

DANCING SOUL

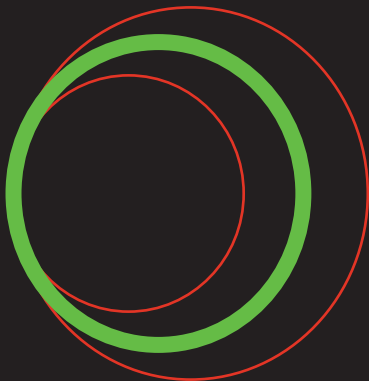


Dance, a technology to relieve souls.

DANCING SOUL

The title 'DANCING SOUL' is rendered in a large, bold, sans-serif font. The letters are black with a thick yellow outline. The interior of the letters is filled with a dark, high-contrast image of fossilized trilobites, showing their segmented bodies and legs. The word 'DANCING' is on the top line and 'SOUL' is on the bottom line.

Dance, a technology to relieve souls.



DANCING SOUL

Aguibou Bougobali SANOU

Dean School of Dance
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Thinking Partner
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In partial fulfillment of requirements for the degree of Master of Fine Arts in Dance

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The University of the Arts



When you arrive to a village and see all the inhabitants
dancing on their heads, first learn to dance on the head
before trying to make change.

The tongue has no bones but it is powerful enough to break
all the bones in the world.

The chameleon says that he does not change color out of
hypocrisy, but rather to better adapt to his environment



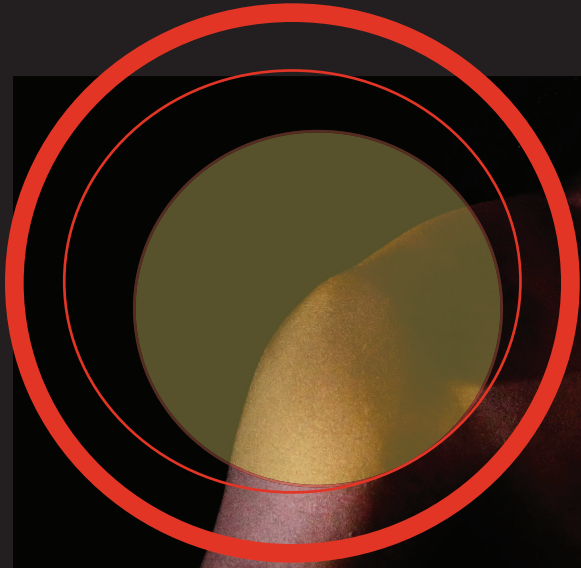
We dig today's well for tomorrow's thirst

We can take everything away from you except knowledge

Knowledge is a weapon



Photo by Djajusman Erlangga IDF - Indonesia



DANCING SOUL

Dance, a technology to relieve souls.

My dance, my balance, my path to relieve souls.

Dance with your soul and your body will follow
Because dance was there when I wanted to communicate differently.

Dance has always been there to listen to me with special attention,
because dance has opened its arms, to kiss me, to take my hand and lead
the way.

Because the dance connected my liquid, my gas and my solid.

Because the dance connected me with his friends, the emotions.

Because my heart hasn't stopped dancing from the beginning, so I dance.

Dance, for me, is a moment of spiritual voyage (trip), a moment when
the mind tastes the luscious honey of freedom by connecting
with oneself and connecting with the other.

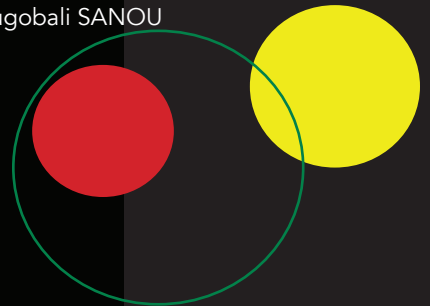
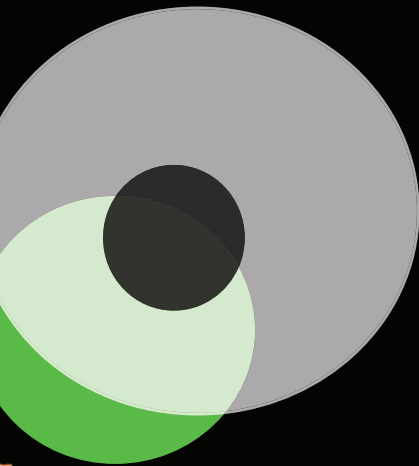
Dance is a moment of exchanges, of performances.

A moment of gathering and community gathering.

A moment of care, a moment of oneself, and community reflection and con-
nection.

My dance, my balance, my path to the therapy.

Aguibou Bougobali SANOU





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Photo by Aguibou Bougobali SANOU

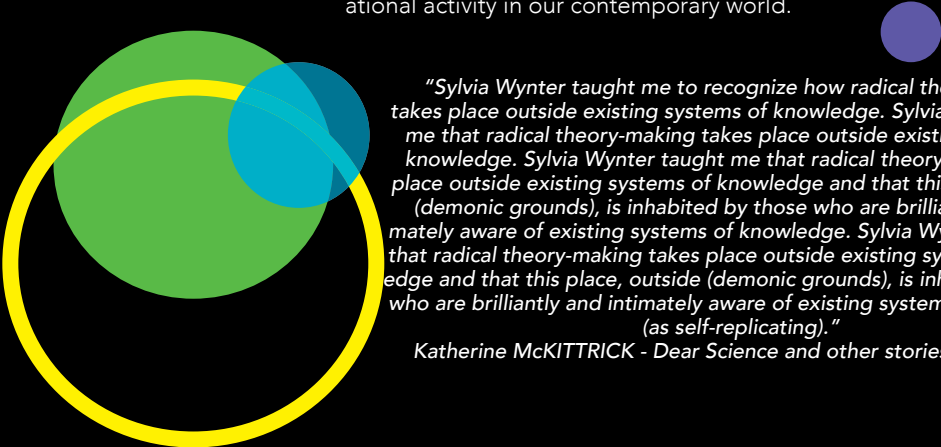
INTENTION

Dance has always been in our societies. It is an integral part of our daily life.

Dance is used to defend oneself, to prepare, welcome, accompany, relax, relieve, care, heal.


I am a dancer and choreographer who has taught and performed in 38 countries on 4 continents. I have always been fascinated to learn, through the testimonies of others and also through personal observations and experiences, of the power of dance to transform human beings.

Realizing that not everyone has the opportunities that I have to meet, share, and exchange with people from other continents, I decided to put on paper these thoughts which testify to my tireless desire to share my experiences, humbly, for a better world. I want to contribute, to present dance from different perspectives beyond its perception as simply a recreational activity in our contemporary world.



"Sylvia Wynter taught me to recognize how radical theory-making takes place outside existing systems of knowledge. Sylvia Wynter taught me that radical theory-making takes place outside existing systems of knowledge. Sylvia Wynter taught me that radical theory-making takes place outside existing systems of knowledge and that this place, outside (demonic grounds), is inhabited by those who are brilliantly and intimately aware of existing systems of knowledge. Sylvia Wynter taught me that radical theory-making takes place outside existing systems of knowledge and that this place, outside (demonic grounds), is inhabited by those who are brilliantly and intimately aware of existing systems of knowledge (as self-replicating)."

Katherine McKITTRICK - *Dear Science and other stories*. Page 23-27

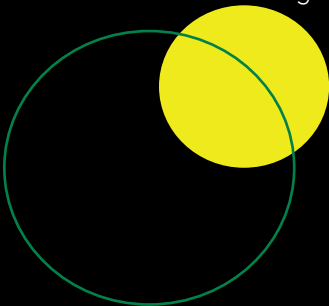


I am not a specialist in western medicine.
I am not a Dance Therapy specialist.
But I have lived experiences. Some beautiful, some difficult which deserve to be shared. I am convinced that this sharing can make a difference to many people who are going through similar paths to mine.

I am not a specialist in western medicine.
I am not a Dance Therapy specialist.
I am a dancer, a choreographer, a creator, a young African man who through dance has managed to do good around him by doing good for himself.
I am a creator, a dancer, an architect of imagination, a dreamer who through his artwork, through his know-how, has been able to contribute to the improvement of the physical, mental, and psychological states of many people by using dance as a technology to relieve our souls.

I am not a specialist in western medicine.
I am not a Dance Therapy specialist.

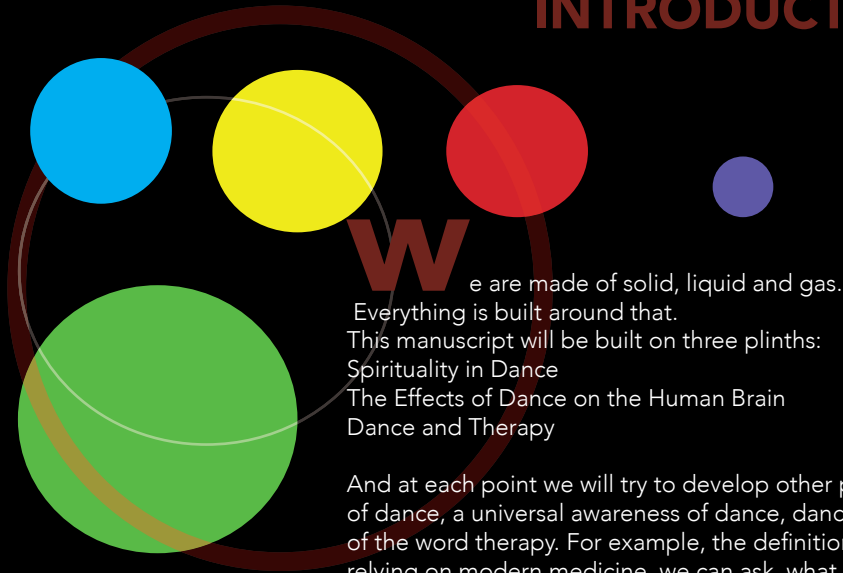
For me it is urgent to write down and share these experiences in a world where the priority is no longer a priority, where there is no longer hope. For me it is urgent to write down and share these experiences in a world in which there is an urgent need to perpetually remind humanity of humanity.







INTRODUCTION

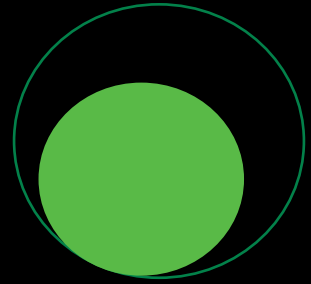


Everything is made of solid, liquid and gas.
Everything is built around that.
This manuscript will be built on three plinths:
Spirituality in Dance
The Effects of Dance on the Human Brain
Dance and Therapy

And at each point we will try to develop other points such as the definition of dance, a universal awareness of dance, dance therapy, or the definition of the word therapy. For example, the definition of "Dance Therapy." By relying on modern medicine, we can ask, what are the effects dance has on the human brain? What is the impact of dance on the human brain? We will look for images to support the questions. We will also explore the communities of dance and try to understand why human beings dance to get rid of stress. I mean, why do men and women go to nightclubs to free themselves? Why do men and women dance to enter into communion with God? Why does the baby stop crying when we make him dance? What is the tripartite relationship between man, dance and God?

I would love this book to be written in very simple, basic and daily language so that it can be easily read and understood by all.

DEFINITIONS



According to the French Larousse:
Dance is the Art of expressing oneself by performing choreographic compositions; related activity: Classical dance lessons.
Rhythmic and harmonious sequence of gestures and steps: She performed a few dance steps.

According to the Universalis Encyclopedia
In its most general sense, dance is the art of moving the human body according to a certain agreement between space and time, an agreement made perceptible through the rhythm and the choreographic composition. Whether spontaneous or organized, dance is often the expression of a feeling or a given situation, and may possibly be accompanied by mimicry intended to make it more intelligible.

Definition of Dance Therapy

Dance therapy is an approach for psychological, physical, mental, spiritual well-being through bodily movements, through dance.
Thus this method strongly contributes to increasing the capacity of expression and control of emotion, the physical condition and the use of its energy, self-esteem, self-confidence and the capacity to better manage stress.
Dance helps break down physical, mental and language barriers, it creates a community of inclusion. It allows you to escape individually and collectively, it allows you to touch the soul and let emotions appear, it allows you to smile, laugh, cry, communicate when words are not enough. It allows you to heal, to be soothed. Dance is water, it is earth, it is fire, it is air. Dance simply allows you to live.





D

ance creates new windows in the brain to store information.

Dance allows the development of new intellectual possibilities. With dance we learn how to reorganize our bodies and thinking.

Dance, one of the oldest traditions of mankind, is one of the earliest arts in the world. It is said to have enabled man to speak.

Dance is the art of moving a body to a rhythm, a musicality in space and time.

Silence is also part of music. Anyone, anything, any being that moves in a space dances. It is an integral part of being. Dance for me is part of spirituality.

We all dance to connect with someone, to connect with something.



HISTORY OF DANCE



T

he history of dance goes back to the creation of the world. Everything dances, the elements, nature, the universe, beings, the visible and the invisible. Stars, galaxies, trees, animals, human beings dance. The history of the dance of human beings can be told under several truths.

Africa being the cradle of humanity, several researches have shown that several types of dance known worldwide, have their source in Africa. So it would be quite normal to believe that dance was born in Africa and spread to other continents over time through the migration of human beings.

AFRICA AND THE DANCES

According to some healers, even before music, dance is one of the first arts. Because man first translated, and communicated, with the help of his own body.

With 54 countries, Africa is a huge continent. It is four times the size of the United States of America. It is the cradle of humanity, therefore the cradle of dance and all forms of intelligence known today. Every contemporary country is made up of many towns, villages, ethnic groups and each ethnic group has its own dance repertoire.

Africa has millions of dance steps.

In Africa, dance is more than a game, a spectacle, a performance: it is a means of existing, a way of life. Dance is life, it is not just a question of trance or gesticulation. It is a symbolic story, a form of meditation, a performing art, an entertaining hobby, a game, a sport, a way of life, a way of expressing the relationship between man and nature, between man and his society, a universal language, a dialogue of civilizations, a therapy.

Dance is a way of life in Africa.

