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Educational, Scientific and  
Cultural Organization

70  
YEARS

UNIVERSAL DECLARATION OF  
HUMAN RIGHTS

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THÉÂTRE  
NATIONAL DE  
LA DANSE  
chailloT



# ART LAB



DIALOGUE  
WITH WORLD  
ARTISTS  
FOR HUMAN  
RIGHTS

P R O G R A M M E



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# CONTENTS

Introduction	3
Biographies	4
José Montalvo	5
Fabrice Bwabulamutima	6
Marcia Barcellos	7
Phia Ménard	8
Freddy Tsimba	10
Taigué Ahmed	12
Alonzo King	14
Lia Rodrigues	16
Bachar Mar-Khalifé	18
Moderator	20
Audrey Pulvar	21
Universal Declaration of Human Rights	22

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# INTRODUCTION

On the occasion of the seventieth anniversary of the Universal Declaration of Human Rights, UNESCO, a forum for dialogue and intercultural exchanges, is giving the floor to a group of international artists selected by the Théâtre National de Chaillot in Paris. These dancers, choreographers, visual artists, and musicians will reveal to us their bold artistic choices and personal journeys. Wherever human dignity is under threat, they are there, bearing witness, sometimes as victims, and as messengers. Their work addresses the plight of migrants and refugees, social injustice, the management of multiple cultural identities, collective memory, art therapy in post-conflict situations, and gender issues.

In this seventieth year of the Declaration, human rights are in a fragile state, as pointed out by all artists, who question and contextualize the implementation of the Declaration. On 11 December 2018, Lia Rodrigues, Alonzo King, José Montalvo, Phia Ménard, Taïgué Ahmed, Fabrice Bwabulamutima, Marcia Barcellos, Freddy Tsimba and Bashar Mar-Khalifé will be on stage at UNESCO Headquarters as part of a unique event entitled “Art Lab: Dialogue with World Artists for Human Rights”. Didier Deschamps, Director of the Théâtre National de Chaillot and Nada Al-Nashif, Assistant Director-General for Social and Human Sciences at UNESCO will be in attendance.

Audrey Pulvar will be the moderator of this “space-time” experience, in which the subject of artistic freedom gives rise to the question of the status and

protection of the artist. The artists will be shining a spotlight on an essential aspect of our humanity: cultural diversity, a source of innovation, creativity and cultural solidarity.

Culture is an important factor in the development and preservation of societies which have been profoundly damaged and divided by war, particularly after periods of extreme violence. Heralds of the issues relevant to our time and facilitators of intercultural dialogue, the artists and their work inspire us. They go beyond aesthetics to “heal”, to participate in transitional justice and remembrance in order to consolidate peace and human dignity. Through their stories, they also open the door to empathy for the “enemy” and to the understanding of suffering, which are fundamental steps in the path toward reconciliation. True creators, they practice their art in the service of society and call for unity through cathartic experiences, because works of art provide a mirror for society. Artists encourage reflection critical to society. However, such reflection requires spaces favourable to open dialogue, places such as UNESCO and similar arenas, which contribute toward strengthening social ties.

The encounter with these prestigious artists is the first event of “Art Lab: Dialogue with World Artists for Human Rights”, launched within the framework of the International Decade for the Rapprochement of Cultures (2013 -2022). Promising initiatives will follow to promote young artists working on human rights. Watch this space...

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# BIOGRAPHIES



**JOSÉ MONTALVO**

**CHOREOGRAPHER (SPAIN/FRANCE)**

After heading the Centre Choréographique National de Créteil et du Val-de-Marne (France), José Montalvo worked at the Théâtre National de Chaillot (France) from 2000 to 2016, where he was first appointed dance director, then artistic director with Dominique Hervieu and finally, as permanent artist. Since September 2016, he has been the director of Maison des Arts de Créteil, a national theatre, which he co-directs with Nathalie Decoudu.

The son of Spanish political refugees, Montalvo grew up near Toulouse, France. He moved to Paris to pursue architecture studies and at the same time studied dance under Françoise and Dominique Dupuy.

His earliest choreographies, which date to 1986, and his productions *Paradis*, *Le Jardin lo Ito*, and *Don Quichotte du Trocadéro* received worldwide acclaim (Olivier Award, 2001; with Dominique Hervieu, *Société des Auteurs et Compositeurs Dramatiques* (Society of Dramatic Authors and

Composers, SACD) choreography prize, 2006; award for the best international production, *Le Maschere del Teatro Italiano*, 2013).

In addition to his choreographic work, Montalvo also produces *in situ* events. In 2014, he directed the closing of the Bastille Day parade, which included 400 young people from 70 different countries. For Bastille Day in 2017, he created *Le Grand Bal*, a participatory choreography project, which involved 400 amateur dancers and drew an audience of 5,000 to the nave of the Grand Palais in Paris.

In June 2015, he created *Y Olé!* In March 2016, he produced *Shiganè Naï* for the National Dance Company of Korea in Seoul, launching the Year of France in Korea. In January 2018, he produced *Carmen(s)* at the Maison des Arts de Créteil.

Montalvo has been awarded the medal of *Commandeur de l'Ordre des Arts et des Lettres*.



## FABRICE BWABULAMUTIMA

### CHOREOGRAPHER (DEMOCRATIC REPUBLIC OF THE CONGO)

*“Dance embraces everyone, regardless of power, age or origin.”*

Fabrice Bwabulamutima was born in the late 1970s in Kamituga, in the eastern part of what is today the Democratic Republic of the Congo. In 2001, he attended workshops on theatre and direction techniques at the *Institut Français* in Kinshasa, where he discovered live-performance techniques. He then went on to pursue studies at the *Institut National des Arts* (INA) in Kinshasa, from which he obtained a master’s degree in dramatic performance in 2007. In 2008, he founded the Kongo Drama theatre and dance company, of which he is the artistic director. He broadened his experience through extensive contemporary-dance training not only in the Democratic Republic of the Congo, but also in Senegal, Mali, France and Belgium. