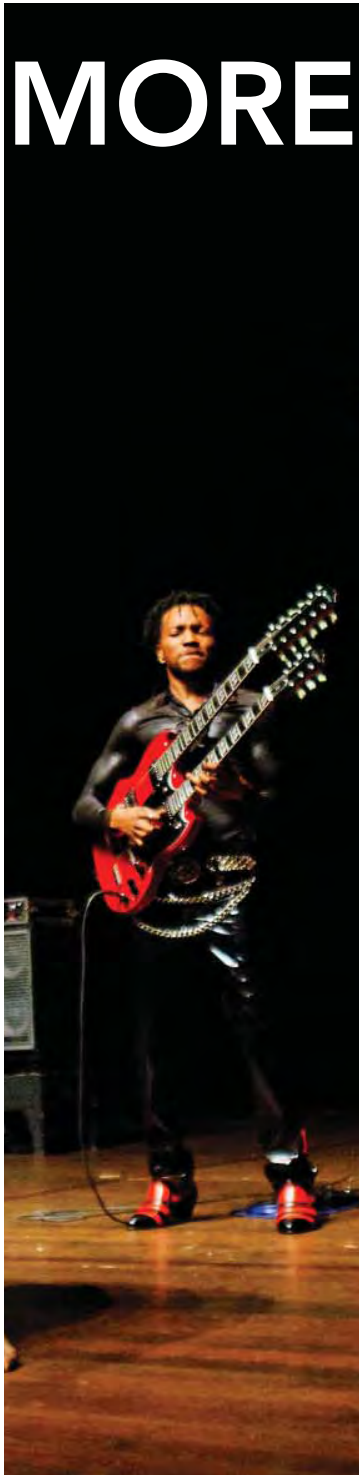


**MORE**

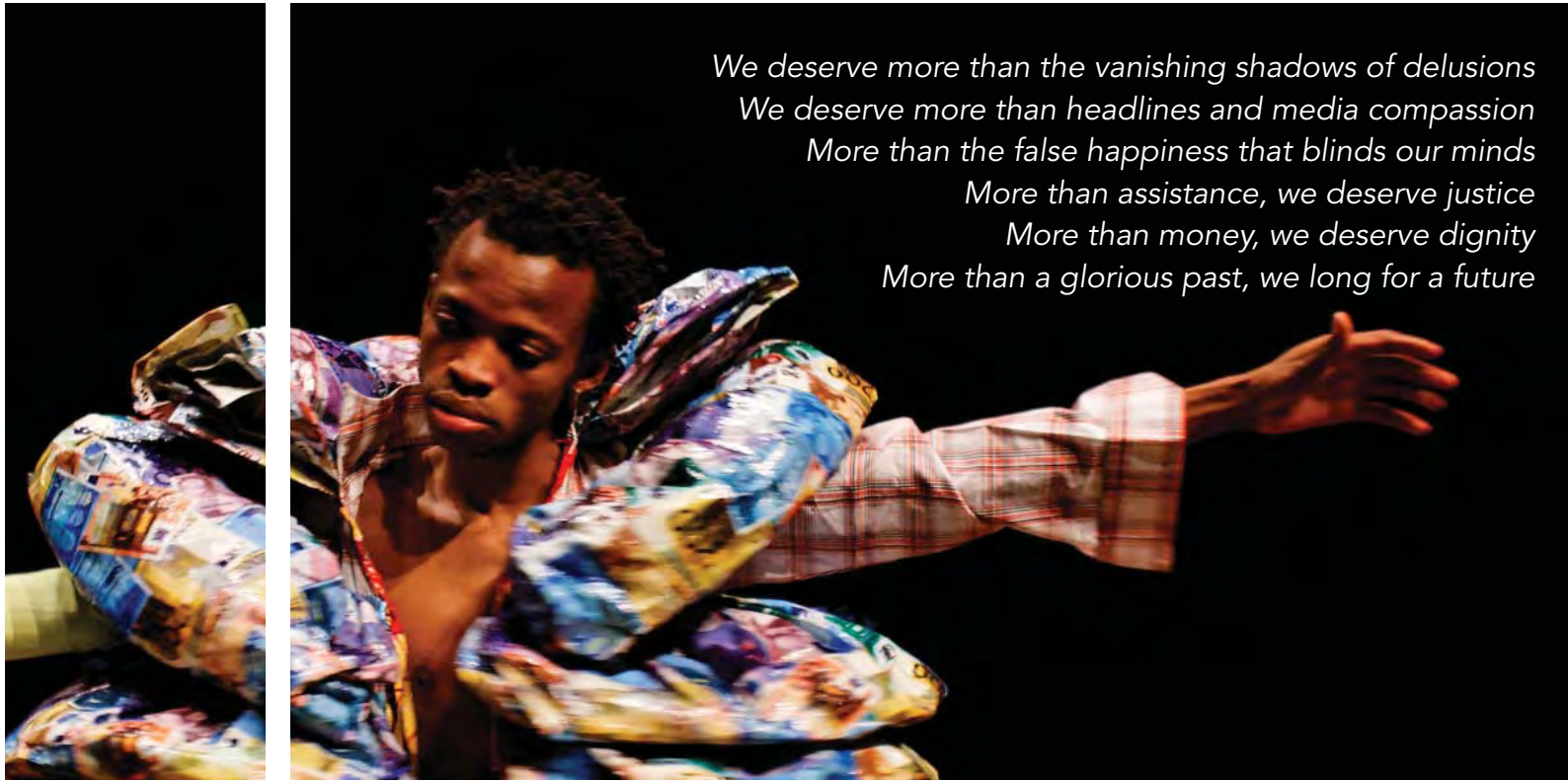
**MORE**

**MORE**

**...**



**FUTURE**



*We deserve more than the vanishing shadows of delusions  
We deserve more than headlines and media compassion  
More than the false happiness that blinds our minds  
More than assistance, we deserve justice  
More than money, we deserve dignity  
More than a glorious past, we long for a future*

## MORE MORE MORE...FUTURE

Choreographer and director Faustin Linyekula creates intricate and powerful dance/theater/performance works which reflect on the political, social and cultural history and present day struggles of his home country. Through personal stories, communal activity and beautifully crafted choreography, his works subvert the dominant images of contemporary Congo with their resourcefulness and hope.

With *more more more...future* he takes inspiration from the driving force of ndombolo; bastard daughter of rumba, traditional rhythms, church fanfares and Sex Machine funk, this Congolese pop delivers unstoppable energy. Ndombolo musicians praise their own power, beautiful women, designer clothes and luxury cars -- a fantasy life drawn from soap operas and American music videos -- as if everything is granted in a country where in fact you have to start over again every day.

In *more more more...future* ndombolo expresses not the cheap, thin dreams of money and fame, but the difficulties, dead ends, and mistakes of previous generations. Linyekula's choreography embraces creative destruction and stakes a claim to his own no-future society, saying "If it's impossible for us to send to hell a future that we never had, if it's difficult to go on ruining our pile of ruins, let's try to dream, the feet firmly kept on the ground, and just imagine more future."

In this raucous and provocative performance three dancers, including Linyekula, twist and rage to the seething poems of Antoine Vumilia Muhindo, a political prisoner in Kinshasa and childhood friend of Linyekula's, set in song by music director Flamme Kapaya, an exceptional guitarist and a major star in the Congo. Driven by the rhythms of Kapaya and his five-member on-stage band, *more more more...future* is a fierce celebration of hope in the face of despair.

The Fall 2011 tour is produced by MAPP International Productions with the Africa Contemporary Arts Consortium, continuing our 5-year partnership with this prominent world artist.

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# FAUSTIN LINYEKULA

Faustin Linyekula, dancer and choreographer, lives and works in Kisangani, in the north-eastern part of the Democratic Republic of Congo, former Zaire, former Belgian Congo, former independent state of Congo...

