

***There is crisis in Croatia –  
But where is media?***  
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**Zagreb, Croatia**  
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1. Technology and economics
2. Geography and limitations of language
3. What is a newspaper anyway?

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# The New York Times

WEDNESDAY, OCTOBER 6, 1999

## DANCE REVIEW

### *Inspired by the Traditions of Africa But Ruled by a Contemporary Spirit*

By ANNA KISSELGOFF

MONTREAL, Oct. 3 - How can one remain inspired by tradition but break free of its clichés as a creative artist? That is the question that several modern-dance choreographers from Africa have answered impressively and sometimes brilliantly at the International New Dance Festival here.

The response has different images: a powerful all-female dance of pain that uses avant-garde techniques of "contact improvisation," an exuberant stylization of urban dances in a protest piece about street children, a dramatic duet about failed relationships and a **hypnotic woman's solo**.

The emergence of experimental African choreographers is not exclusively a 1990's phenomenon, but the deliberate focus on African troupes within the Montreal festival suggests that a new development needs more attention.

By the same token, the festival's presentation of well-known European choreographers (Susanne Linke, Mathilde Monnier and Clara Andermatt) who use African dancers-in pieces stemming from their visits to Africa, reveals how much two-way traffic is in progress.

It was, in fact, a pleasant shock to see dancers of the Sylvain Zabli Company from the Ivory Coast so soon after performances by the American choreographer Ronald K. Brown at the Joyce Theater in New York last week. The recent change in Mr. Brown's choreography, which now incorporates fluent stylization of African dance idioms, obviously owes something to the residency that Mr. Brown had in Abidjan, Ivory Coast, a few years ago. Mr. Zabli worked with

Mr. Brown there and in New York, and he notes that the influences were mutual. Mr. Brown gave classes, Mr. Zabli said, and led him to integrate recited poetry into his choreography, as Mr. Brown does.

Mr. Zabli met Mr. Brown through Rokya Koné, a choreographer from the Ivory Coast who attended the American Dance Festival in Durham, N.C. Similarly, the choreographers Seydou Boro and Salia Sanou from Burkina Faso

#### **Avant-garde techniques, power and daring at a Montreal festival.**

stunning Tchétché female troupe from the Ivory Coast, have studied or danced with Ms. Monnier in Montpellier, France. Since Ms. Monnier's mentor was the American teacher Viola Farber, once Merce Cunningham's partner, the line of descent and influences is more complex than first apparent.

**If any choreographer encompasses these issues in her own dancing body it is Zab Maboungou, whose intense mesmerizing solo, "Incantation," embodied the contemporary and the traditional on a polished intimate level. Born in the Congo Republic, she has lived in Montreal since 1973 and is also a philosophy teacher.**

Although the Montreal Festival is not a theme event, it does occasionally spotlight companies by country or region within a larger event. Eleven countries are represented in the festival, which ends on Saturday. This spotlight on African choreographers attuned to the so-called post-modern esthetic is more than

welcome.

Some good work in this field has been done by the African Odyssey series at the John F. Kennedy Center for the Performing Arts in Washington and Dance Africa and 651 Arts, both associated with the Brooklyn Academy of Music. But this mini survey suggests that New York, at least, could be enriched by a more concentrated showcase of contemporary African dance.

Although most of the dancers have been trained in the distinct and different styles of traditional dance idioms, it is clear that the American dances taught to young Africans are not for them. Secure in their heritage, these choreographers use it as a springboard to try something new.

As Ms. Kombé is quoted at the festival, the concern is "African dance with contemporary expression."

