



Faso Danse Théâtre
Serge Aimé Coulibaly

TOLON KÈ !

Danced concert with 4 dancers and a singer-guitarist

Duration: three versions of 30/45/60 minutes

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Life is too short and too precious to spend it distracting ourselves and accumulating perishable treasure. Instead, let us seek to understand its true meaning and enrich our souls. Maxime attributed to Socrates

With his new spectacle, Serge Aimé Coulibaly invites us to a jubilant 'danced concert' - a performance in which dance, music, and the rhythm of the human heartbeat pulsate in unison, creating an experience of jubilant togetherness. The title is a festive imperative: Tolon kè! - Let's rejoice! Let's celebrate! Let's create a moment where our souls meet! An ensemble of four dancers accompanied by a singer-guitarist performs a precise yet powerful and exuberant choreography that leaves the audience no choice but to joyously accept the invitation extended in the title of the piece.

CONCEPT: COLLECTIVE JOY IS A UNITING, PROPULSIVE FORCE

Across cultures, collective celebrations are essential in creating and strengthening unity between people. A public feast is, above all, an exhilarating moment of social encounter away from daily chores and routines. Besides elevating the spirits, such performances of dance and music can convey deeper messages and propel a positive change.

These aspects of collective rejoicing were given a central place in *Tolon kè!* In his new piece, Serge Aimé Coulibaly treats joy as one of the principal manifestations of the essence of humanity, and the act of celebrating together as a starting point for making deeper connections. Those, in turn, are the threads that weave the tissue of unity.





CHOREOGRAPHY: THE ELEVATION OF THE COULIBALITÉ

In *Tolon kè!* the Belgo-Burkinabe choreographer examines the idea of a collective joy as a unifying, force through his signature movements: precise and complex, yet anchored in urgency and emotions. The piece is also a result of a long time choreographic research on the style that the Faso Dance Théâtre's dancers baptised la Coulibalilé. First explored in *Babemba* (2009) and recently elevated in *C LA VIE* (2023), la Coulibalilé has its basis in expressive movements of the upper body, the chest in particular, in the rhythm of human heart. In *Tolon kè!* these movements become the main vocabulary in the exchanges between the four dancers. It is also in this language that the dancers approach the audience and invite them to join in the collective, festive pulsation.

ONE PIECE – MANY FORMS

Parallel with expanding its choreographic vocabulary, the company has been experimenting with various formats and ways of bringing its creations to different audiences. This led to the creation of Tolon ke! - a versatile piece that can be presented not only in traditional venues, but also in places such as public squares, open-air festival terrains, and small cultural centres and a variety of other alternative spaces. The leading idea behind this new form is to open up to the possibility of direct interaction and co-creation with the audience.

The technical requirements of the spectacle are rudimentary, which makes it adaptable for different spaces, including open-air locations. Depending on the context, it can be played in a 30 minutes-, 45 minutes- or 60 minutes version.

30'



45'



60'



CAST AND CREW

Tolon kè ! results from a close collaboration between Serge Aimé Coulibaly, his long-time choreographic assistant Sayouba Sigué, who also performs in the piece, and the principal dancers of Faso Danse Theatre: Jean Robert Koudogbo Kiki and Ida Faho. Coulibaly's more recent collaborators Suzie Babin and Arsène Etaba play interchangeably the fourth role in the ensemble. Burkinabè singer and guitarist Patrick Kabré composed the music and performs it live on stage. Vivid costumes that excellently complement the vibrant choreography were created by Burkinabè designer Black. Faso Danse Theatre's long-time associate Sara Vanderieck worked on the dramaturgy, while Hermann Coulibaly provided the technical direction.



