

BEHIND THE CURTAIN



*Multicorps/Marcel Gbeffa
Company*

BEHIND THE CURTAIN

How does a choreographer especially Marcel create body movements and a play?

What are the secrets that hide behind the sweat of the dancer on stage?

What are the links that tie him to his own creation?

What are the emotions, the feelings that arise a play?

Memory loss in full presentation

The uninformed audience

The unexpected improvisation

The deception of the public observed by the creator

The emotion

The pleasure of dancing



CONTEXT

Today, on the African continent, the contemporary dance begins to have a significant position in the international aid schemes and programming at different locations and countries. Unfortunately, the governments of African countries often have other priorities than support this new creative impetus that has been developing for over than twenty years. If in the African contemporary creation landscape, the job of dancer and choreographer is recognized, this is not the case in the overall African society where it is not really seen as a «real» job. Thus, with lack of social recognition of their profession and every day work without respite, how can the choreographers of the continent reach a wider audience? How can the public enjoy an art that is still little known and recognized in Africa?

It is true that in Cotonou, contemporary dance shows especially those of the Company Multicorps/Marcel Gbeffa begin to mobilize an audience, demonstrating an interest in that art. But contemporary dance is still too often seen as a game, a series of endless posturing.

The public ignores for the majority all the work involved to achieve a contemporary creation and all that implies such as what can endure a dancer or choreographer, the outreach work of the body, the birth of a creation, the researches.

STATEMENT OF INTENT

A new work requires a limitless personal involvement of the choreographer, he gives his strengths and weaknesses, feelings, experience, hopes and despair... He gives his audience to see the links that make him the person and the choreographer he is. One can therefore wonder what that the public understands from that exposure of the choreographer? How does the public perceive the creative work and the links between the creator and his work?

In this timid context, the choreographer of the Company Multicorps, Marcel Gbeffa, is currently seeking a new way to reach the Beninese or elsewhere public in order to make known this art. It is through this new work that he would like to raise audiences awareness to contemporary dance and the profession of interpreter or choreographer, showing behind the scenes, what can happen around a creation, the preparative work it generates, the involvement of the choreographer and the links between his creations and his personal life, his culture. Often links that connect him to its roots, traditions and customs are blocking his choreographic utopias and forced to remain in an acceptable framework. The work expresses the inner pain of the choreographer between dreams and realities.

STEPS OF CREATION OF BEHIND THE CURTAIN

The project:

The choreographer has chosen to develop this creation in several countries: Senegal, Benin, Burkina Faso and France in an effort to exchange inter regionally with other artists.

The plan to create «Behind the Curtain» was selected by the Cie 1er Temps of Andreyu Ouamba within the workshops and AEx-Corps residencies project which was held in Dakar in March and April 2012. This time of creation results in two outputs of residence at Dakar in Senegal in 2012: one at the French Institute on the 18th of April and the other at the Douda Seck Space on the 20th of April.

The second and third stages of creation of that piece will take place in 2013 with the support of the Coup de Pouce de l'École des Sables project (Senegal) and the French Institute. This piece was selected by the «Afrique et Caraïbe en Créations» program of the French Institute for the «Visas pour la Création 2013» project in order to finalize the creation at La Termitière, the Choreographic Development Center in Ouagadougou, and at the Pavillon Noir in Aix-en-Provence in France during a residency of three months in 2013.

A tour will be considered from 2014.

MULTICORPS/MARCEL GBEFFA COMPANY

Since 2008, the Multicorps/Marcel Gbeffa Company gathers two french-beninese choreographers and professional dancers, Valérie d'Almeida and Marcel Gbeffa. It aims for training, creation and promotion of contemporary dance in Benin through various show and events as well as the passing on to amateurs (both children and grown ups) and professional dancers, its purpose being the transmission of passion and the rise of a new energy in beninese and african contemporary dance.

Most of the company's pieces are based on improvisation and bodily expression as influenced by traditional dance from Benin and other african countries. The choreographic approach originates in simple daily life activities to end up in outstanding pieces. Experimenting with human and animal behaviour is a major source used by The Multicorps/Marcel Gbeffa Company in order to find another way of moving.

Whereas both choreographers are in charge of dance teaching and choreographic creation, Marcel Gbeffa, being the appointed company choreographer, is the artistic director and Valérie d'Almeida the executive director.

In september 2011, the Multicorps/Marcel Gbeffa Company launched the first choreographic centre in Benin, in central Cotonou. Gathering amateurs and professionals from Africa and elsewhere, this centre is designed as a place where to train, meet and share around contemporary dance.

COMPANY CREATIONS

'And if...' (2008). Solo

Selected in solo category at the Africa and Indian Ocean
Choreographic Encounters in 2010.

'Primal shadow' (2009). Duo

Coproduction Fondation Zinsou.

'The corridor of love' (2011). Duo

Coproduction Fondation Zinsou.

'Eyeless' (2011). Collective piece

'Loneliness blues' (2011). Duo

Choreographed with Maria-Luisa Angulo (Trias Culture).

'Black Mirage' (2012). Collective piece

Coproduction Fondation Zinsou.

'Behind the curtain' (2012-2013). Solo

Laureate Visa Création 2013, Institut Français.