Her company, Tchétché (meaning eagle), featured herself and three other women, Nina R. Zorohonon, Nadia Gbahihonon Beugre and Flavienne Biale Lago, in "Dirni" (pain). **Like Ms. Maboungou, with whom she once studied, Ms. Kombé gives emotion a powerful abstracted treatment: the qualities associated with African dances such as rhythm and energy, are channeled here into a geometrically clear style.**

Ms. Kombé's opening solo, in silence, distills the astounding physical daring that the other dancers will pick up as they enter. She jumps straight up and lands in a split, cartwheels, erupts into barrel jumps or drops flat on her back. The textured sound of flute and drum is integrated into the swift tumbling and leaps of all four women who appear in different units.

Power and tenderness fuse in a duet, and the group work makes Western modern-dance look



Tchétché: Dimi

tame. Subtitled "A hymn to female solidarity," the piece evokes the universal through the particular.

**Ms. Maboungou's solo, enhanced by the drummers Paul Miller and Dominic Donkor in her company Nyata Nyata, starts with feet stamping close to the ground, body bent over, and erupts in a highly contained form of energy: a diamond that is anything but in the rough.**

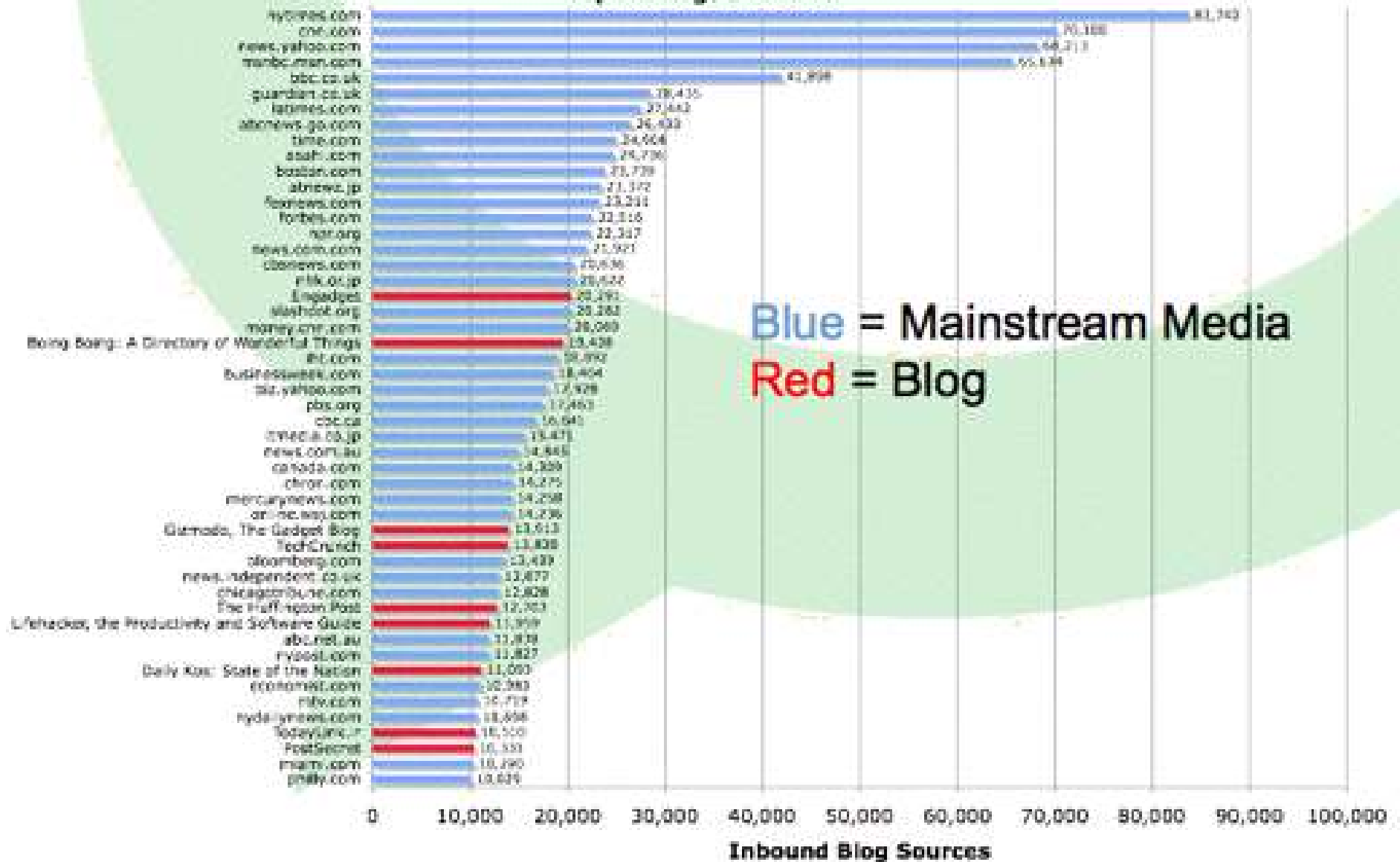
If all movement has an emotional connotation in African dances, there is no literal storytelling in "Figinto" (blind man), danced by the choreographers Seydou Boro, Salia Sanou and another dancer, Souleymane Badolo.