In Dioula and Bambara languages, we translate the word dance by "dòn" and song (music), "dòn kili" whose literal translation will give "Egg of the dance"

Practiced in a group, dance:

- creates, facilitates or develops communication, human relations, communication, develops sympathy.
- helps fight shyness, complexes, blockages.
- Allows you to spend, to forget, to be on an equal footing with everyone, the time of the dance.

Some characteristics of dances in Africa

1 -
Creation and
the importance of the
Community, of the family

(communication, exchange,
mutual assistance)

3 -
The connec-
tion with the Earth

(Barefoot, bend or half-bend, feel the
earth, take root, borrow energy from
the ground, the better to fly)

2 - The power of rhythm (strength, energy, speed and power of execution)

4 -
Very simple and basic
movements

(An inclusion technique that allows every-
one to take the step without difficulty)

Some characteristics of dances in Africa

6 - Connection with the heavens

(Spirituality, the link with the divinities, the sacredness)

5 - Repetition of movements

A reminder that everything is cyclical, the standing cycle, the beginning is also the end which is another beginning so this repetition

7 - Creativity, Queerness, improvisation

The best dancer in traditional secular dances is the one who is more creative. In West-African mandingo context, queerness can be a way of creativity.

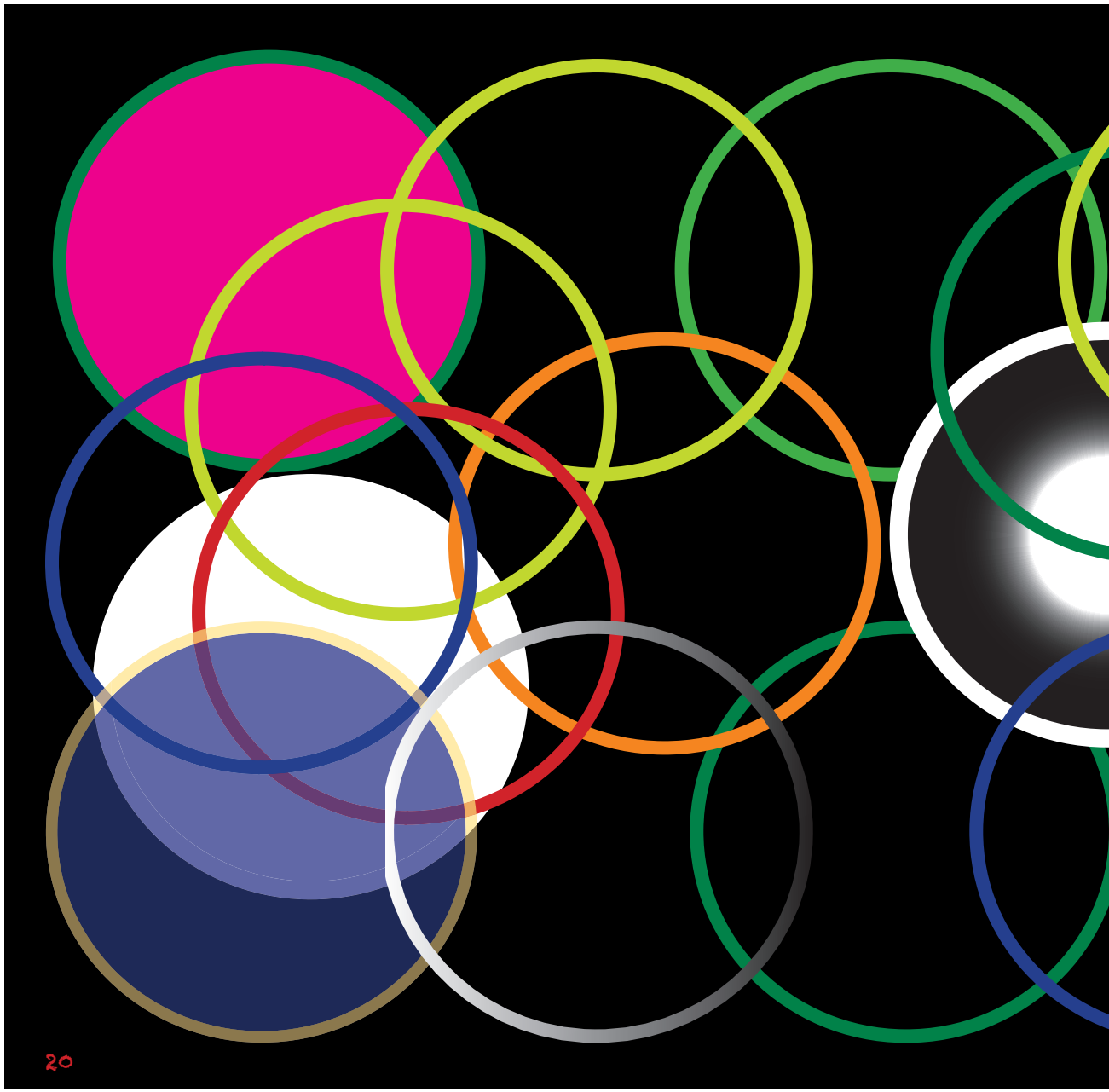
It can be divided into two categories:

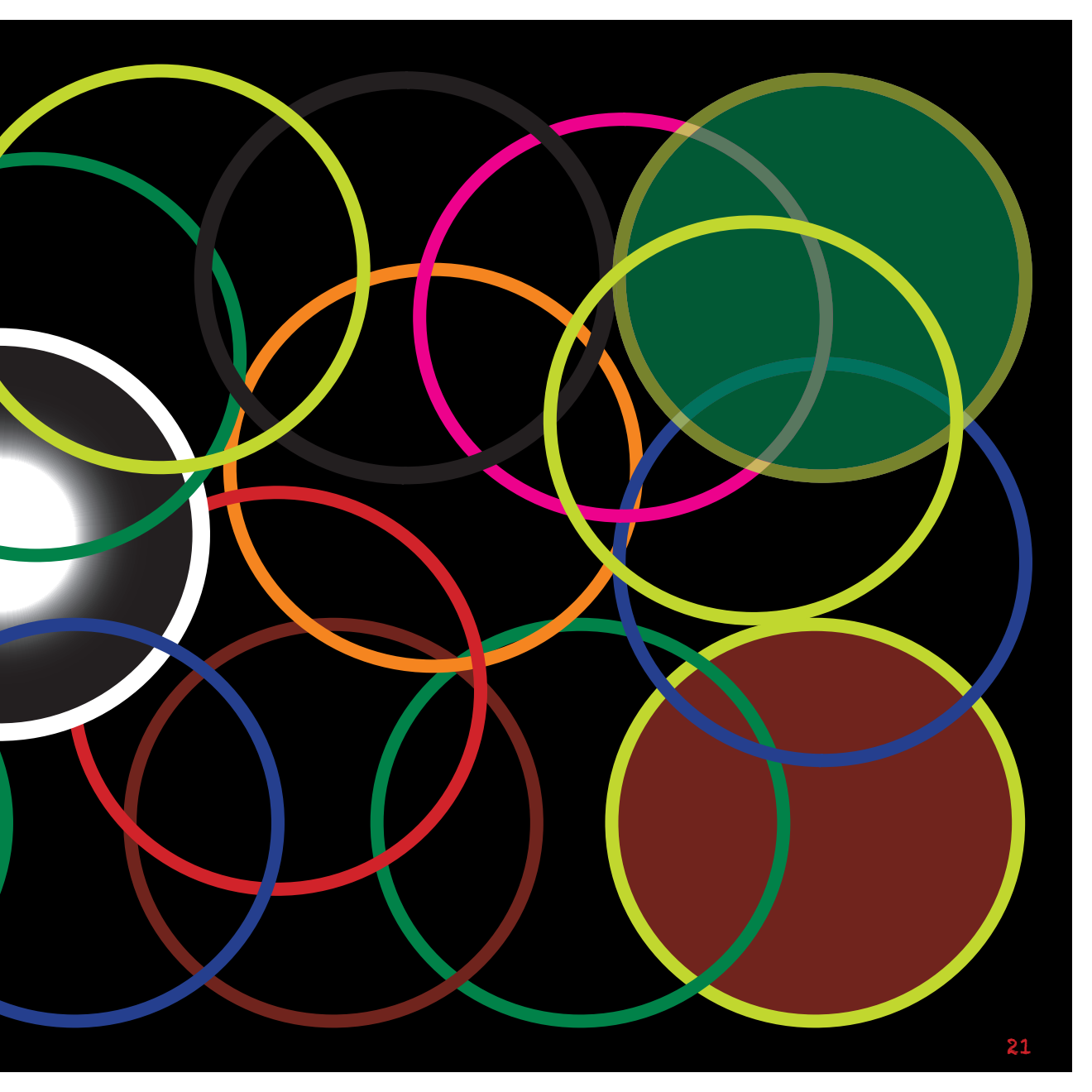
- Profane dances
- The sacred dances

Profane or sacred, dances in Africa have similar characteristics

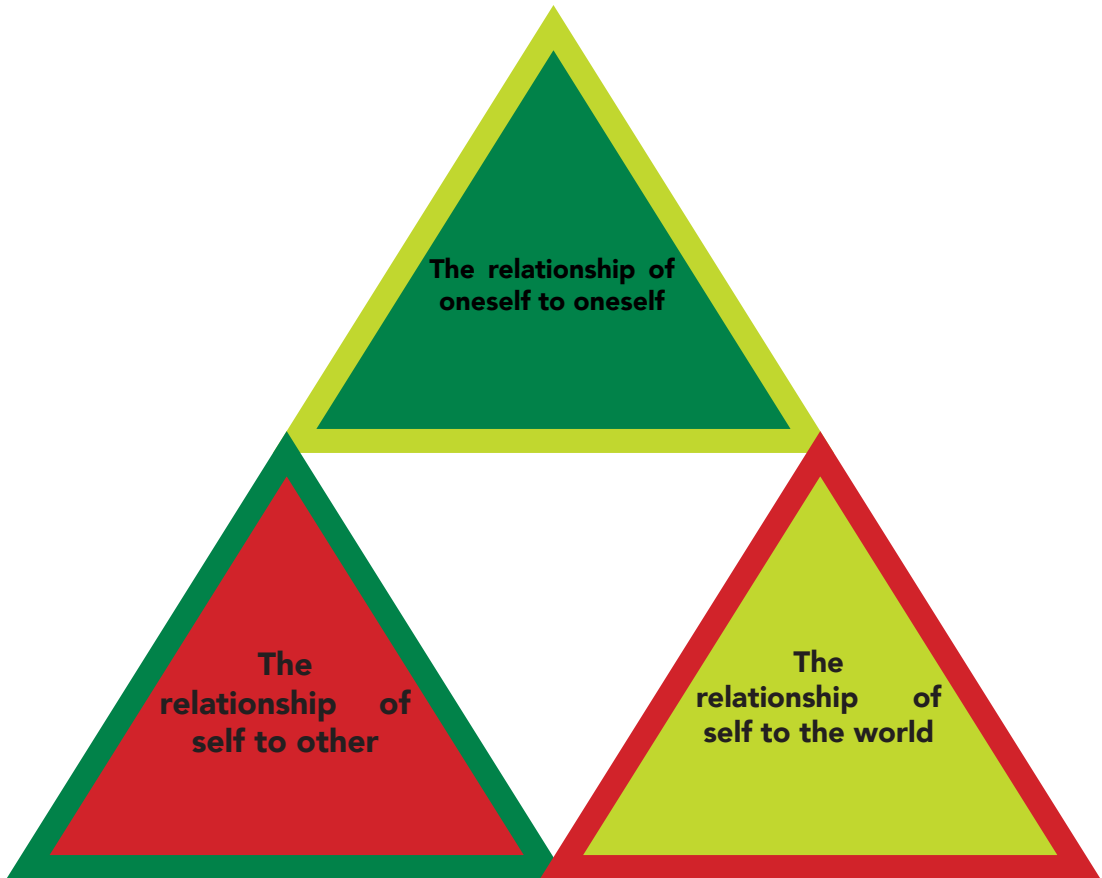
We dance to create, to express the link between man and his society, man and his environment, or between man and his spirituality, his divinity. So it can be practiced in the form of game, sport, communication between the visible and the invisible, or as therapy Dance is an integral part of the life of society in Africa. It is quite simply a way of life.