'Voodoo' (2012-2013). Duo



COMPANY COLLABORATIONS

Maria-Luisa ANGULO (Senegal/Salvador): Marcel Gbeffa, guest choreographer for d-CLIC Dance and Digital Arts in Africa training programs (2011-2012). Partnership around 'Loneliness blues' (2011 duo).

Andréya OUAMBA (Congo/Senegal): Training courses and creations. 'Endless discussions' (2008), 'Good Dance' (2009), choreographed with Reggie Wilson and 'Shadows sweat' (2011). Marcel Gbeffa in residence in 1e Temps/Andréya Ouamba Company's AEx-Corps program for 'Behind the curtain' (2012).

Marceline LARTIGUE (France): Training course and creation of 'Marcel, here and now' (May 2011, Solo).



Francesca PEDULLÀ (Italy): Training courses and creations. 'First steps' (2007), 'Choreographic tricks to pass by the dirt highway' (2010) and 'Unavoidable dialogues' (2009-2010).

La Compagnie FABRE/SENOU (France/Benin): Training courses, restitution performances and creations. 'The body's word' (2008), 'Hali Mè' (2009).

Sara CARLSON (USA): Training courses, restitution performances and creation. 'The holy journey' (2007).

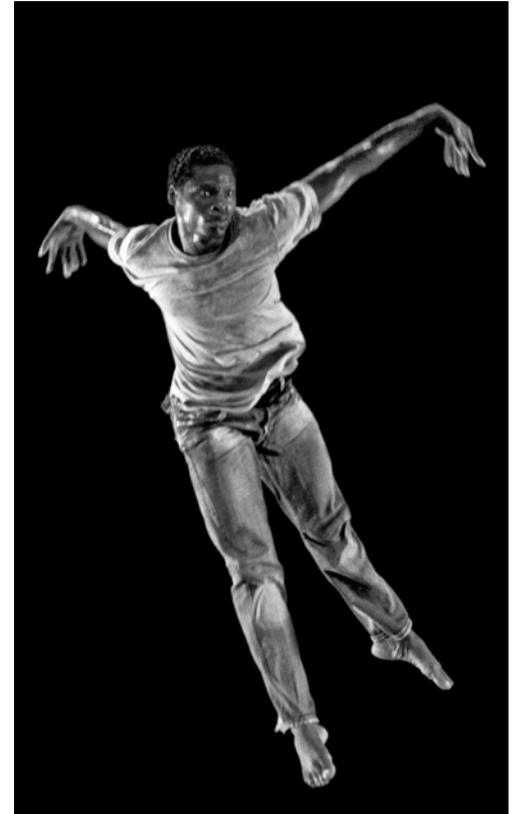
MARCEL GBEFFA

Marcel Gbeffa discovers contemporary dance in 2001 in the beninese association ORiculture. He takes part in several workshops and training courses, including the 8th edition of Africa's traditional and contemporary dance professional training at Germaine Acogny's 'Ecole des Sables', in Senegal.

As a performer, he is involved in various creations by international choreographers such as Marcelline Lartigue, Andréya Ouamba or Reggie Wilson whom he tours and teaches with in the United States.

His choreographic abilities are detected with his solo performance 'And if...!' (2008) selected for the solo competition at the Africa and Indian Ocean Choreographic Encounters in 2010.

Marcel Gbeffa has worked with well known pedagogues and choreographers such as Norbert Senou and Caroline Fabre (France/Benin), Germaine and Patrick Acogny (Senegal/France), Longafo Eyeoto (Congo), Nora Chipaumire (Zimbabwe/New York), Vincent Mantsoe (South Africa), Michèle Broda (France), Sara Carlson (USA) and many others.



FACILITIES REPORT

PRESENTATION

- Choreographer: Marcel Gbeffa
- Performers: Marcel Gbeffa
- Number of dancers onstage: 1
- Duration: 50 min
- Date of creation: 2012-2013
- Audience: General public

PLANNING

Two services requested:

- First service: Mounting and setting of lighting, sound, black box and dance mat
- Second service: Line-up, match, warming up

SOUND

The sound control will necessarily stand next to the lights control but a separate sound dedicated power supply will be requested.

Source: Mini jack/CD player equipped lap-top (supplied by the host venue).

Analog or digital audio console with at least 4 output buses.

Standard venue stereo diffusion.

The company has no sound manager and therefore requests that one may be assigned to us for mounting and setting.

LIGHTING

- Light set: One programmable direct access masters console
- Venue lighting not included in lighting plot
- Wings lighting requested

To obtain more details, thank you for getting in touch with the Company.

FACILITIES REPORT

SETTING

Scene:

Height: 7 m ; Depth: 10 m ; Aperture: 12 m

Italian masking with black backdrops.

Light coloured dance mat.

Items to be supplied by the host venue:

- A video projector
- A DVD player or computer source
- Backdrops and legs requested for black box assembly

Notes: The host venue commits itself to hiring qualified staff with proper mastery of the equipment.

The equipment will be complete, in good condition and will meet security requirements.

The host venue will supply all common material and consumable items.

Refreshments and fruits are requested to be made available to the team in the wings during the show.

THE TEAM

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