, the energy of rock, and the deep pulsations of Mossi rhythms converge.

Behind his radiant smile burns a volcanic force that, on stage, is unleashed in a free and deeply inhabited musical trance.

Echoing Fela Kuti, Keziah Jones, and Bombino, he shapes a singular universe both committed and poetic where each song becomes an act of resistance, a song of dignity, and an invitation to freedom.



## ODILE SANKARA



**Odile Sankara** (born in 1963), the younger sister of Thomas Sankara, is a major figure in Burkinabè theatre. Trained at the University of Ouagadougou and UNEDO, she worked with the FEEREN company and has taken part in numerous international productions.

Collaborating with Jean Lambert-Wild and other directors, she has distinguished herself both in African works (*La vie est un songe*) and in European classics (*Joséphine la Cantatrice*).

Deeply committed to arts education for young women, she leads the NGO Talents de Femme and serves as director of the Récréâtrales Festival in Ouagadougou.

## NIAKA SACKO

**Niaka Sacko** is a talented and charismatic Malian singer, celebrated for her captivating voice and her ability to deeply move audiences.

Originally from Mali, she has emerged as a rising figure on the contemporary music scene, thanks to her unique style and her seamless fusion of diverse musical influences.

Niaka Sacko – a sublime voice, all fire and passion – embodies the promise of a remarkable musical career.



## YVAN TALBOT



**Yvan Talbot**, also known as Doogoo D (born in December 1973), is a French musician, composer, and producer. A self-taught artist, he began his musical journey at 19, studying traditional Manding music in West Africa, where he learned to play the djembe and bolon, and became fluent in Dioula and Bambara.

Upon returning to France, he fused African rhythms with electronic music, founding the group El Fassa and the independent label SUPANOVA. He has collaborated with numerous contemporary and hip-hop dance companies, including Julie Dossavi and Faso Danse Théâtre.

Talbot has released several solo projects, including *Caryotype* (2018) and *BP 226* (2021), blending African tradition with modern musical exploration.

**Ida Faho**, born in 1990, began her performing arts training in 2003. She studied theatre before joining the EDITA dance school in 2009.

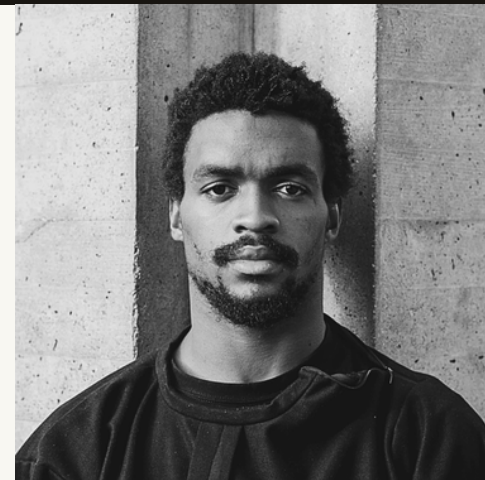
She performs regularly with Irène Tassembédo's company while developing her own projects and training with other choreographers – both in Africa, at L'École des Sables, and in Europe, at Angelin Preljocaj's Pavillon Noir.

Her dance is enriched by all these encounters. Ida Faho masterfully combines powerful movement and electrifying presence with softness, grace, and sensuality, creating a style that is both strong and luminous.

## IDA FAHO



## ARSÈNE ETABA



**Arsène Etaba** (born in Douala, Cameroon, 1999) specializes in African dance and various Afro-contemporary styles.

He is an active member of several cultural movements in Cameroon dedicated to promoting artistic and cultural values and strengthening the country's dance industry.

A sought-after workshop facilitator and tireless dance instructor, Arsène channels his contagious energy into a mission to denounce the ills of the world and challenge the arbitrary rules society imposes on the individual.

In addition to his artistic career, Arsène Etaba holds a PhD in Pharmacy from the University of Douala.