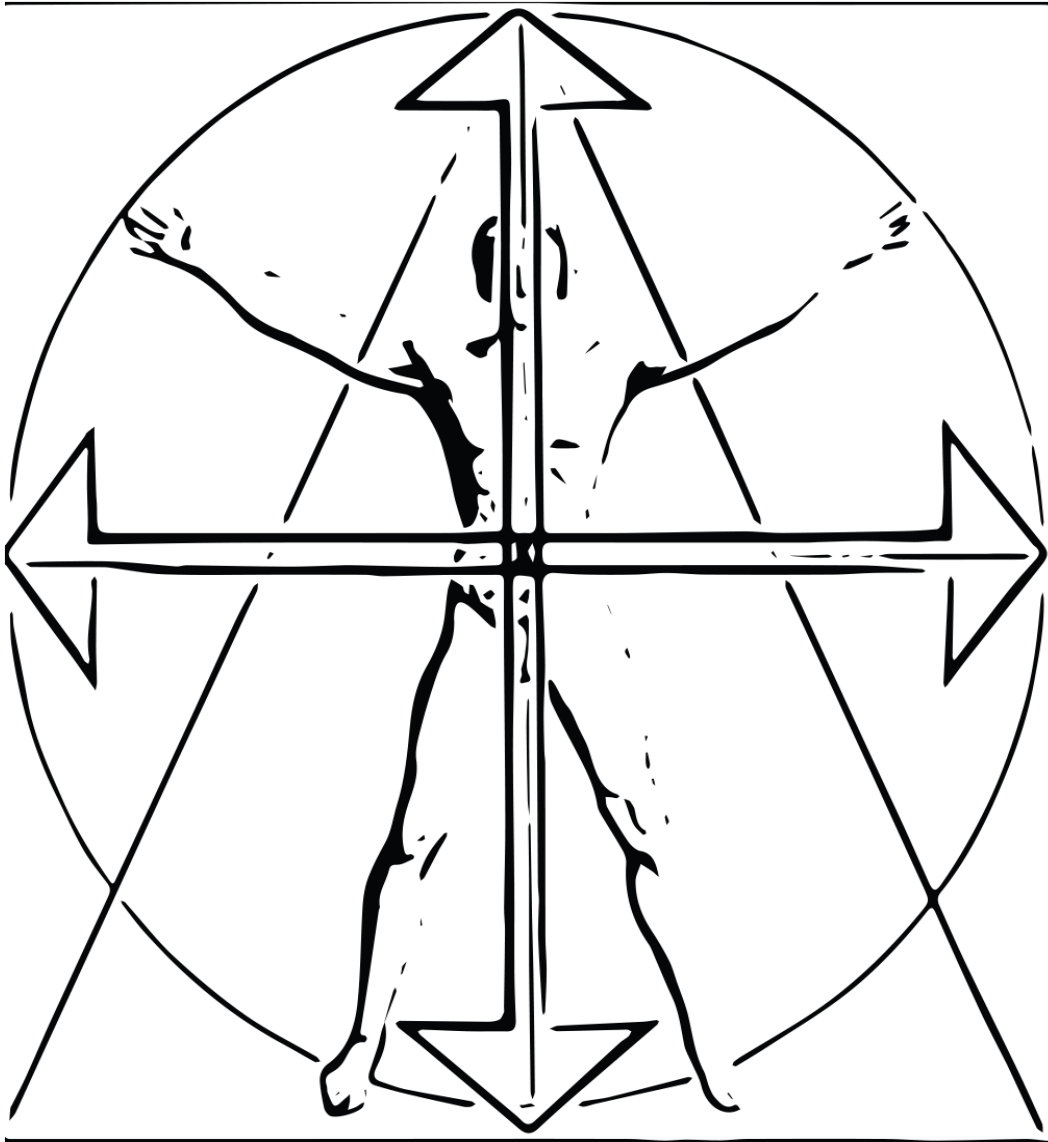






SPIRITUALITY IN THE DANCE TRINITY MAN-DANCE-DIVINITY





In most traditions, certain types of dance were reserved for the worship of deities.

In India, the Gods dance with Shiva the deity of creation and destruction. She is represented as the deity Nataraja in her dancing form. We also have Vishnu or Krishna the 8th avatar and incarnation of Vishnu.

In West Africa, one of the divinity dances known outside the continent is from the Yoruba ethnic (Nigeria Benin) with:
Shango the God of thunder, justice and virility,
Ogun the iron God,
Egungun the Guardian God of the Ancestral Spirits.

Also in West Africa, the Gods dance with the Komo which is a very secret society protected from men who protect evil spirits and forces. Komo is mainly found among the Senufo in the Mandingo (Mali, Côte d'Ivoire, Burkina Faso, Guinea). Komo (Mandingo) Vodun (Dahomey), Condomblé (Brazil), Santería (Cuba) makes the Gods dance among Africans and Afro-descendants.

It is almost 6 o'clock in the morning, the sun lets its first lights appear, in the village, Cheick Hamadou Aguibou Bougobali Dembélé, my grandfather, my namesake, the father of Watta Fatoumata Dembele and my mother, Father of Tata Dembele and Moustapha Dembele, prepares space for the large funeral ceremony. This funeral opens passage allowing all the deceased of the previous year to join the ancestors.

The Dosos, brotherhood of Mandingo "hunters and guarantors of nature", had already invaded space. Powder rifles resounded from everywhere either to announce the entry into the village of new groups of the brotherhood or to commemorate the memory. Ancestors.

Each group arrived, made three times the sound of their simbo or flén-ni "little flute of the donso", and was greeted by Kònò, the Cantor of the Donso, the Donso Ngoni-fo(n). Before installing them, together they go three times around the fogo or kene, this space naturally drawn by the donso in a cylindrical shape.

I was amazed by this dance step, slow and majestic, executed with power and grace by all these very old men, with white beards, cane in hand, rifle in shoulder and a fly hunt based made of warthog's mane on the other hand.

This is the beginning of the simbo-nà-si, this ritual which makes the deceased free of his kê-râ (bad luck, curses cast by animal geniuses). My grandfather told me that without this ceremony a whole generation can succumb to one person's fault, a whole lineage can be ruined.

So when a Donso dies it is very important to proceed to his simbo-nà-si in order to break any curse that could be linked to him and which could follow his blood (his lineage).

They danced to captivating, almost transcendent music, the Djandjo.

"The truth is the Ghost Dance did not end with the murder of Big Foot and one hundred and forty-four Ghost Dance worshippers at Wounded Knee. The Ghost Dance has never ended, it has continued, and the people have never stopped dancing; they may call it by other names, but when they dance, their hearts are reunited with the spirits of beloved ancestors and the loved ones recently lost in the struggle. Throughout the Americas, from Chile to Canada, the people have never stopped dancing; as the living dance, they are joined again with all our ancestors before them, who cry out, who demand justice, and who call the people to take back the Americas!"

Leslie Marmon Silko, Almanac of the Dead
From The People have never stopped dancing of Jacqueline Shea Murphy
- page 1



Djandjo's Anthem excerpt in bambana language (Mandingo Empire)

Hummm Niadji boto djandjo fè
Toro tiguè djèn-dén yi djandjo fè,
Dugu tiguè Djèn-dén yi djandjo fè
Ah le djandjo magni,
ah djandjo bara kè fén djugu ba di.
Ah djandjo magni, djandjo fô tô tchè ba lu di,
djandjo fô tô tchè ba lu yé
Ah djandjo magni! Djandjo fô tô i fé,
djandjo fô tô guing-guing yé, soubalakônô
A fô tô I yé, A fô tô saa ba, tuba-lamini..
Foronto mu saa ba, saa bè na foronto mu
Tuba-lamini saa ba, anh saa bè na foronto mu

Since the dawn of time, humans have been dancing.

And particularly in Africa we dance a lot; during Weddings, in Baptisms, during initiation rituals, in individual funeral mode or even during large collective funeral ceremonies.

I have always wondered why men and women decide to dance to celebrate something, to free themselves from something, to connect with something or to be in more or less symbiotic relationship with something. In Africa, America, Asia, Europe or even Australia, humans danced to magnify the Gods or the God of Gods.

Fortunately, some of these dances still exist today, such as Bharatanatyam in India, Khmer dancers in Thailand, dervish turners in the Sufis philosophy (Turkey), Komo-don and Morybayassa in Mandingo Kingdom (West Africa). And surely there are many others ...

Photo by Aguilbou Bougobali SANOU



Scan to listen Djandjo music played by
Moussa Kora SANOU

BHARATANATYAM

The dance of spirit is something that happens in many palces. I have seen in India, Canada, in Africa etc.

I discovered aspects of Indian culture throughout Bollywood movies. In Bobo-Dioulasso, Burkina Faso in the 90s, not having the means to procure a ticket, we went to discover Indian films through the hole doors of the cinema room. These Bollywood films were filled with emotions as much by its music as its dance steps. These films taught us about the God-Dance relationship and the sharing of emotions and energies. Years later, while visiting Bangalore, India in 2012 after being selected as one of the 16 young choreographers of the world for the Facets Project of the Attakkalari Center of Movements Arts, I discovered Bharatanatyam, the Indian Deity dance which I was fortunate enough to experience. I found a lot of similarities between Asian, African, Indian, and Mandingo traditions through music, songs, dances, dances of Gods.

I discovered through the small window of Bollywood movies that emotions are translated in India by music, song and dance. With Bharatanatyam, I learned about spiritual connection with entities through dance.

In the Mandingo Kingdom, emotions are also translated by music, song, theater and dance. Both in India and the Mandingo Kingdom deities dance. These similarities led me to research more about this dance of communication and interpretation of Indian divine gestures which is Bharatanatyam.

DANCE THERAPY

M

orybayassa or the deliverance of the madwoman:

Morybayassa, according to history, is the name of the first powerful learned healers Mory ba and his wife Yassa.

They were two very kind-hearted beings who helped their villagers and healed illnesses.

At their mysterious disappearance, village women continued to invoke their names to make wishes for good causes.

So Morybayassa became a dance, then a rhythm, a music.

It is a Mandingo dance usually performed by one woman or a group of women.

It is a dance of breaking a pact or of deliverance. It is also called the crazy dance.

In Mandingo, the woman who had critical health problems or who could not give birth, formulated the wish and signed an oral and spiritual pact with the spirit of Morybayassa asking for his help and blessing. In return, she should perform the dance steps in honor of the spirit if it can be fulfilled by the requestor.



Photo by Aguibou Bourgobali SANOU



THE MORIBAYASSA SONG

Kou kou kou-kou
Moribayassa
Kou kou kou-kou
Moribayassa
Kou kou kou kou-kou
Moribayassa
Ne toun bana ra!
Moribayassa
Bana juguman ba
Moribayassa
Ne toun ya fö
Moribayassa
Ko nin keneya ra
Moribayassa
Ko n'bina yassa don
Moribayassa
Ne doun keneya ra
Moribayassa
N'bé ka yassa don
Moribayassa
Ka don ka don
Moribayassa
Mbé yassa don
Moribayassa
Kou kou kou-kou
Moribayassa
Kou kou kou-kou
Moribayassa
Kou kou kou kou-kou
Moribayassa



Scan to listen Moribayassa
music played by
Moussa Kora SANOU

Depending on the region or version of the story, Morybayassa requires a special costume. The dancer must dress like the village madman, with very dirty and torn clothes, whatever her social rank.

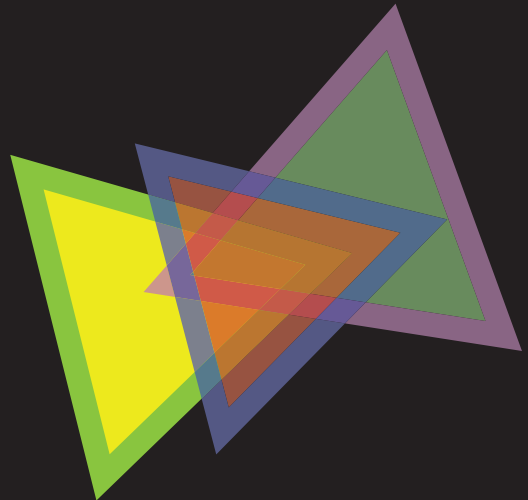
Morybayassa demands a special song, the one whose lyrics explain the reason which leads the current dancer to perform this dance.

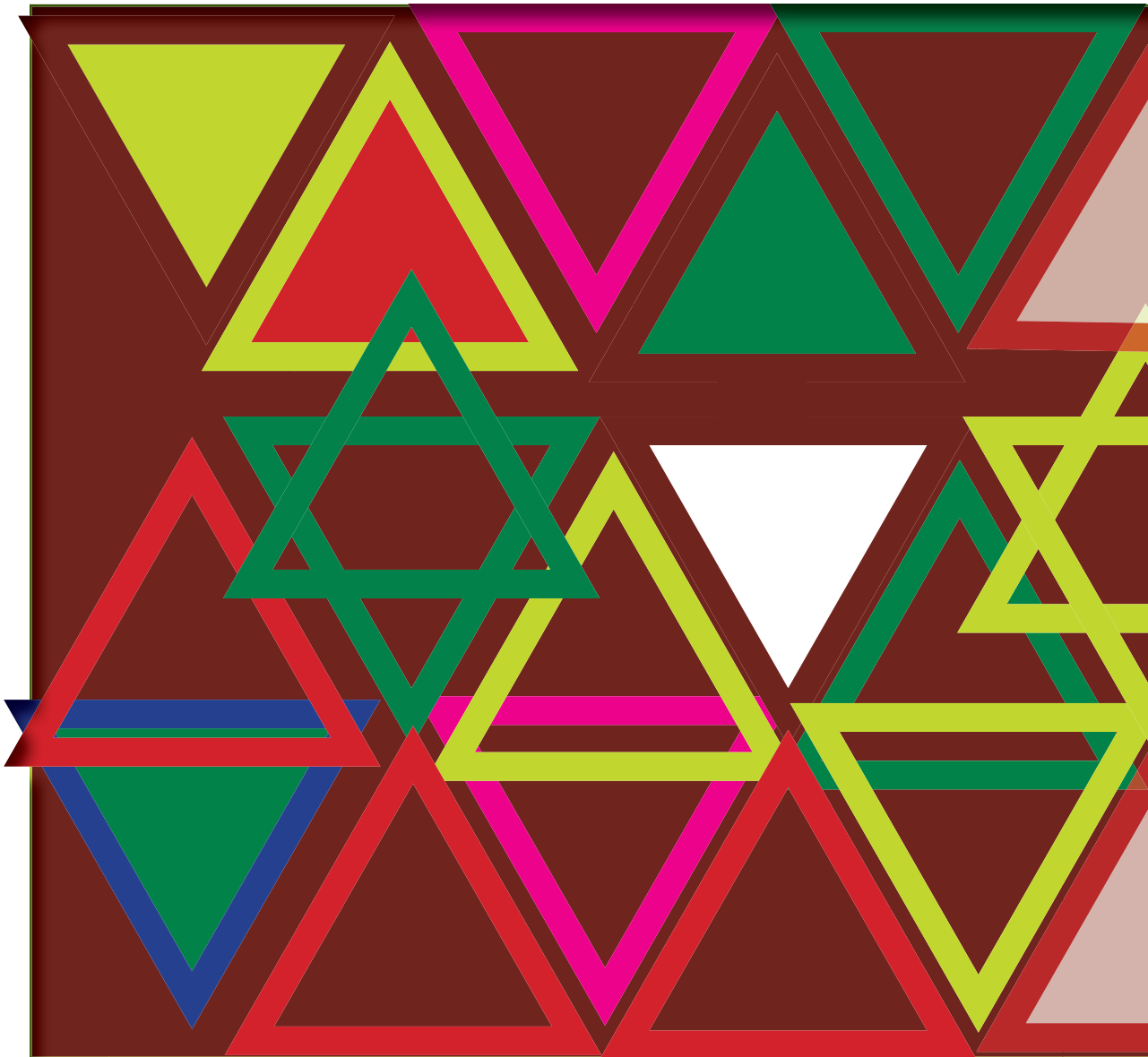
The audience is usually made up of women and children. While the dancer is in character, they behave like a homeless person and should be treated like a homeless person in this context.