After eight years abroad, Linyekula returned to his native Congo in 2001 with a renewed desire to create art there. In the capital city of Kinshasa, he established the Studios Kabako, a company and art center dedicated to contemporary dance and visual theater. Studios Kabako aims to both address artistic and aesthetic issues and foster professional skills through research, creation and circulation. It provides training opportunities for artists, management and technical staff with a focus on nurturing artists to explore new ideas and collaborations both at home and abroad. Memory, forgetting, and the suppression of memory are central to his works, addressing the legacy of decades of war, terror, fear and the collapse of the Congolese economy for himself, his family and his friends.

With Studios Kabako, Linyekula has presented several works: *Spectacularly Empty* (2001), *Triptyque sans titre* (2002), *Spectacularly Empty II* (2003), *Radio Okapi* (2004), *Le Festival des Mensonges / Festival of Lies* (2005), *The Dialogue Series: i. Franco* (2006) and *The Dialogue Series: iii. Dinozord* (2006) and conducted various international projects and collaborations with artists from France, Morocco, Ethiopia and Sweden and South Africa. Partnerships have also been established with institutions including: Ecole Nationale Supérieure des Arts Décoratifs (Strasbourg, France); Collectif 12 (Mantes-La-Jolie, France); Centre National de la Danse (Paris, France); KAAV FECC dance festival (Dakar, Senegal); and GAARA Dance Company (Nairobi, Kenya).

In 2005, Linyekula and Studios Kabako were invited to the U.S. by MAPP and The AfricaContemporary Arts Consortium for creative residencies and performances, which marked the company's North American debut. Creative residencies were held at Robert Wilson's Watermill Center, Bates Dance Festival and the University of Florida's Center for World Arts. Performances of *Triptyque sans titre* were presented at Yerba Buena Center for the Arts, Portland Institute of Contemporary Arts and University of Florida in partnership with Center for World Arts.

Recognized as a leading African choreographer, Faustin Linyekula has been a judge in the 2004 Rencontres Choreographiques Africaines in Madagascar and a facilitator for International Dialogues at the Kaay Fecc Festival in Senegal. In June 2005, Linyekula curated a series of Contemporary African Dance, *Le Cargo*, at the Centre National de la Danse in Paris. Linyekula has been commissioned to create work for the Avignon Festival, Theatre de Suresnes in Paris, the Tanzwochen Festival in Austria and by Peter Sellars of the New Crowned Hope Festival in Vienna.

*Festival of Lies* and *The Dialogue Series: iii. Dinozord* were both performed at the 2007 Avignon Festival. In 2007-08, he staged *La Fratrie errante*, a text by Marie-Louise Bibish Mumbu. In 2009, he introduced *Pour en finir avec Bérénice*, his version of Jean Racine's *Bérénice* commissioned by the Comédie-Française and the Gennevilliers Theater / Paris. Linyekula is also currently performing *Sans-titre*, a duet by and with Raimund Hoghe.

In addition Linyekula continues to teach in Africa, Europe and the United States. In 2006-07, he was part of a think tank with other African artists and intellectuals around the creation of an arts centre near Cape Town. In December 2007, he received the Principal Award of the Prince Claus Fund for Culture and Development.

Since 2006, Faustin has moved his activities to Kisangani and is now working on the development of a series of neighbourhood cultural centres around performing arts and image in the city.