**Jean-Robert Koudogbo Kiki**, born in 1986 in Burkina Faso, was deeply influenced by dancer and choreographer Lebeau Boumpoutou, who passed on to him a passion for contemporary dance.

He trained under Éloi Bam of the Teguerer Company and Michel Neya, founder of the Génération 2000 group. Jean-Robert performed in Nassongo, a musical that toured France and Luxembourg (2008), and in Entre chiens et loups at Montpellier Danse 2010.

In 2010, he joined the Je Danse Donc Je Suis company. He also took part in the opening and closing ceremonies of FESPACO in 2009, 2011, and 2013, working alongside choreographers Irène Tassembédo, Salia Sanou, and Seydou Boro.

In 2014, he performed in Tichèlbè – Aires de jeux with Kettly Noël at the Festival du Niger.

## JEAN-ROBERT KOUDOGBO KIKI



**Djibril Ouattara**, choreographer and pedagogue, was born in 1988 in Bobo-Dioulasso, Burkina Faso. He currently works as artistic director of the Ardji Danse company and as educational director of the three-year multidisciplinary training program Ankata Next Generation.

He received his dance training at the Centre de Développement Chorégraphique La Termitière in Burkina Faso and at L'École des Sables in Senegal, studying with artists such as Salia Sanou, Patrick Acogny, and Serge Aimé Coulibaly.

Ouattara has worked with, among others, Salia Sanou, Olivier Tarpaga, and Moïse Touré in 2020. He has also been invited to participate in several projects and productions as a choreographer or assistant choreographer, including a performance created with displaced people in Burkina Faso.

## DJIBRIL OUATTARA



## DEBORAH LOTTI



**Déborah Lotti** (born in 1993) began dancing in Luxembourg before continuing her training at IFPRO Rick Odums and Paris 8 University. She joined the Armstrong Jazz Ballet and Ballets Jazz Rick Odums after earning her State Diploma as a Jazz Dance Teacher.

She later took part in various projects that allowed her to collaborate with international choreographers such as Alexander Ekman (for the opening ceremony of the Paralympic Games in Paris), Damien Jalet (Chiroptera), Jill Crovisier (Mahalaga Landscapes in Luxembourg), and Serge Aimé Coulibaly (MAISHA project in Ethiopia).

Since 2018, she has been a member of the RB Dance Company, performing in Stories, a show that blends tap dance and urban jazz.

Charly Simon, born in 1997 in Wallonia, Belgium, entered the Royal Conservatory of Mons at the age of 18, studying under Bernard Cogniaux.

After earning a Master's degree in Dramatic Arts – Theatre and Spoken Arts in 2019, Charly co-founded L'Absolu Théâtre, an emerging creative company, with poet Aurélien Dony. Together, they co-direct three multidisciplinary productions: A-Vide, L'Œil du cerf, and La Plaine. Charly also leads ESPACES VERS, a hybrid poetry collective.

Having worked in physical theatre, where movement and voice intertwine, Charly began in 2023 a Master's in Dance – Choreographic Studies and Practices at Charleroi Danse / La Cambre / INSAS. During this time, Charly collaborated with Erika Zuenelli, performing in her pieces LANDFALL and Le Margherite.

Today, Charly continues to pursue an intimate artistic research at the intersection of language, narrative, and movement, crafting works with a distinctive and personal aesthetic.

## CHARLES SIMON



## SARA VANDERIECK

**Sara Vanderieck** (born in 1978) earned her degree in theatre stage management from RICTS in Brussels. In 2006, she joined Les Ballets C de la B, where she first worked as a production manager and later as artistic assistant to Alain Platel and Lisi Estaras.

In 2012, she left Les Ballets C de la B to join the artistic direction team of De Grote Post in Ostend. Sara also works as a freelance dramaturge and outside eye for various prominent figures in (dance) theatre, including Claron McFadden / Muziektheater Transparant, Bára Sigfúsdóttir, Ayelen Parolin, Lisi Estaras, and Naïf Productions.