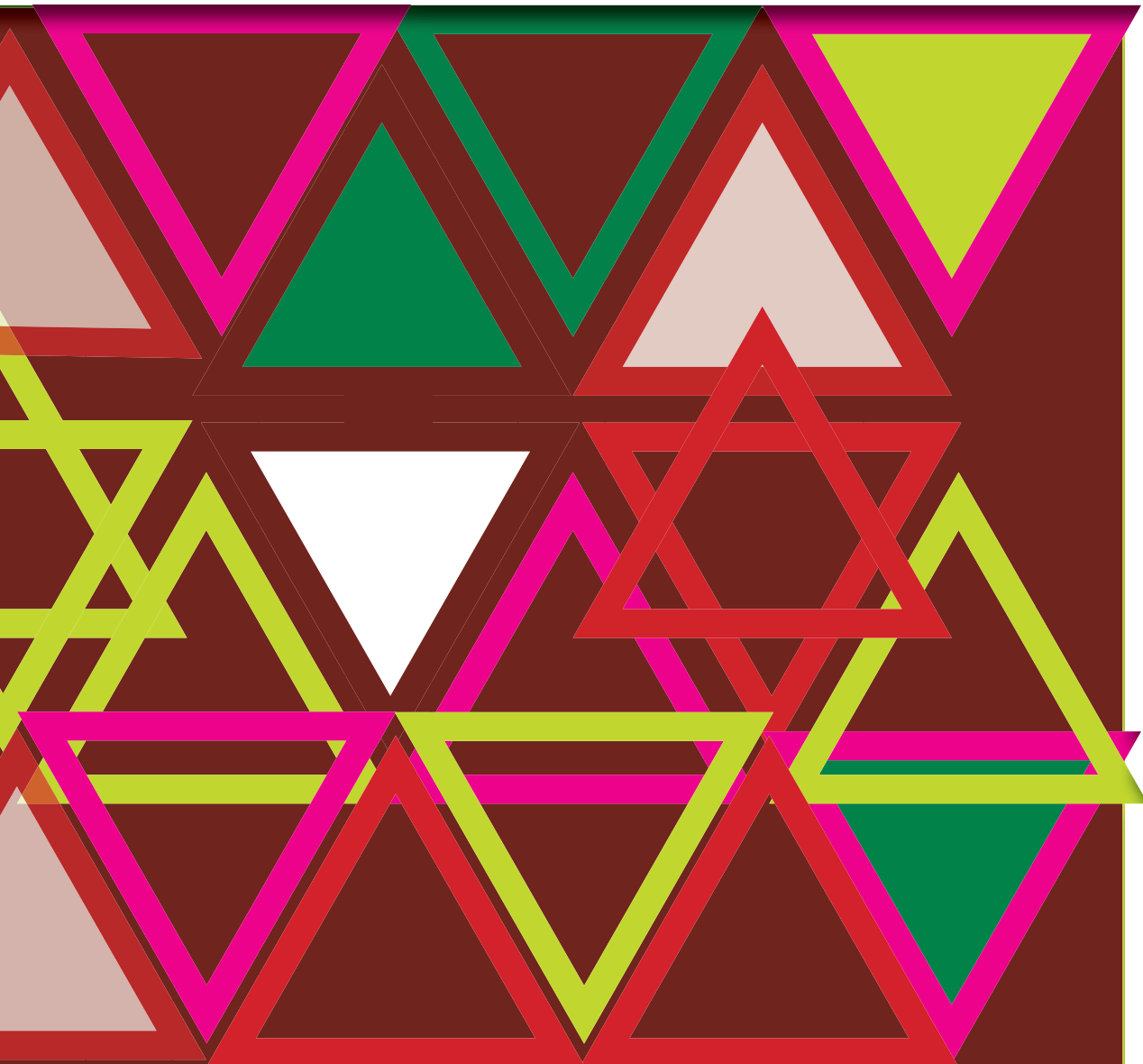
The choreography of the dance asks the dancer to go around the village or public places to become highly visible, and at the end of the dance she must discard all her crazy outfits at the foot of a mango tree or on the big pile of junk and run quickly without looking back.

All these practices and questions led me to do further research to better understand what religions and modern science teach us about the effect of dance on humans.

What are the harms, what are the benefits?



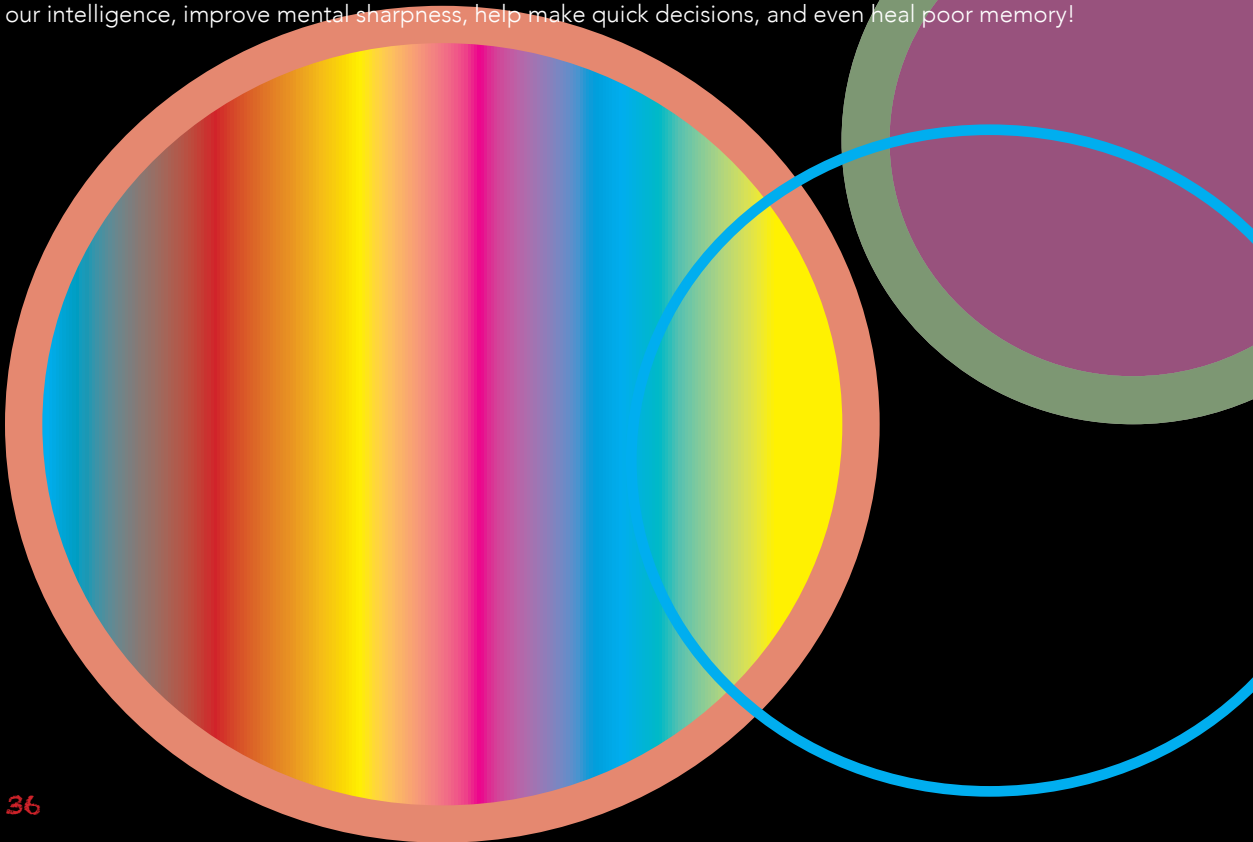


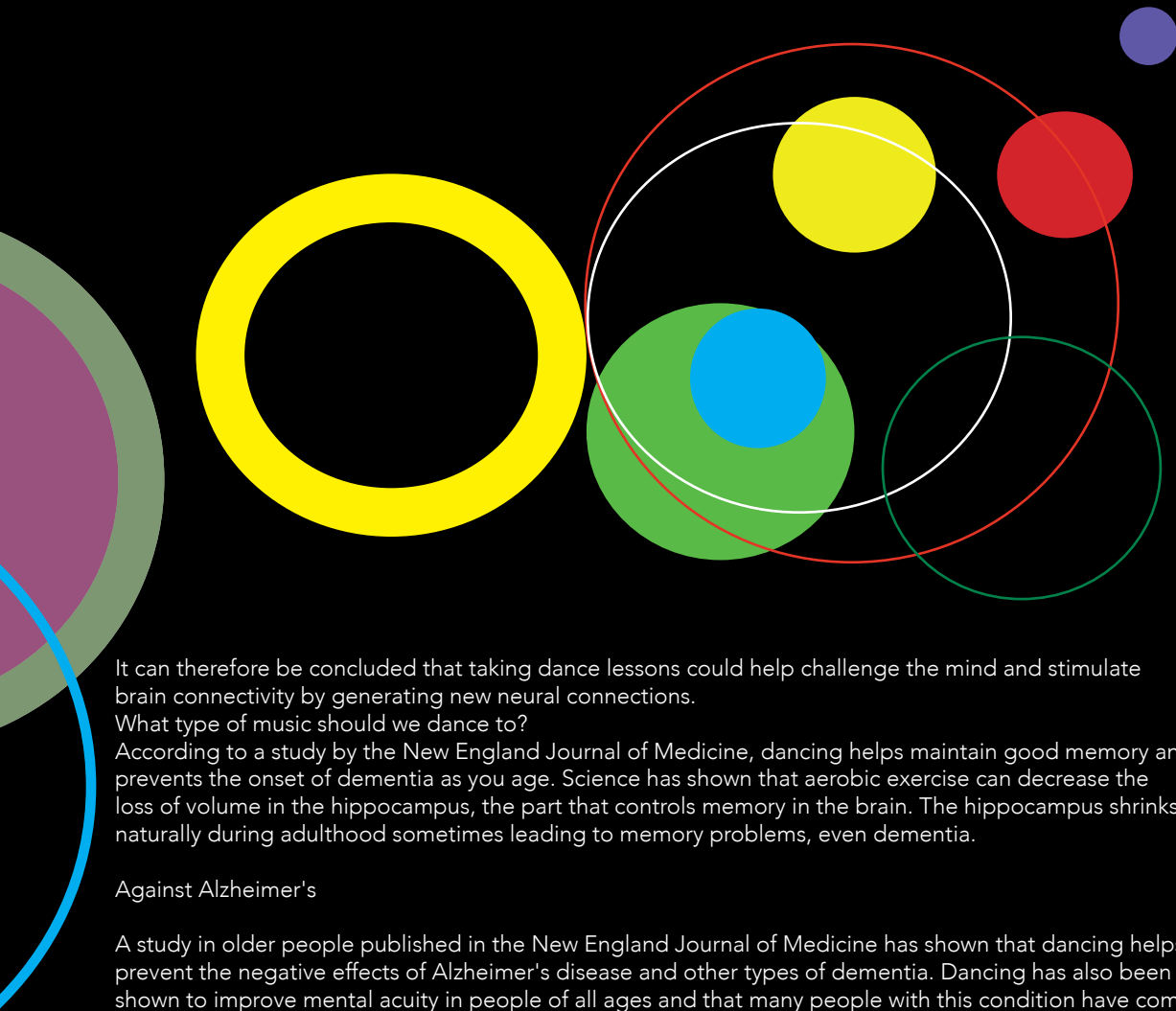


THE EFFECTS OF DANCE ON THE HUMAN BRAIN.

Dance helps break down physical, mental and language barriers and it creates a community of inclusion. It allows you to escape individually and collectively. It allows you to touch the soul and let emotions appear. It allows you to smile, laugh, cry, and communicate when words are not enough. It allows you to heal, to be soothed. Dance is water, it is earth, it is fire, it is air. Dance simply allows you to live.

Several books and writings have addressed the benefits of dance over the past few centuries with particular emphasis on the fact that it is a physical activity. Nowadays, studies show that dancing can even boost our intelligence, improve mental sharpness, help make quick decisions, and even heal poor memory!





It can therefore be concluded that taking dance lessons could help challenge the mind and stimulate brain connectivity by generating new neural connections.

What type of music should we dance to?

According to a study by the New England Journal of Medicine, dancing helps maintain good memory and prevents the onset of dementia as you age. Science has shown that aerobic exercise can decrease the loss of volume in the hippocampus, the part that controls memory in the brain. The hippocampus shrinks naturally during adulthood sometimes leading to memory problems, even dementia.

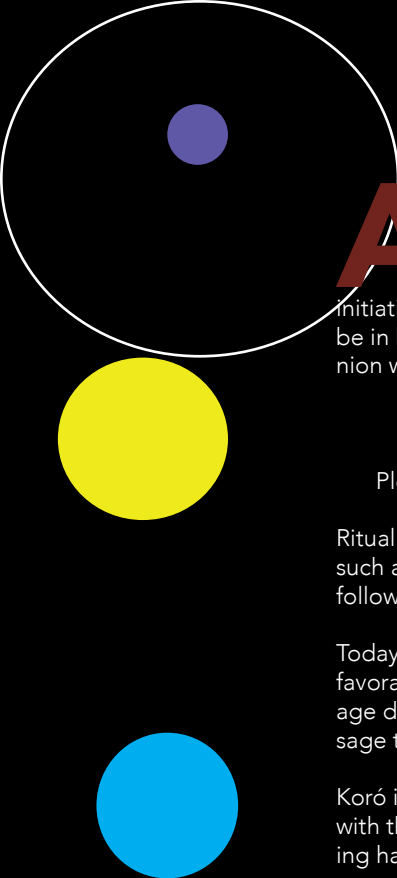
Against Alzheimer's

A study in older people published in the New England Journal of Medicine has shown that dancing helps prevent the negative effects of Alzheimer's disease and other types of dementia. Dancing has also been shown to improve mental acuity in people of all ages and that many people with this condition have come to remember moments when dancing to music they are familiar with.





