

# *Let's go back to the river* provisional title



Between 2012 and 2021, with my company Artincidence, in artistic collaborations, I created a trilogy which has three parts around my afro-feminism:

\*Women part one in Rio de Janeiro, with Monica Da Costa (2012)

\* Women part two: you might think i'm crazy but i'm serious, with Ghyslaine Gau and Ana Pi (2013)

\*Women part 3, with Ghyslaine Gau and Ana Pi (2021)

Today, I break with this trilogy to open a new chapter, more dedicated to my cyborg feminism as a mixed-race woman from the Caribbean, with the complicity of the performer and manager of the Eje Platform, Helen

Ceballos, originally from the Dominican Republic, living and working in Puerto Rico.

We start from our scars, from our intimate personal stories, to join a collective story of women #mothers, from the Caribbean, walking towards our Ancestors. Our future is our present.

The duo's working title is: **Let's go back to the river**

In this new collaborative project, I also wish to integrate the art critic and curator Arlette-Louise Ndakoze, living in Berlin, of Rwandan origin, into an external perspective. Also the playwright, Lazaro Benitez Dias, Cuban, living between Bogota and Paris, Henri Tauliaut in scenography / mapping; Renaud Bajeux in sound composition. Jordan Beal on video. And in light I would like to continue the collaboration with Suzanne Péchenart.

It will be a performed dance creation, in the form of a ritual, a procession, with the public arranged all around, a bed of earth of different colours: white clay, green clay, red and blue soil. These are working hypotheses. This healing ritual, inspired by indigenous Amerindian shamanic teachings from the Caribbean, mixed with Afro-descendant rituals, will be designed as a vision quest and a coronation in Oxun, Orixá of fresh waters, incorporating the 4 elements of water, earth, air and fire.

We want to create a Coronation for ourselves, while integrating the spectators, in a participatory and decolonial spirit.

This durational ritual performance can be accompanied by individual or collective care in the context of single-sex workshops, dedicated to women and mothers in difficulty, in social and family breakdown.

## BIOGRAPHIES

### **Annabel Guérédrat**

Born in 1974 in Noumea, New Caledonia, Annabel Gueredrat lives and works in Martinique.

She is a choreographer, dancer, performer, researcher, and "bruja", and is also a practitioner of body-mind centering, a somatic practice that allows her to write feminist, organic (eco/afro) performances, where the intimate and the political are increasingly linked. Annabel Gueredrat's three major performances, inspired by modern witch figures, are: A freak show for S, Hysteria and I'm a bruja.

She is co-director with H. Tauliaut, her life partner, of the International Festival of Performance Art (@FIAP Martinique). Together they have created 4 performative worlds: aqua, iguana, afropunk and technochaman, as well as the performance art laboratories, which take place every two months since 2017. They practice their performances in the middle of nature with other artists at the savane des petrifications in the extreme south of Martinique. In parallel to her creation, she has always led dance actions in the midst of prostitution, prison, education, medical and socio-humanitarian.

Today she works at s.o.s maternité and Kap Caraïbes for the LGBTQI community. Finally, in 2012, she opened a new project around black feminism by creating the trio

Women, part two: you might think I'm crazy but I'm serious, with Ghyslaine Gau and Ana Pi. Her questions were about the political body and the social posture of Black and Mixed race women on the stage. In 2021, a continuation of this trio is planned: WOMEN, PART3, with Ghyslaine Gau and Ana Pi in the form of a performative exhibition to empower other women of the community.





## **HELEN CEBALLOS**

Helen Ceballos, a multidisciplinary artist based in San Juan, Puerto Rico.

Ceballos uses her body to explore images of herself in relation with sounds, videos and space. Her work explores the relationship between diaspora and the erotic, props and technological tools as affective mediations between herself and her community. With her images she creates auto fictional narratives that involve aspects of her personal history tracing diasporic relations with Dominican Republic, Haiti, Cuba and Puerto Rico. Her work has been shown in several countries: Dominican Republic, Argentina, United States, Mexico, Spain, Catalonia, Germany and Puerto Rico. She has presented her performance work in the KM0 International Performance Festival in the Dominican Republic (2017), in ORG gallery

in Barcelona (2018), the International Performance Festival La Muga Caula, Girona (2018), the OKK Gallery in Berlin and the alternative space Cómplices in Madrid. As a producer, in 2013, she created Mezcolanza in Buenos Aires, a performance alternative festival where she invited different artists to present their works in different spaces in Latin America, the United States, Europe and the Caribbean. In Puerto Rico she directed in 2016, La Casa de Cultura Ruth Hernández Torres, a cultural center where she coordinated community workshops, exhibitions, talks, concerts and other artistic activities until its closure after Hurricane Maria. After the hurricane, Ceballos created in 2017 a community-based project called Ráfaga Solidaria offering artistic workshops to the elderly communities throughout the island. She is currently working in the Queer Innovation and Resilience Circuit organization (C.I.R.Q) as a director of artistic and cultural programs for the LGBTQI community.

## provisional schedule

### **ANNEE 2023**

**5-13 novembre 2023**, 1ère étape de rencontres et de recherches en **Martinique** (atelier 49, studio La Terrasse à l'atrium, la rivière Coeur Bouliki, les Archives Territoriales de FDF, à la maison au Lamentin, l'Anse Céron au Prêcheur, ...) d'Helen et Annabel, avec Arlette et Lazaro en zoom, et Henri Tauliaut, une matinée

### **ANNEE 2024**

**du 29 janvier au 2 février 2024**, 2ème étape avec Lazaro et Annabel, en **Martinique**, Helen par zoom et peut-être aussi Arlette en zoom.

**du 26 mars au 30 mars 2024**, 3ème étape avec Lazaro, Annabel, Helen, à **Porto Rico**, et Arlette en zoom

**du 10 au 21 juillet 2024**, 4ème étape de création, avec Annabel et Helen en **Martinique** sur 11 jours, et (selon le budget et disponibilités) : Arlette et Lazaro sur 11 jours ou 5 jours

**du 4 au 17 novembre 2024**, 5ème étape de création avec Annabel et Helen, à **Paris la Villette**, avec Suzanne Péchenart (light designer), Henri Tauliaut (mapping), Renaud Bajoux (sound designer), Arlette (regard extérieur), Lazaro (dramaturge et critique d'art)

## **ANNEE 2025**

du 17 au 23 février 2025, Centre Chorégraphique National de la Rochelle (hypothétique)  
puis 24 février au 1er mars, Le Quartz de Brest, festival Dansfabrik25, sortie de résidence  
(confirmé)

du 27 au 1er avril, résidence technique + Première de création, le Klap de Marseille

> arrivée à Marseille le 27 mars

> résidence de finalisation les 28/29/30/ 31 mars

> création le mardi 1er avril

### **2-4 avril**

2 avril : voyage vers Paris (le matin) // 2 avril : (pré-montage par l'équipe de la Villette le  
matin) et montage (après-midi et soirée)

3-4 avril : 2 représentations en diffusion à Paris - La Villette pour le festival 100%

Une production Artincidence Cie, avec le soutien de la Dac Martinique (demande aide au  
conventionnement sur 3 ans, 2024-2025-2026) avec le soutien financier (et logistique,  
technique) de la Plataforma Eje, le Klap de Marseille ; la Villette à Paris, TASN, Tropiques  
Atrium scène nationale de Fort de France, le Quartz de Brest