Yet African storytelling is the obvious tradition behind the images of blind men pulling invisible tears out of their eyes in a setting (along with two musicians) that evokes an inhospitable climate.

Scheduling conflicts allowed me to see only a rehearsal of "Heritage" with Mr. Zabli's company, which features a sole woman, Edith Klonouou, who holds her own outstandingly among Mr. Zabli and the other men. Ivory Coast hip-hop like mapouka and loubar dances are absorbed into a stylized whole that the dancers render with precision and stamina, both amazing.

Hirschhorn continued: “Internet purists may maintain that the Web will throw up a new pro-am class of citizen journalists to fill the void, but for now, at least, **there’s no online substitute for institutions that can marshal years of well-developed sourcing and reporting experience** — not to mention the resources to, say, send journalists leapfrogging between Mumbai and Islamabad to decode the complexities of the India-Pakistan conflict.”

**Q4 2006  
Top 50 Blogs and MSM**





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- 9. Trgovački sud u Splitu
- 10. Trgovački sud u Šibeniku
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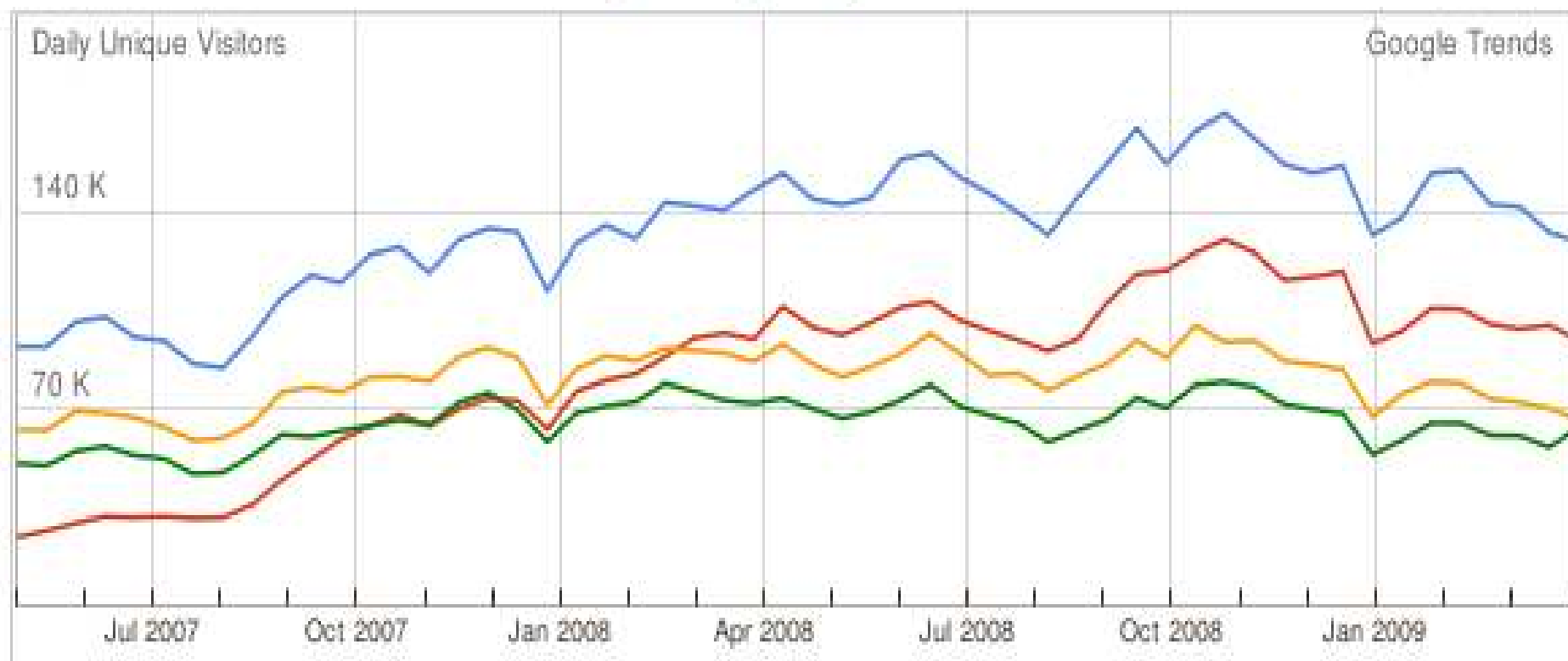
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osmrtnice