THE RITE DANCE



Accessible only to initiates, the ritual dances have the function of initiation, learning of life or tradition. Their goal is to bring the dancer(s) to be in harmony with his body, mind, and nature in order to be in communion with God or with his ancestors. (Trances.)

"As with the Ghost Dance ceremony, the power of the dance is often associated with the experience of trance"

Pleasure, Power and the Art of Movement - Gerald Jonas - page 30

Ritual dances have their own specific time determined by multiple factors such as the lunar calendar, places, specific spaces to perform or route to follow, or their own music and rhythm. African Sacred Dances and Masks

Today the Koró mask has barely started its dance when the sky responded favorably, the clouds turned black, the wind blew, the trees and their foliage danced with Koró. The whirlwind and thunder brought heaven's message to the village elders and they locked the beasts into the enclosure.

Koró is this majestic and manly mask which enters into communication with the divinity to ask for the beneficent and protective rain for men making harvest good and that devastating water spares the village and food.

Masks (like African statues) were not designed to imitate, replicate, or represent a human face. Nowadays certain ethnic groups like the funeral ceremony of the Bobo did.





Photo by Aguibou Bougobali SANOU

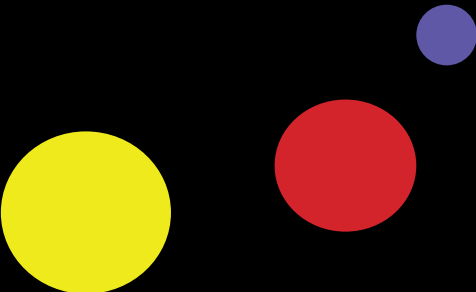
The hunters declare

6.The essence of slavery is today extinguished
'from one wall to the other' from one border to the other of the Manden
Raids are banned from this day onwards in the Manden
The torments born of these horrors have ended from this day onwards in the Manden
What an ordeal this torment is!
Especially when the oppressed has no recourse
The slave does not benefit from any consideration
Anywhere in the world.

Chart of Mande - Empire of Mali - West Africa - 1236 AD



Photo by Aguilbou Bougobali SANOU

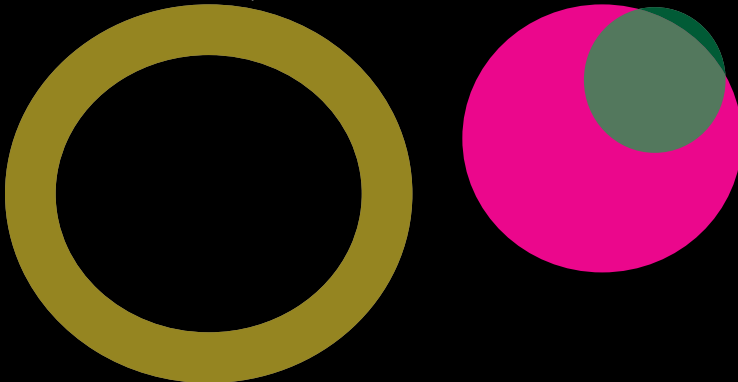


They have a symbolic and sacred function:


- They represent something invisible, the link between visible and invisible, the divinity, the ancestors, the mystery of supernatural forces. There is always a relationship between the shape and color of the mask and its function.
- They intervene in particular ceremonies: initiation rites (example: passage to adulthood), enthronement rites, conjuration rituals (to ward off the power of evil), funeral rites, weddings ...
- They also play an essential role in establishing the social order of the clan and the village.
- They punish those who bring disorder and insecurity. They are the supreme judges. With their presence one establishes contracts and promises.
- They only go out for very important public events or in a private place.

"The dances, traverses of different types, Korean and African shamans, priests, Christian and Indian evangelicals; and the Javanese Muslims open channels of communication with the power in place. "

Pleasure, Power and the Art of Movement - Gerald Jonas - page 30



DANKÔRÔ-BA POETRY



The sky has blackened. The great and immense
sky has darkened.

The chameleon sky has blackened.

The leaves of caïlcedrat, cheese, baobab let them-
selves be lulled by the dance of the wind.

The sky has blackened. The great and immense
sky has darkened.

The chameleon sky has blackened.

The river begins to flow, it also enters the dance.

The river begins to flow.

Its flood causes the dance of the fish to the song
of the sirens.



Now the circle of owls is complete, the last one
has just sat down.

At this hour the patriarch is lying in the middle of
the courtyard. Sleeping? Not.


He is not sleeping, he is only pretending.

Well draped in his night boubou, lying in his ham-
mock, with a buffalo tail next to it, placed on a
piece of stone, serving as a mosquito repellent.

No he is not sleeping, he is meditating.

No he does not sleep, he communicates.

No, no he is not sleeping



The Kambalen-ba (don-juan) of the village walks
and admires the sound emitted by the contact be-
tween his sole and the dusty ground.

The old cat walks along the wall of the concession,
he is on the lookout, he does not sleep, he does not
run, he does not walk, he steps.

Wizards too, on the lookout, are at the stake on
their heads, waiting for sensitive, fragile and wan-
dering souls.

Calm reigns, the child did not have his mother's
nipple in his mouth.

Both are sleeping. Crickets communicate.

The sky has blackened.

The great and immense sky has darkened.

The chameleon sky has blackened.

The old owl is perched on the king of trees, he
watches.

He observes, he observes, he observes

He observes the chameleon world,

He observes the chameleon men.

He observes the chameleon behaviors of chameleon
human

The sky has blackened. The great and immense sky
has darkened.

The chameleon sky has blackened.

The old owl is perched on the king of trees, he
watches.

He observes, he observes, he observes

Now the circle of owls is complete, the last one has
just sat down.



EXAMPLES AND PERSONAL EXPERIENCES.




W

e have been in perpetual motion, we are on the move, we are in dance. Let's take a time to carefully observe the movement, the displacement of the sperm, or that of the fetus or that of the heart, we will realize that dance is part of life, dance is life.

From when we are very small, any African child of the village gets into the dance. Not necessarily because we want to be professional dancers; but quite simply because it is part of our daily life. We have been dancing since we were in the wombs of our mothers. We dance when they carry us on their backs and they make movements when they walk with us. We dance together.

Also when we perform ritual ceremonies, when we begin our different stages of human life; the ritual of 7, 14 or that of 21 years.




I grew up in a big family of artists. I am so lucky. My father, in addition to being a railway worker, was also a drummer, soccer player and a rider descending from a great line of Numu black-smiths.

My maternal grandmother from the line of Djali-griots


While I was studying, I also did dance, just for fun and I took part in this competition called top vacation culture. It was just to have fun while on vacation.

The pupils who did not want to or those whose parents did not have the means to make them go on vacation indulged in this activity for 3 months, during school holidays. Intense moments of sharing, meeting, learning, education and above all cheerfulness and therefore well-being.



Even today in the city of Bobo-Dioulasso, major dance activities such as Fitini Show (dance competition for children by the Deni Dèmè association), Couleur Vacances (international urban dance competition by Ebony Group) and In-Out Dance Festival (International Festival of dance in urban spaces by the Tamadia Company) are still very poignant witnesses.

It was this competition of teenagers, Top Vacance Culture, and being part of the Ange Noir group from Accart-ville, and my ability to make friends very quickly that gave me more taste for dancing.



It was after losing my father three months after my 15th birthday that I noticed that I was much more drawn to sacred dances, to spiritual dances.

I suffered so much from this that I created my own spiritual dance ritual to internalize my pain, to channel my pain, to try to control my pain, and to live with my pain.

And at the age of 20 when I lost my mother, that is to say 5 years after the disappearance of my father, I fell back on dancing again.


It was from that moment that I realized that dancing was helping me. It allowed me to refocus and find a solution, a method, an option to free myself from something or to express myself. To share something with someone or with something invisible but more powerful.

Dance has a beneficial effect on brain aging more so than sports and gymnastics



Effects of dance on the brain (hippocampus):

As we age, we experience a decrease in our physical, sensory and mental capacities, sometimes aggravated by diseases such as Alzheimer's disease. Studies show the benefit of older people in benefiting from regular exercise programs. But is this so-called sports practice preferable to other activities?


A new study compares a classic regular exercise program in older people with a regular dance training program .



This is a prospective randomized longitudinal study conducted over an 18-month period on a sample of healthy people aged 63 to 80 years. While one group follows a gymnastics program that includes endurance work on skeletal muscles, the other group follows a dance training program with constantly changing choreographies that participants must memorize precisely. The two groups (mean age = 67.9 ± 3.3 years) did not differ according to age, sex, education and BMI. Each group benefits from two 90-minute sessions per week for 6 months, then one session per week for 12 months. Participants are followed using diffusion tensor imaging, an MRI technique that allows in vivo mapping of the microstructure and organization of brain tissue.



Dance and its effects on memory, learning and maintaining balance: Dr Kathin Rehfeld, who carried out this work, states that "Exercise has a beneficial effect on and even counteracts physical and mental brain decline". Dr. Kathin Rehfeld shows in this study "that the two types of physical exercise (endurance training, dance training) develop the area of the brain that declines with age, the hippocampus, in particular by improving aerobic fitness. But it is only dance that causes noticeable changes in behavior in terms of improved balance, a function that is crucial for well-being and quality of life". Functional MRI scans of elderly subjects in the dance group showed increases in certain areas of the hippocampus that were not found in elderly subjects in the sports group. The additional challenges involved in the dance program, namely cognitive and sensorimotor stimulation, induced additional changes in the volume of the hippocampus beyond those that may be attributable to an improvement in physical condition inherent in sports practices. In fact, other studies have already shown better performance in balance and memory tasks in older dancers.



Dance seems to be a promising technique to fight against physical and cognitive aging, especially in regards to memory, as well as, maintenance for the capacity for balance. This skill requires the integration of sensory information from multiple channels (auditory, vestibular, visuals, somatosensory) and fine motor control of the whole body. Balance is an important function which is crucial for social mobility. Falls in the elderly are a major risk factor with consequences for morbidity and mortality. "I believe," concludes Dr. Kathin Rehfeld, "that everyone would like to live independent and healthy lives for as long as possible. Dance contributes in a very positive and more comprehensive way than simple gymnastics to promote physical, mental and sensory health."

Source: <https://www.medecine-des-arts.com/fr/article/la-danse-a-un-effet-benefique-sur-le-vieillissement-cerebral-plus-que-le-sport-et-gymnastics.php>

My example:

2011 in Burkina Faso, in the city of Bobo-Dioulasso, my son fell ill. Doctors had detected Typhoid Fever. We were following the recommended treatment to the letter. He was not in a critical phase of his illness, not at all. On the first day of his illness we sent him to the hospital and the Doctors diagnosed him with Typhoid Fever. Complications arose one night when he had a fever. His temperature was very high and he then went into convulsions. My wife and I took him to the hospital.

At the Center Hospitalier Universitaire Souro SANOU in Bobo there was one evening like no other. In this evening the fate of an innocent child of about 3 years old changed and that of several thousand people followed. One evening the doctors decided to murder several lives in order to have a lot more money. One evening when a doctor, who had to sacrifice a lot of colas, roosters and goats to be a doctor, decided to let a child die. What would happen if this child was hers?

When we arrived at the hospital no doctor was willing to touch or care for my son. On that day the medical corps of Burkina was on strike because they wanted the government to increase their wages.. Although it is normal for officials to demand their rights or an improvement in their working and living conditions, should we voluntarily let people die in order to ask for a better condition of life?

Me (at pediatrics, panicked my son in my arms while running and my wife behind even more panicked): Help me, my convulsing son, he is in great pain

Doctor 1: Sir, we are on strike

Me: Do you see that this child is in great pain and maybe he is leaving us?

Doctor 2: Sir we are sorry we are on strike and the strike is made so that you have a better condition of health.

Me: How can you fight for us, while hurting me at the same time?

Doctor 1: Sorry but we're not touching anyone today, and the government will answer for that.

And there was this lady who walked out of a room. A nurse who undoubtedly knows the value of life, a nurse who has not yet lost her humanism in favor of very ephemeral material good:

Nurse: Sir! Go to another hospital not far away, to sector 22. There are people working, the minimum service is provided there. Run and save your child.

Maybe she was from a different union or her humanity overtook the profession. Anyway, she looked like a traitor to the striking doctors' eyes. In this crisis, the more the panic, the more the fear, the pressure and the desolation, my wife and I take the road back to this hospital. After about a 15 min drive, we arrived at the second hospital.

Once we get there they would not treat my son until they had a blood test for blood type and other tests.

There was only one doctor who was appointed to do this blood test and he was on strike like the others. I do not understand this level of pride in a human, especially in the services of African countries. To be the only one with great pride to do this or that. And if this person managed to disappear, we would have to start all over again! Poor us!

It took an unbelievable amount of effort to reach the single man administering the blood tests of the medical center because being on strike, many turn off their phones or refuse to answer the calls.

When we managed to reach him, beg him, change his mind so that he could urgently come to the hospital for a blood test on a 3-4 year old child ...

I don't know if he lived very far away, but several hours passed until he arrived at the hospital and by the time he had his blood drawn and go for his analysis, we lost our son.

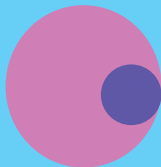
The hunters declare:

Every life is a life.

It is true that a life comes into existence before another life
But no life is more 'ancient', more respectable than any other
In the same way no one life is superior to any other

As each life is a life,
Any wrong done unto a life requires reparation.
Consequently,
No one should gratuitously attack his neighbour
No one should wrong his neighbour
No one should torment his fellow man

Chart of Mande - Empire of Mali - West Africa - 1236 AD



Part of a conversation taken on the internet concerning the very long and interminable strike of the medical corps in Burkina Faso:

November 14, 2012 at 8:35 pm,
by Micheline In response to:
SYNTSHA strike:

The reaction of the Minister of Health:

"An inhumane union, a gang in search of money rather than saving human lives! I am ashamed of this line of work. Countless numbers of deaths in the Central region. Well done SYNTSHA. I believed that the doctors had created their union, since they were more qualified, therefore apparently more intelligent, but alas! When the peasants go on strike (that's not going to happen) I wonder what these irresponsible people are going to eat.