# PERFORMERS



## Papy Ebotani (dancer)

Papy Ebotani lives and works in Kinshasa (Democratic Republic of Congo). He began his career with various rap groups in Kinshasa, before working with the Diba Danse/Jean-Marie Musungayi. He has participated in workshops with Fred Bendongué, Toufik Oudhriri Idrissi, Hanna Hedman, Sylvain Prunenec, Pep Ramis and Meg Stuart. In 2006-07 he collaborated with Belgian composer and video artist Thierry de Mey to make his first solo work, *Na tempo* (2004), which has toured extensively in Europe and Brazil and was presented as part of the African Current programme at Dance Umbrella 2009 in South Africa. The following year he collaborated with dancer/choreographer Djodjo Kazadi to create *Ya biso* (For us), a duet performed in Kinshasa and Bamako, and throughout Europe. His piece for one dancer and ten walk-ons, *Parlement debout* (2007) has been shown in Europe and Brazil. His most recent work, a quartet entitled *Engundele* (2009) premiered at the Biennale de Charleroi in Belgium. Ebotani regularly teaches in Kinshasa and Kisangani (DRC) and has also conducted workshops in Brazil and La Reunion. As an associated artist with the Studios Kabako, Ebotani has performed in almost all of Faustin Linyekula's pieces since 2001: *Spectacularly Empty* (2001), *Triptyque sans titre* (2002), *Spectacularly Empty II* (2003), *Radio Okapi* (2003-04), *Festival of Lies* (2005-06), *The Dialogue Series: iii. Dinozord* (2006) and *more more more... future* (2009).

## Dinozord (dancer)

A dancer and rap singer, Dinozord works and lives in Kinshasa, Democratic Republic of Congo. In 2004, Dinozord met Faustin Linyekula at the French Cultural Center in Kinshasa. When Linyekula asked how he came to his name, Dinozord replied "Because I am the last of my kind!" He was only 16 at the time. He has participated in several workshops with the Studios Kabako, and with French break dancer Anne Nguyen and dancer Céline Bacque. In 2005, he worked with Belgian composer and video-artist Thierry de Mey. In 2006, he performed in *The Dialogue Series: iii. Dinozord*, which toured extensively in Europe. Since 2008, he has collaborated with Brussels-based choreographer Ula Sickle with whom he wrote the solo *Solid Gold* (2010), which has been performed in Brussels, Kinshasa and Montreal. He is currently working on his first solo piece, produced by the Studios Kabako.





### **Patient Mufutala Useni, aka Parnas (rapper/singer)**

Parnas writes rhymes to say what he feels on the inside: the brutal loss of both his parents, sudden changes in his standard of living, and daily life in Kisangani where he was born and currently lives. Parnas grew up in Lubumbashi (Democratic Republic of Congo), and studied law and literature. In 1998, together with other young rappers in Kisangani, he founded a group called TERSCH (Terrible Expressions de la Racaille Sous Couvert de Hargne). In 2005, his solo efforts were included on a Radio Okapi (DRC radio network) compilation. Since 2006, he has worked with Faustin Linyekula in *La Fratrie errante*, a work created by Linyekula with text by Marie-Louise Bibish Mumbu, and in *more more more... future*. In April 2007, he presented a unique concert, *Chronique(s)*, curated by Faustin Linyekula at the KVS Theater in Brussels. Since then, the Studios Kabako have presented him in several concerts in Kisangani and in Rwanda. In 2010, he will perform in Austria within the festival Treffpunkt Africa, and at Zèbre in France within the festival Francophonie en Limousin.

### **Pépé Malumba Musema, aka Le Coq (singer)**

Le Coq lives and works in Kisangani. He made his performing debut in 1998 as a dancer with the Kisangani band Shining Star. In 1999, he founded and became the singer for the band Quartier des Stars. In 2006, he became the lead singer of the historical ndombolo group, Singa Mwambe, with which he regularly performs in Kisangani and in the Province Orientale in north-east Democratic Republic of Congo. Since 2008, he has been collaborating with rap singer Alesh. After participating in a two-week workshop with the Studios Kabako, he joined the cast of *more more more...future*.

### **Rémi Bassinta Nightness (bass)**

Born in Kinshasa, Nightness is from a family of musicians. In 1996 he left his homeland to live in Belgium. In 1998 he joined the group Pro Musica de Bora Dingom (soukous), and Family Jammin' (reggae-funk fusion). Following this he worked with Bubblegum Sound (raga hip-hop), Ifam (reggae), Soul Finer Expérience (soul-pop), Gandhi (rap) and Marie Daulne (Zap Mama). He has performed in *more more more...future* since 2009.