**Back to Kidal** marks her eighth collaboration with Serge Aimé Coulibaly, following Fadjiri (2013), Nuit Blanche à Ouagadougou (2014), GLOED (2015), Kalakuta Republik (2016), Kirina (2018), and C LA VIE (2023).

## GARANCE MAILLOT

Born in 1998 in Pré-Saint-Gervais, **Garance Maillot** received training in both classical and contemporary dance before pursuing her studies in Hypokhâgne-Khâgne in Paris. Following her time in Beijing and Montreal, she relocated to Brussels, where she earned a master's degree in Dance and Choreographic Practices from INSAS, Charleroi Danse, and La Cambre. She co-created Marco, with Marco (2021), and has performed for Jorge Léon, Simone Aughtertony, and contributed an artistic perspective on "Tumbleweed." Currently, she is collaborating on Air Neuf with Jorge Léon. As a member of the Véranda81 collective, she investigates the interplay of body, space, and language, drawing inspiration from writing and humor. Her inaugural solo work, STONE, addresses themes of fragmentation and mourning, and her writings have been featured in various literary magazines.

## SAYOUBA SIGUE

**Sigué Sayouba**, of Burkinabè origin and born in Abidjan, Côte d'Ivoire, has lived in the Lyon region (France) since 2012. He discovered dance in Burkina Faso through interschool cultural activities and began his training as a self-taught dancer. After a period exploring urban dance, his encounter with contemporary dance transformed a simple passion into a true vocation.

In 2001, he joined the Compagnie Teguerer, becoming its artistic director in 2006. A finalist in the 2010 international competition Danse l'Afrique Danse with his pieces À Suivre and Avec des Mots, he has since collaborated with choreographers such as Irène Tassebédou, Serge Aimé Coulibaly, Karin Beier, and Kettly Noël.

A prolific choreographer, he has created works including Les Couleurs de la Paix (Lyon Dance Biennale, 2018), Assemblage (2018), Afriquarks (2020), Ben Ka (2024), and Avec ou Sang (2025).

As co-artistic director of Compagnie Teguerer (France-Burkina Faso) and the Dialaw Festival - Rythmes & Formes du Monde in Senegal, Sigué Sayouba continues to develop a dance that is committed, globally engaged, and deeply human.

**BACK TO KIDAL**  
**SERGE AIMÉ COULIBALY**  
**VIEUX FARKA TOURÉ**

PRODUCTION: **FASO DANSE THÉÂTRE**  
CONCEPT AND CHOREOGRAPHY: **SERGE AIMÉ COULIBALY**  
CREATED AND PERFORMED BY: **JEAN-ROBERT KOUDOGBO-KIKI, IDA FAHO, DJIBRIL OUATTARA, ARSÈNE ETABA, DÉBORAH LOTTI, CHARLES SIMON**  
MUSIC COMPOSITION:  
**PATRICK KABRÉ & YVAN TALBOT (DOOGOO D)**  
VOCALS: **NIKA SACKO & PATRICK KABRÉ**  
TEXT: **DR. KOULSY LAMKO**  
ACTRESS: **ODILE SANKARA**  
CHOREOGRAPHIC ASSISTANT: **SIGUÉ SAYOUBA**  
ARTISTIC ASSISTANT: **GARANCE MAILLOT**  
DRAMATURGY: **SARA VANDERIECK**  
SET DESIGN, COSTUMES AND VIDEO: **EVE MARTIN**  
VIDEOGRAPHER: **JOHN PIRARD**  
LIGHTING TECHNICIAN: **HERMAN COULIBALY**  
TECHNICAL DIRECTOR: **THOMAS VERACHTERT**  
STAGE MANAGER: **DAG JENNES**  
PRODUCTION MANAGER: **ARNOUT ANDRÉ DE LA PORTE**  
DISTRIBUTION: **FRANS BROOD PRODUCTIONS**



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