Reply to this message

^ November 15, 2012 at 08:50,
by Walasse In response to:

SYNTSHA strike: The reaction of the Minister of Health Thank you Micheline for what you say. I think like you that SYNTSHA is an irresponsible union. We remember a few years ago, a long strike left hundreds dead in Burkina Faso. Strike yes, but respect for ethics first. Where is the oath taken by health personnel before starting duty? I believe that the

Consumers League of Burkina or another structure of civil society should file a complaint against this UNION for "Non-compliance with the oath" or "Non-assistance in person in danger". I am not a lawyer but the lawyer will be able to formulate better. We the people are fed up with always being the victims of these quarrels and I think it is time to start reacting. The time of "It is God's will" is over. We will react if there are any deaths as a result of this strike. Good to hear Hello.

November 15, 2012 at 10:46 am,
by samdpayitnééré In response to: SYNTSHA strike: The response of the Minister of Health. Health workers has the right to strike. I don't think they went on strike for fun. The notice has been on the table for over a month and their claim is not exaggerated. Rather, your complaint will be against the government since it lacks the will to resolve the problem

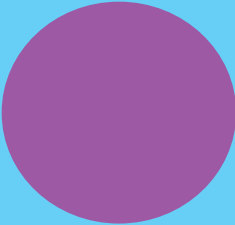
Reply to this message

^ November 15, 2012 at 12:35,
by WENDWOGA In response to:
SYNTSHA strike:

The reaction of the Minister of Santémerci Walass. you must react but know that it is rather against the government that you are voting and will still vote







on the next 2, for the launching, inauguration ... if an agent does not eat, instead of treating you, he will rather go to you. accompany the other side. SYNTSHA is responsible, which is why she has waited until now before taking action.


Reply to this message
^ November 15, 2012 at 2:50 pm,
by tinto In response to: SYNTSHA strike: The reaction of the Minister of Health May the Consumers League of Burkina attack SYNTSHA, so be it! But first she should have the courage to examine the damage done to the population by the events of 2011 and others. Your lawyer, if he has to legislate, must start by attacking yourself for contempt of a respectful corporation that is Health.

Reply to this message
^ November 15, 2012 at 3:08 pm, by LECOOL In response to: SYNTSHA strike: The reaction of the Minister of Health Walasse and Micheline, you have gone very far from the mark. If there is one irresponsible person in this affair, it is the government and you who do not understand anything. I'm sure you have no idea what the SYNTSHA claims platform is. For your information, know that it places great emphasis on the well-being of the sick. What is the use of continuing to work to helplessly watch patients die? You should

be proud that these hardworking health workers remind the government of its duties.

Reply to this message
^ November 16, 2012 at 12:12 am,
par y en a marre In response to: SYNTSHA strike: The response of the Minister of Health You are just as irresponsible as the government is. Even when the conditions are right, you have no mercy on your pockets and nothing else. Look for your food but do not pretend the suffering of the populations. it can be seen in health structures

Reply to this message
^ November 15, 2012 at 4:03 PM,
by belfo In response to: SYNTSHA strike: Minister of Health's reaction What oath are you talking about? you think taking the oath cancels the rights. Have pity one day on those doctors who spend almost ten years in college without talking about the risks of the job and the psychological pressure, only to have crumbs as a salary. Some would say the country is poor; but look at the state of life, the over-billed projects and I pass to know that we can improve their working and living conditions. There are some in the public service who do half their time in training but who have double their salary. And why ? That resources are shared fairly and efficiently, and everyone does their job well. Thus Faso that we love love so much will be doing wonderfully.



Caduceus In response to: SYNT-SHA strike: The reaction of the Minister of Health Pathetic your speech! So under the pretext that health workers do a sensitive job, they do not have the right to strike and must live in poor living and working conditions. So because they take an oath, we must walk on their c ... No health worker wants to reach this extreme point of letting a patient die or suffer, but sometimes it is necessary to carry out strong actions, especially as in the SYNTSHA platform there are quite a few

oath to save lives' ' knows that all this, even if punctually, will have harmful consequences, is only intended to improve our working conditions in order to "save lives' '. Source: <http://lefaso.net/spip.php?article51265>

From there I felt like the sky was falling over my head. I tried to channel my energy from internalizing my pain. And I didn't have the courage to look my Wife in the face.

For me I can feel the pain but it was she who carried the child for 9 months, she was the one who breastfed him, she who was at the side of the child while I was carrying out my business trips.

points which only aim to improve the health of populations. We have all noticed that at BF you have to use the hard way to win your case, remember the military ... There is the minimum service that is provided, of course it is not sufficient, but if the "authorities" took care a little bit of this sector of activity, we will not come to strikes. So please, before we take out each time this famous speech of 'taking an





Who is going to feel a huge void? The wish of every parent is to be buried by their child and not bury their child. And yet, we as parents found ourselves in the position of burying our very dear and adorable 4 year old child who had been voluntarily left to die by his doctors.

A lot of questions and dark ideas were rushing through my head. The kind of feeling when hate and pain meet in front of your house to chase hope out of your soul.

I asked myself the question: should I go back to the Central Hospital to take revenge by killing the doctor, by assassinating the first one who refused to treat my child because he was on strike? Or I have to let God, our creator, do His work.

I asked myself a lot of questions: to kill or not to kill. To revenge or not to revenge.
And yet I am a person who fights against the death penalty.

When the African American Troy Davis is expected to be executed in the state of Georgia (USA), I was very far away, I was in Burkina. I had never heard of Troy Davis before. It was at the last minute, the last week of his execution, when all the media in the world were talking about him that I found out about his story.

His execution affected me so much and I thought to myself what can make one man kill another man? Why should a man kill another man? Who are we to take life when we have no power to give it.

When my son died the same sentences came up in my head. I said to myself, well, we still have to think about this. But should a man be executed? Personally I am not yet for it.

But has a doctor taken an oath to save lives but then refuse to save one because the Government must increase his salary? Still questions for reflection. I can understand that the doctor is on strike because they are poorly paid and work a lot but their strike must be very smart. Since the death of my son I have started dancing a lot more than before, internalizing my pain and sharing my energy with those around me.

And every time I danced to the spiritual music I felt good, I was able to free myself and let go of bad vibes.

Until that moment I had not yet realized the healing effect of dancing. A few years later I was contacted by a great Doctor who had an autistic son who was mentally handicapped and he couldn't pronounce words well.

I prefer to leave the name anonymous. This Doctor had done a lot for his son to be healthy and apparently he was advised to find someone to do puppet theater or dance with the child. I call him my patient number 1.

Experiment - Patient 1: an autistic child aged 4 to 6 years

Gender: male

Age: 4-6 years

Size: 80 -100 cm

Race: Black African

Type of pathology detected: Autism

How I approached him:

I worked with him for 1 to 2 hours, once a week, with body movements inspired by the child's everyday life and all this accompanied by well-selected music.

The sessions took place with the child by keeping him in his environment and creating self-confidence. We both locked ourselves in the living room to work.

Results obtained:

When we first met he had difficulty memorizing and pronouncing words. After a few working sessions with patient number 1, we noticed a lot of improvements in his condition. His condition was improving so quickly that his teachers asked to meet with me.

Difficulties encountered: Lack of time to further deepen my work.

It was from that moment that I started to modify things, to write, to draw postures, to meditate.

To meditate on posture, on body languages, to meditate on the channeling of internal and external energy.

It was then that I really discovered that dancing can soothe pain and heal wounds that no other medical product can. It was from that moment that I really discovered that dance is also therapy.

Health specialists have proven that many ailments come from the mind and we have realized that when we dance we give off energy and we forget about social problems and that makes us feel good. Even if our shows deal with social and political issues, when we are on stage, we release another energy and connect with the spirits through spirituality. Once the Spirit and the Brain (the body) are connected we become happy. And when you are happy in your head there is no room for mental illnesses which later become physical.

We have examples of people who have Cancer losing their hair and once they get into the therapeutic dance, they become less stressed and the hair started to grow. And as the hair grew, these people were happier and lived longer.

I am not a doctor of medicine or a specialist in dance therapy, I am an artist, a choreographer, a man, an African who is connected with energies and who dances to communicate with the people around him, who dances to return to connection with the Divinity or the Divinities.

I am not a specialist in medicine, I am not a specialist in dance therapy. But I have lived experiences, more or less beautiful experiences which, in my opinion, deserve to be shared because I will remain convinced that it could inspire many people on this earth who have survived the same conditions.

Experiment - Patient 2: a military person

A gentleman from 35 to 50 years old who is a robust athlete and from the military or paramilitaries. He had been injured during a military mission which he did not want to explain to me in detail.

At first I was very surprised to be contacted by a soldier for physical reeducation sessions. He suggested that I move to his town about 120km from Bobo-Dioulasso so that I could focus on his physical education. Finally we agreed that he must come to me. He was driving 3 hours, twice a week for physical education.

Each morning we start our session by greetings, a kind of mental and background check-up) An example is asking how it is going or how his day is or family news.

That time allows us to set a comfortable atmosphere and create self and mutual trusting relationships.

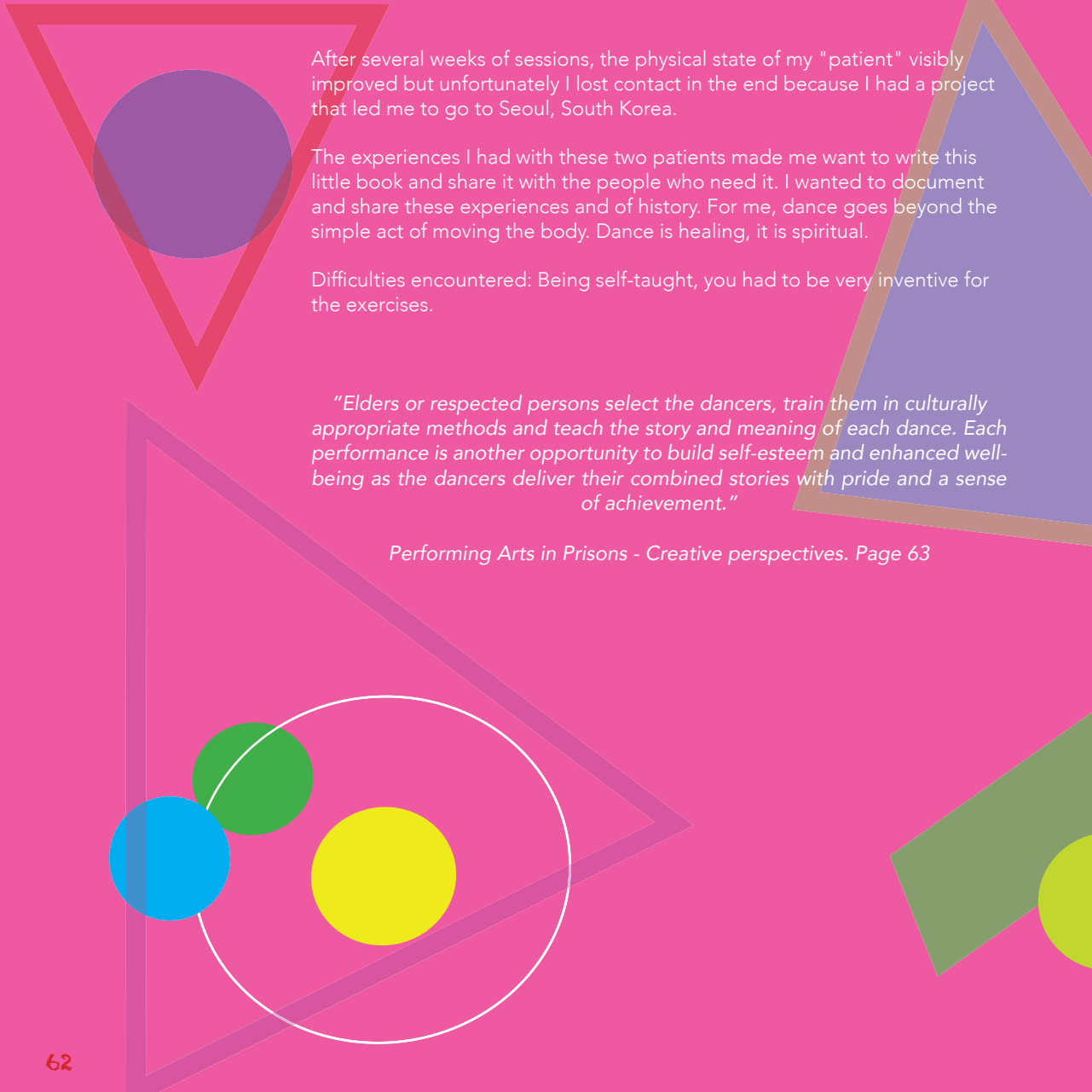
Next, we walk in a circle, then continue walking by using lines, medians, and diagonals. We sing, we smile, we talk a lot. I ask to know if the injured is physically hurting or emotionally hurting. Then we do the same small dance exercises. It could be any type of dance or music depending on our daily mood. For example one day we use "Sex Machine" by James Brown. He laughed a lot and once said: "This is real old school for you my younger brother", but we kept dancing.

We finished the session by stretching the body and by repositioning the body.

The session mainly consists of physical reeducation exercises with the aim of physically strengthening the muscles of the legs. The movements and dance exercises applied for this purpose not only made it possible to give more strength to his legs, but also to relieve him morally by a stimulation of positive energy in a beautiful atmosphere.

By beautiful atmosphere, I mean all action, all thought, all elements allowing the creation of a pleasant environment favorable to working conditions.

I was very amazed to see a soldier come to dance for a physical reeducation of his leg. After having done several developed countries, he was advised for the last stage of his therapy to take dance lessons. That's how he contacted me through the French school Andre Maleraux in Bobo-Dioulasso. We worked at the Social and Cultural Center Djeliya in Bobo-Dioulasso.



After several weeks of sessions, the physical state of my "patient" visibly improved but unfortunately I lost contact in the end because I had a project that led me to go to Seoul, South Korea.