### **Patou Tempête Kayembe (drums)**

Kayembe lives and works in Kisangani. Kayembe is a self-taught musician. He started out with hip-hop group Mega Soul in the late 1990s. In 2000 he began working alongside the rap group TERSCH, where he met Parnas with whom he has worked ever since. In 2008, Kayembe accompanied Parnas in a Studios Kabako performance in Belgium, after which he was invited to join the cast of *more more more... future*. Kayembe's work can also be found on the first album by Congolese rapper Alesh (June 2010), whom he also accompanies in concert.



## ABOUT THE MUSIC

Musical direction for *more more more...future* is provided by Flamme Kapaya. Acknowledged as one of the best guitar soloists of his generation, Flamme Kapaya lives and works between Paris and Kinshasa. Kapaya was raised in a musical tradition; his grandfather, a traditional chief in the Bandudu area, was also a gifted musician and he was first trained by his brother Joe. As a teenager in Kinshasa, he began by singing in local traditional groups. A self-taught guitarist, he draws his inspiration from various musical genres including jazz (especially George Benson), classical and Latin music.

In 1997, he joined the mythic ndombolo group, *Maison mère*, accompanying the Congolese singer Werrason. At the heart of the group - as a musician but also as a composer and producer on numerous albums - he became "Flamme", taking his name from the cartoon hero of the 80s, Captain Flamme. He performed with *Maison mère* for 10 years, taking part in several international tours.

In 2007, he met Faustin Linyekula, accompanying the performances of his piece *Festival of Lies* at the Avignon Festival in July 2007 and at the Faïencerie Theatre in Creil / France in May 2008. In August 2008, he joined Linyekula for two performances in Berlin as part of the 20th anniversary of the Tanz im August Festival. Kapaya also composed the music of *Bérénice*, staged by Linyekula at the Comédie Française in 2009.

As an independent artist, Flamme is now working on a solo album and a concert series *Banningsville*, produced by the Studios Kabako, around traditional music of the Bandundu region in Congo. In November 2009, he released his first single *Surprise*.



## ABOUT THE TEXT

The poems in *more more more... future* were written by Antoine Vumilia Muhindo, a childhood friend of Faustin Linyekula.

Antoine Vumilia Muhindo began writing as a young child and started his relationship with theatre in workshops organized by the French Cultural Center in Kisangani, Democratic Republic of Congo. In the mid-1990s, he joined the rebel forces led by Laurent Désiré Kabila that brought Mobutu Sese Seko's 32 year reign to an end. In 2001, President Laurent Désiré Kabila was murdered, allegedly by one of his body-guards. At the time, Muhindo was part of the National Information Agency, with an office in the President's building. Along with 30 others, he was arrested, tried in a special military tribunal and sentenced to death. He is currently serving his 9th year at the Makala prison in Kinshasa, where he continues to write. His story is the soundtrack of Faustin Linyekula's *The Dialogue Series iii. Dinozord*. He has also been published in European newspapers.

In 2009, Linyekula asked him to write about future; the five poems he delivered became the five songs of *more more more... future*.



*Congolese dance is a carnal endeavour. Against platonizing ideologies that would cast the body as a prison for the soul, dancing here is a celebration of the flesh. The body is absolute flux and music is invested with the power to enter it, penetrating it to the core. Music produces psychic, somatic and emotional effects on the organs and limbs, subjecting them to the rule of waste. Music 'breaks bones' (buka mikuwa) and 'hurls bodies' (bwakanka nzoto), causing women and men to 'behave like snakes' (na zali ko bina lokolo nioka). The body is not so much 'harmed' as it becomes a site of transgression, the locus of a blurring – between the transcendental and the empirical, the material and the psychic.*

*In addition to existing as flux, the body is also a force-field of contrasts. Music engages in a struggle with these forces. Never simply movement of the human form, Congolese dance embodies something that resembles a search for original life, for perpetual genesis, and, through this, for an ideal of happiness and serenity.*

Achille Mbembe  
*Variations on the Beautiful in the Congolese World of Sound*