8:33 UN osudio testiranje nuklearnog oružja, a Sjeverna Koreja priprema nove projekte

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"NAJBЛИŽЕ evropsko more" i "Prijatelji", pozivi su Slovenske turističke zajednice Srbima da dođu ljetovati u Portorož i Piran.



Ponedjeljak, 25.5 | 22:23  
Obiteljska tragedija u Splitu: Otac pobio dvoje djece i suprugu pa ubio i sebe



Utorak, 26.5 | 08:52  
Video: Četverogodišnja kći Mikea Tysona kritično nakon što se objesila o kabel



Utorak, 26.5 | 08:26  
Republikanska lekcija Sanaderu

09:15 U Turskoj u požaru poginulo osam pacijenata s odjela intenzivne njege

09:00 Mesić za BiH medije: Daytonski sporazum nije Sveto pismo

08:33 UN osudio testiranje nuklearnog oružja, a Sjeverna Koreja priprema nove projekte

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Tomislav Klauški komentira HDZ-ovu predvidljivost u liku Jadranke Kosor

## VIDEO



Tony napunio Arenu dva dana za redom, fanove zabavljale Indexove hostese

## SPORT

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### Najnagrađivaniji hrvatski vratar Vedran Runje: Ostajem u Lensu, ovdje imam golemu podršku

NAKON što je 1999., 2001., i 2006. proglašen najboljim vratarom Belgije Vedran Runje dobio je nagradu i za



Utorak, 26.5 | 09:15  
Wenger ljutit na FA: Walcott ne može nastupati za mladu i seniorsku reprezentaciju



Utorak, 26.5 | 08:14  
Novi ugovor "Posebnog": Mourinhu tjedno nevjerojatnih 1,5 milijuna kuna



Utorak, 26.5 | 08:38  
Peroš: Dinamu nismo čestitali zbog ljudi koji ga vode, nepravde, pjesama i ove osmrtnice

09:39 Počienje finalna serija: Vukovi ne žele gorak okus, Zadrani traže iznenađenje

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Matea Škarec, druga pratilja



Seksualno zlostavljanje



Susan Boyle opet oduševila

s klima-uređajem, električnim i sigurnosnim paketom opreme.

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Investing in a variety of renewable energy sources, including solar, wind, and hydro, to diversify the energy portfolio.



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**The End**