The experiences I had with these two patients made me want to write this little book and share it with the people who need it. I wanted to document and share these experiences and of history. For me, dance goes beyond the simple act of moving the body. Dance is healing, it is spiritual.

Difficulties encountered: Being self-taught, you had to be very inventive for the exercises.

"Elders or respected persons select the dancers, train them in culturally appropriate methods and teach the story and meaning of each dance. Each performance is another opportunity to build self-esteem and enhanced well-being as the dancers deliver their combined stories with pride and a sense of achievement."

Performing Arts in Prisons - Creative perspectives. Page 63

Experiment - Patient 3 - A group of inmates from the Bobo-Dioulasso Remand and Correctional Center in Burkina Faso

Gender: Male

This is also explained by the fact that they voluntarily signed up to experiment with this method after I had several meetings with inmates of all genders.

Age: 17 - 40 years old

Race: Africans, Blacks of different nationalities

Type of pathology detected:

They had committed acts ranging from theft to rape, concealment to murder.

Approach:

With the support of the prison authorities, my structure, the Tamadia Association, was able to establish a program of social reintegration which taught self-acceptance through the performing arts and specifically dance. I set up a two-year project called Why Not so that I could work regularly with those who are in detention and monitor those who are released.

Number of sessions: Several

The Results Obtained: Positive change of attitude and reconciliation with oneself and with others. A report by the Vox Africa channel, the National Television of Burkina Faso and a documentary film by Al Jazeera made it possible to make the project known worldwide.

Difficulties encountered: Working conditions and 98% of the financial expenses related to this project were out of my pocket.

"The only thing I regret is taking a life, who am I, to take the life of another human. I did not sleep at night because I am haunted by the fact that I made his children orphans... Now when I dance with Aguibou, I feel free, in peace, I forget worries, it is true that 'we cannot forget everything, but I am happy when I dance and I feel free, I forget all my problems when I dance "Alléluia, detainee at the Bobo-Dioulasso remand center (MACB)

"In my life what hurt me is that I shed a lot of blood, and I'm sorry... I can be a criminal and tomorrow I can change thanks to dancing.

Dancing allows me to reflect, to forget bad memories.

Through dancing I can become someone. Bouba, Aguibou Bougobali

Sanou showed me a different path, and if I follow that path I can become someone."

Mady, detained at the Bobo-Dioulasso Remand and Correctional Center (MAC-B)

"When I took the dancers out eight years ago [to perform], before those prisoners walked out that gate they were as shy as anything. Once they got out - over eight years I got them jumping out of their skin, talking to people, smiling, waving, confident. Now all that would give them the confidence to walk into a room, because it's in their blood; their culture and dancing or their sport."

Performing Arts in Prisons - Creative perspectives. Page 61

What question(s) would you like to be asked when you feel bad?

What question(s) would you like to be asked when you feel good?

What question(s) would you like to be asked in order to feel supported?

What would you like to hear in the morning upon rising and / or at bedtime?

How would you want us to take care of you?

What would you like to give to the other?

What wouldn't you like to be told?

What word would you like the most?

What is love for you?

What is care for you?

What is happiness?

What is wealth for you?

What would you like to say to the other?

Who brought you here?

How do you honor those who called you here?

What would you like to leave more beautiful after you?

If you could say a sentence to someone you love and are missing, what would you say?

How would you like to be remembered?

**Abdul my beloved son
died in 2011 during the medical strike in Burkina Faso -**



**Photo by my friend Emiliano BOGA who passed in Italy few years later.
May your souls rest in peace and power**



intentionally left blank

A P P R O

The hunters declare:

2. The hunters declare:

As each life is a life,

Any wrong done unto a life requires reparation.

Consequently,

No one should gratuitously attack his neighbour

No one should wrong his neighbour

No one should torment his fellow man

3. That each person should watch over their neighbour

That each person should venerate their progenitors

That each person should educate their children as it should be done

That each person should provide to the needs of their family

4. That each person should watch over the country of their fathers

By country, or motherland, or 'faso' one must understand also people

For 'any country, any land which were to see people disappear

Would soon become nostalgic'

6. The essence of slavery is today extinguished

'from one wall to the other' from one border to the other of the Manden

Raids are banned from this day onwards in the Manden

The torments born of these horrors have ended from this day onwards in the Manden. What an ordeal this torment is!

Especially when the oppressed has no recourse

The slave does not benefit from any consideration

Anywhere in the world.

Excerpt - Chart of Mande - Empire of Mali - West Africa - 1236 AD

Source : CISSÉ, Youssouf Tata & KAMISSOKO, Wâ 1991. La grande geste du Mali. Vol. 2 Soundjata ou la gloire du Mali, Paris: Karthala-ARSAN. p.39

PRIATION



PICK-ART-SO
From Africa to PICASSO
Collage Aguibou Bougobali SANOU (Picasso and African Masks)





Left
Watta-Lisa



Right
Donna-Lisa

Collage Aguibou
Bougobali
SANOU)



Left
Watta-Lisa
Collage Agui-
bou Bougobali
SANOU)



Right
Mona-
lisa download
from google









Photo by Jaqcob BONKIAN

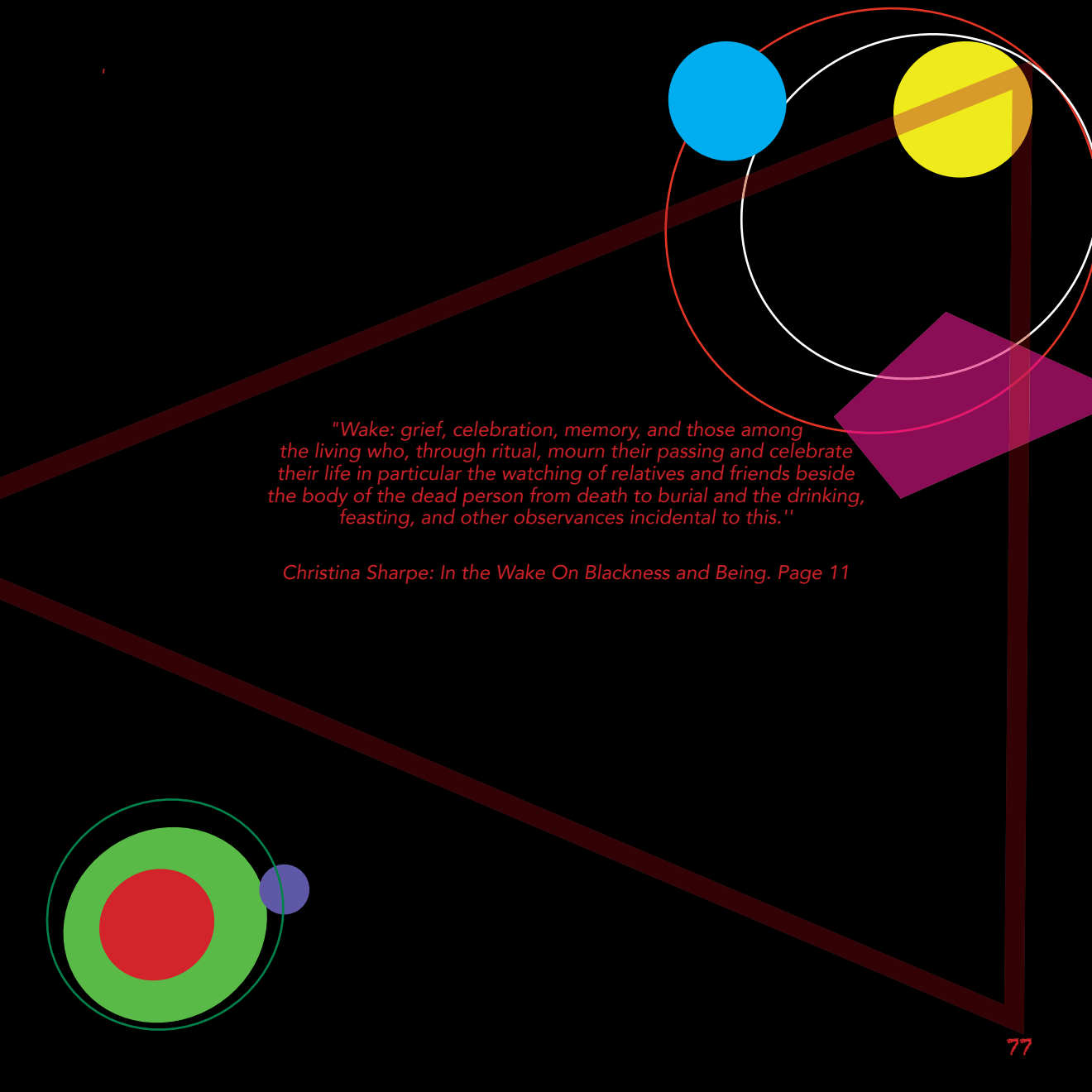
my body, my territory, my Freedom

Body as an archive of collective memory



Scan to watch

Kounfetağa indoor version
performing by Aguibou
Bougobali SANOU



"Wake: grief, celebration, memory, and those among the living who, through ritual, mourn their passing and celebrate their life in particular the watching of relatives and friends beside the body of the dead person from death to burial and the drinking, feasting, and other observances incidental to this."

Christina Sharpe: In the Wake On Blackness and Being. Page 11

THE CREATION OF KOUNFETAGA

It's a word, just a word, that very quickly becomes a feeling, then a character. It's the story of a broken-down character, a character that lives in all of us. This is the story of a character who bleeds inside but gives the smile outside.

Kounfetaga is a man, a woman, it's you, me, him... it's our roommate from the human carcass.

Kounfetaga awakens in me two antagonistic beings.

That of a person who fights against the death penalty, and that of a person who wants to kill the doctor who voluntarily left a 4 year old child to die, in a strike for a raise.

We claim to be telling the truth and yet we are the first to lie.

We claim to save lives, yet it is we who are the first to remove 3 times more than we save.

Kounfetaga is shocked and can't take it anymore so wants to explode this envelope human to cry out to everyone. What's the worst thing that has happened in your life?

My mouth no longer having the strength to tell this story. I can only tell it with my body and my way.

Kounfetaga, this is my story!

What about you, what's the worst that happened to you?

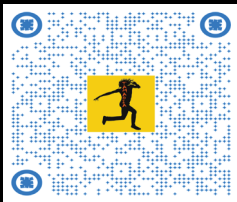
To my son, Abdoul Cyril de Bougobali

Kounfetaga means wandering in Bambara is based on a simple question:

"What's the worst thing that has happened in your life?"

From there, the choreographer draws on his own experience. The choreographic framework and is based on the painful experience of the death of a 4 year old child following the choice of doctor to continue a strike for salary increase instead of devote himself to the healing of his patient.

Kounfetaga is also a reflection on the human condition and how in the blink of an eye disaster creates victims (Lampedusa Island, tsunami, catastrophe of



Scan here: excerpt
Kounfetaga outdoor
version performing
by Aguibou Bougobali
SANOU

Fukushima, etc.). The piece thus exploits the impulses and can help lead us through some difficult times of in our lives.

The residency in Pantin follows a first reflection carried out in 2012 at the National Center for Dance as part of a professional training, then continued during a two-month residency in Bangalore, India - Facets Choreographers Residency - which allowed to present an extract of the work during the Attakkalari Biennial. My stay in India allowed me to extend my research on dance as a path of healing. I developed my work around documentation workshops. These consisted of movement research on the theme of approaching wandering and drawing on the outside perspective of professionals.

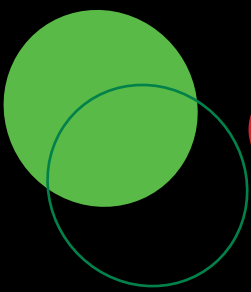
On November 5, 2014 at 7 p.m. in studio 3 of the National Dance Center, after almost 90 days of research, a restitution was offered as part of the Visas pour la creation residency program for young talents. It is intended for artists residing in Africa or the Caribbean, who wish to develop a specific research or creation project in France or in another African or Caribbean country.

Whose fault is it? Should we let our people die?

In this public University hospital center, the largest in the country, the malaise is deep. Midwives, nurses, anesthetists, there were nearly a hundred of them on October 10 to denounce their working conditions. "We have the impression that it is getting worse and worse, the equipment is deteriorating and breaking down, drug shortages are increasing," criticized a health worker. "Gloves, cottons, disinfectant ... It's simple, we lack everything here!", Summarizes a nurse when she comes out of her ten hour night shift in the visceral surgery department.

"I am exhausted and discouraged," she continues, her head in her hands. "We see very serious cases happening, but often we have to send them elsewhere for lack of material or space. Our block was even closed for over a year." Behind her, Cécile, in a pink blouse, shares her anger. "In the maternity ward, patients give birth on the floor most of the time. We pray that the baby is healthy because we don't even have a resuscitation room. It's difficult psychologically. We see women and newborn babies die every day when with the right equipment we could save them."

Source: https://www.lemonde.fr/afrique/article/2019/10/21/au-chu-de-ouaga-les-soignants-se-desolent-de-regarder-les-pauvres-mourir-et-the-rich-heal_6016365_3212.html



The powder is there, the log on, all that remains is to throw it into the powder.

The people are suffering. Our leaders, and the people must have frank and sincere discussions. Our sisters and mothers die in the wards, our brothers and fathers die from lack of oxygen, blood, and hospital dysfunction. Our children who are supposed to be our future, they too are buried by their fathers following endless strikes.

Sunday October 27, 2019, my 5th son and only living boy falls ill. At 4 a.m., we are all up. The fever rises in the patient and the anxiety rises in the parents. Here we are in the morning at the medical center with the CMA, surgical branch of sector 22 of Bobo-Dioulasso. The medical service is slow, the doctors are hardly working because they are on strike. The patients are impatient. They are in pain, the queue is very long, and the rooms are closed for cleaning. It takes forever. They are on strike as in 2006 the year in which my first son was the victim of the doctors' strike and still in Bobo-Dioulasso.

Tuesday, October 29, 2019, 9:31 a.m., Center Muraz in Bobo-Dioulasso. I walk into the information room to ask for the price and at the same time do the urgent blood tests that have been requested for my son Mansah. The room was very cold, not in the climatic cold, cold because no one was there. Nobody... finally, there was a man sitting at a table on which was a calendar of the past year in a chair on which the man sat looking bored. It felt like we were in a morgue waiting room. But even the morgue has never been so empty.