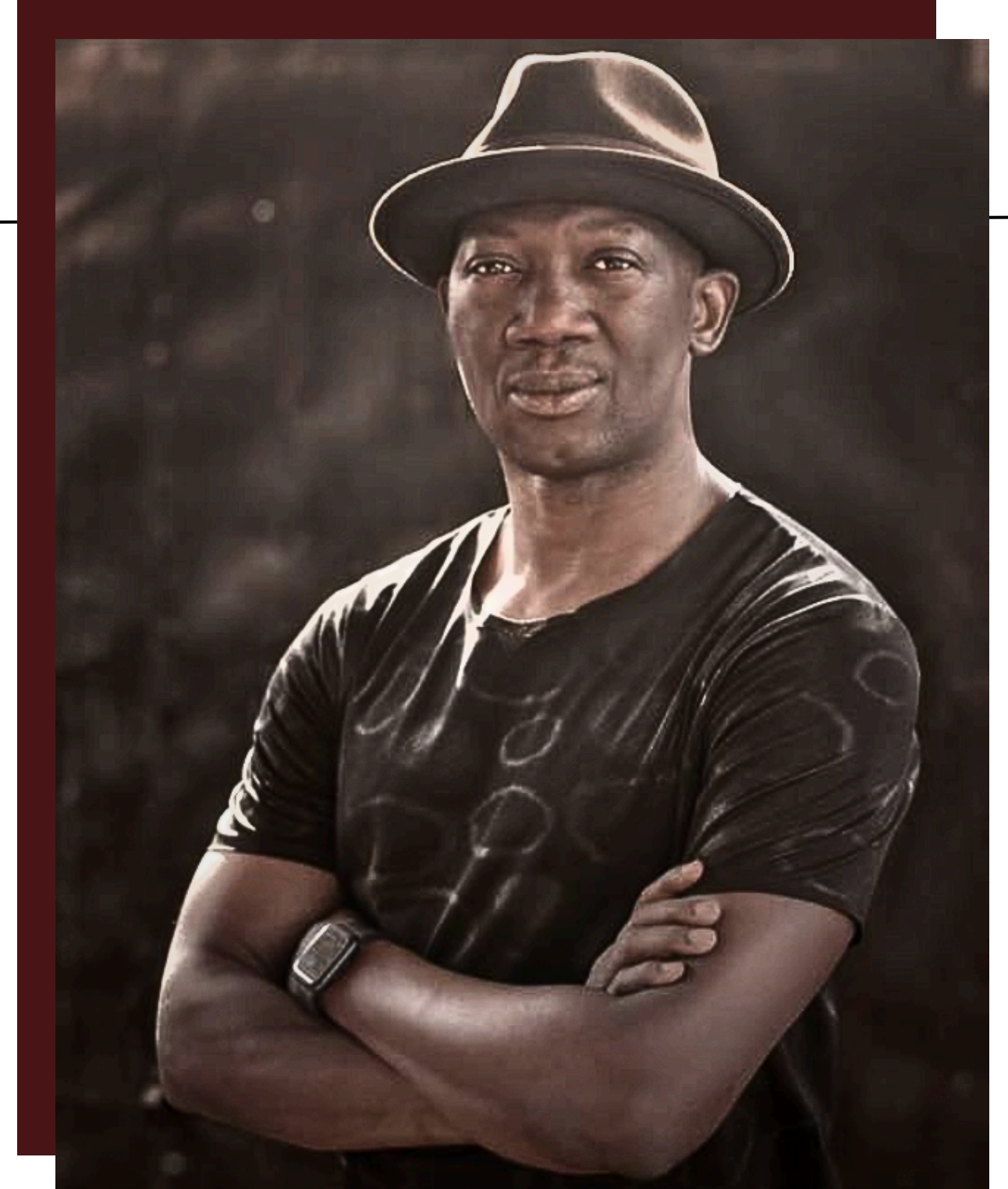
Coulibaly founded Faso Danse Théâtre in 2002. Under his artistic lead, the company explores complex themes with the aim of bringing about a positive dynamic. While the root of his inspiration lies in African culture, the artist is committed to creating powerful contemporary choreographies anchored in emotion but always bearing a reflection and hope. The intense expression inherent in his style makes Coulibaly's creations universal and resonate with audiences all over the world. The creation process of Faso Danse Théâtre's spectacles always takes place partially in Europe and partially in Africa, notably in International Cultural Center Ankata in Bobo-Dioulasso funded by Serge Aimé Coulibaly in 2011. Serge Aimé Coulibaly considers dance as a social commitment. He questions daily reality as well as broader social evolutions and shares his observations with his audience through his dynamic yet deeply engaged art. Coulibaly examines the intersection between personality and involvement, the tension between what the individual experiences or wants to say on the one hand and what the commitment to a better world imposes on that individual on the other. On the basis of his engagement, he developed a creative process that starts from the duality principle. Every movement executed by the body triggers an opposite movement. Every form of energy is responded to by a complementary form. This brings body and mind into a state in which intuition and urgency take control.

ABOUT FASO DANSE THÉÂTRE



SERGE AIMÉ COULIBALY

Serge Aimé Coulibaly was born in Bobo Dioulasso, Burkina Faso in 1972 and has worked in Europe and far beyond since 2002. His productions, which include C LA VIE (2023), WAKATT (2020), Kirina (2018), Kalakuta Republik (2016), Nuit Blanche à Ouagadougou (2014) have been presented in theatres and festivals worldwide. His open view of the world and of differences, which he always questions, as well as his constructive attitude and will to persevere, has led to collaboration with numerous other artists since the beginning of his career. He regularly works on international productions, both as a performer and choreographer. Amongst his artistic collaborators are Moïse Touré (La Maladie de la Mort, 2015), Marrukegu Company in Australia (Cut the Sky, 2014 and Burning Daylight, 2009), Farid Berki (Double Jeu, 2013), Julie Dossavi (Cross and Share, 2012), Alain Platel (C(H)OEURS, 2012 and Wolf, 2003), Kalpana Raghuraman (I lost my English, 2008) and Sidi Larbi Cherkaoui (Tempus Fugit, 2004).



CRÉDITS

Production: Faso Danse Théâtre

Co-production: Kanal Centre Pompidou Brussels

Concept & choreography: Serge Aimé Coulibaly

Choreographic assistance: Sayouba Sigué

Created and performed by : Suzie Babin/ Arsène Etaba, Ida Faho, Jean Robert Koudogbo-Kiki, Sayouba Sigué, Patrick Kabré

Music: Patric Kabré

Dramaturgy: Sara Vanderieck

Stage, light and technical direction: Herman Coulibaly

Coordination and communication Faso Danse Théâtre:

Marta Bigus

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