Me, holding the blood exam papers with one hand and the other hand was connected to that of Mansah my son: Hello Sir

The gentleman: Hello! Yes?

Me: Excuse me, I wanted to find out about the prices of these exams and see if there is a possibility of doing them this morning.

The gentleman: There is a lack of relative

Me: In easy French that is !!?

The gentleman: That is to say that we have no product to do the exams.

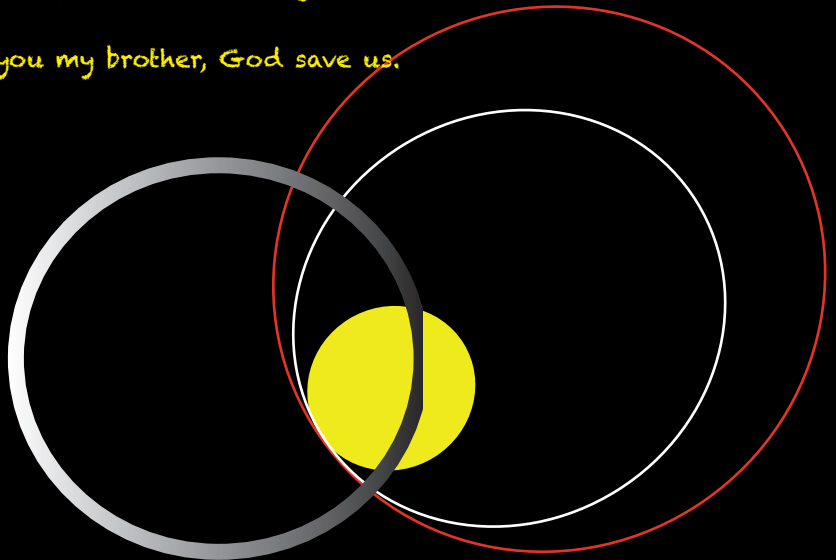
He is cute, the little rasta.

Me: Thank you, it's him and his sister who are both sick and have to do exams. And how long have you been, have we been in this situation?

The gentleman: I don't even remember.

We are in a country of shit. Better health for your children. Take them to the land of the whites. If I have the opportunity, I would rather go and die at sea than suffer in my own country and see my fellow human beings die here for lack of decision-making.

Me: Thank you my brother, God save us.





Dancing Soul.

Dance, for me, is a moment of spiritual voyage (trip),
a moment when the mind tastes the luscious honey
of freedom by connecting with oneself, by connect-
ing with the other.

Dance is a Moment of exchanges, of performances.

A moment of gathering and commungathering.

A moment of care, a moment of oneself, and a com-
munity reflection and connection.



Photo by Djajusman Erlangga IDF - Indonesia

Photo by Djajusman Erlangga IDF - Indonesia



Why do I Dance?

I Dance for Love, I Dance to exist, I Dance to live.

I Dance because I am liquid, solid and gas.

I Dance because I am the universe, because I am life and I am alive.

I Dance because the Universe dances, because the Earth dances, because the stars and the galaxies dance.

I Dance because it's beautiful to Dance,
because it's beautiful to see that it feels good to Dance.

I Dance to dare to reinvent now and immediately.

I Dance to dare to dream and reinvent tomorrow.

I Dance to dare to reinvent an oxygenated and livable world.

To dare to reinvent, the girl, the boy, the woman, the man of tomorrow.

I Dance to dare to reinvent the future of our daughters, our boys, our sisters, our brothers, our wives and husbands, our mothers, our fathers, our lovers and beloved ones.

I Dance to dare to reinvent the human, the human with its humanism.

I Dance to be free, I Dance so as not to die of anguish, of rage, so as not to commit the irreparable.

I Dance to dare to reinvent self-respect through respect for others.

I Dance to dare to reinvent life and nurture it.

I Dance to dare reinvent hope, dreams, equality, democracy.

I Dance to dare reinvent our democracy, ours, taking into account our intrinsic values.

I Dance to dare reinvent the dignity, the value of the word given.

I Dance to dare reinvent the artist, his role and his place.

I Dance to dare reinvent Dance, music, song, to dare reinvent humanism in the world, to dare reinvent the joy of living.

I Dance to heal my soul and other souls.

I Dance so as not to be lost.

We are made of solid, liquid and gas.

I Dance so that my soul, my body and my Universe become one, in order to seduce something or someone. In order to connect with someone, with something.

I Dance to dare Reinvent Love, Love and care.

Let's dance and dare to reinvent ourselves.

GRATITUDES

To my Sons who died very early,
Sons, you left very early, without really seeing the world down here.
You are physically gone but I have no doubt that spiritually you join me whenever I close my eyes and step onto the dance floor.

To my Mother and Father who left even earlier than my sons,
Mother, strong, who knew how to transmit in us, my Brothers and Sisters and me, the virtues of this Mandingo education and at the same time very universal. Mother, You who taught us that woman and man are equal and complementary.

Father, you who have never prevented us, unlike many families, from practicing music or dancing. The contract was to get a good grade in school and then be free to do our activities even during the school year.

To my masters of initiations, to donso dèn ni a ba (to daughters, sons and mothers donso)! To my first initiation master Cheick Amadou Aguibou Bougobali DEMBELE. To Donsoba Ali KONATE and Theophile Arcadius SANOU

To my predecessors, trainers or colleagues in contemporary dance Lassana CONGO, Irene TASSEMBEDO, Salia SANOU, Seydou BORO, Oussen SAKO, Souleymane DIAKITE, Serge Aimé Coulibaly, Olivier TARPAGA, Lacina COULIBALY, Souleymane (Solo) BADOLO, Auguste OUEDRAOGO, Bienvenu BAZIE, Adonis NEBIE, Sayouba SIGUE, Ahmed SOURA Pascal KABORE, Gerard SANOU, Issa SANOU ...

Hassan Kassy KOUYATE, Aristide TARNAGDA, Luca G.M Fusi, Ildevert MEDA, Roger WANGO, Souleymane DIAKITE, Dani KOUYATE, Adama KOUYATE, Justin Stanislas DRABO, Souleymane DIAKITE, Moussa SANOU, Martin ZONGO

To all artists regardless of gender, race, color, religion, nationality.

To the family SANOU (Burkina), Family DEMBELE (Mali-Burkina-Côte d'Ivoire), To my family in law SOME family
To my nuclear family
Karim Abdoul SANOU, Fatoumata Watta DEMBELE, Assita SANOU, Oumar SANOU, Moussa SANOU, Domba SANOU, Aminata SANOU, Mariette Imwin-Inir SOME, Mansah Ali Nolan SANOU, Kunandy Wallisa SANOU, to all my nephews, nieces, aunts, uncles...
To my Childhood Brothers in Accart-Ville
Ismael YEDAN, Ibrahim GNANOU, Late Cheick Amadou TRAORE, Hamidou TRAORE, Cheick Ahmed TRAORE, Moussa Sand TRAORE, Abdoul Sa TRAORE, Late Ernest L. TRAORE, Oscar Y. BONZI, Barou TRAORE, Karim SANOU, Aziz DIBOULO, Abdoul Karim BOCOUM, François SOME, Idrissa DAO, Charlie TRAORE, Moussa KONE, Djibril DIARRA, Seydou DIARRA, Adams Gerard TOU, Samir Reyade KONE, Daouda HAIDARA

To Agathe DUPONT KONATE, Cécile LOREK, Brad L Baker, Lisa DRESNER, Waldemar S KOSTRZEWA
To the US Embassy in Burkina Faso, the French Embassy in Burkina Faso, Fulbright, Naugatuck Valley Community College (Waterbury-USA)

To the University of the Arts, my classmates and professors.
To Donna Faye BURCHFIELD, Tommy DeFrantz, Emily WEXLER, Ben PRANGER, Jillian Peña...
To all of those whose names I couldn't name. Many of you, across the four orientations of the world, share these anxieties, these experiences, these intense moments of my life with me.

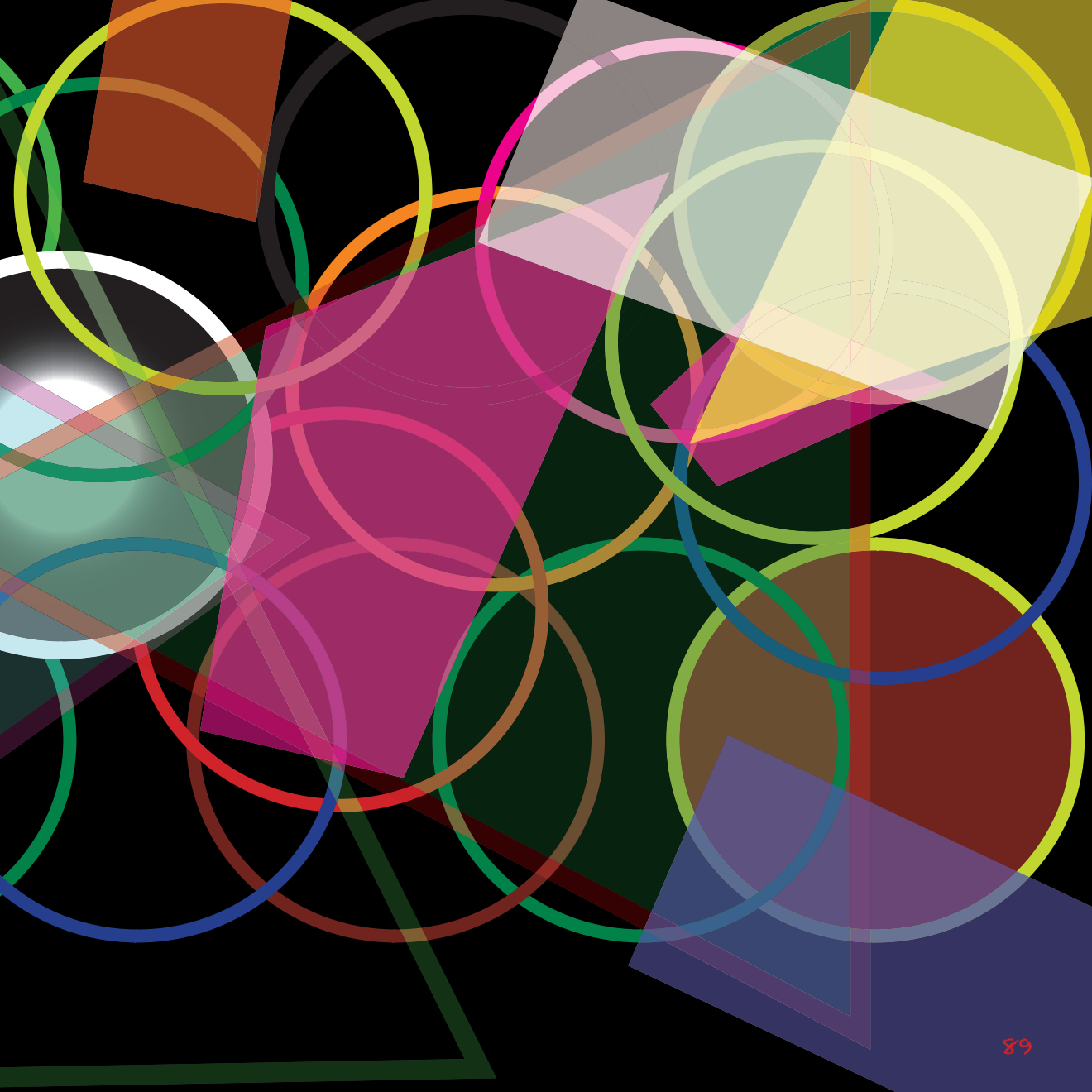
I reiterate my deepest gratitude to you.

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DANCING SOUL

Dance, a technology to relieve souls.

My dance, my balance, my path to relieve souls.

Dance with your soul and your body will follow
Because dance was there when I wanted to communicate differently.
Dance has always been there to listen to me with special attention,
because dance has opened its arms, to kiss me, to take my hand and lead the way.
Because the dance connected my liquid, my gas and my solid.
Because the dance connected me with his friends, the emotions.
Because my heart hasn't stopped dancing from the beginning, so I dance.
Dance, for me, is a moment of spiritual voyage (trip), a moment when
the mind tastes the luscious honey of freedom by connecting
with oneself and connecting with the other.
Dance is a Moment of exchanges, of performances.
A moment of gathering and community gathering.
A moment of care, a moment of oneself, and community reflection and connection.
My dance, my balance, my path to the therapy

Winner of the highly selective and prestigious US State Department Fulbright Scholarship 2018-2019, The Center for Ballet and the Arts at New York University fellow 2020-2021, Joe's Pub Grant beneficiary in 2021.

Aguibou Bougobali SANOU is a dancer, performing artist, choreographer, musician, storyteller International Dance Festival Director and dance educator. In 2016, he was a semi-finalist on "Africa's Got Talent," and won the Visa pour la creation from the Institut Francais de Paris, Facets Choreographer residency in India. Born in Burkina Faso and raised in Burkina Faso and Mali, West Africa, Aguibou's work is a mix of West African Mandingo traditional dances, Brazilian capoeira and theater expressions drawn from his experiences with influential European stage directors. His dance goes beyond the simple beauty of movement, it speaks, questions, and disturbs. His dance deconstructs and rebuilds, it balances, touches the heart, and soothes souls. Simply stated, his dance Heals. He designed an African dance curriculum at Naugatuck Valley Community College 2018-2019 and created dance program at the civil prison of Bobo-Dioulasso (Burkina Faso) by using art as a tool of social transformation, social evolution and community gathering. Aguibou Bougobali SANOU graduated in Master in Fine Arts in Dance from the University of the Arts Philadelphia. Aguibou found and runs the International Dance Gathering in Public Spaces (IN-OUT DANCE FESTIVAL) as well the international meeting around tea for youths.

Aguibou is teaching at Bennington College, Vermont and the university of the Arts in Philadelphia, PA from Fall 2022

DANCING SOUL - Aguibou Bougobali SANOU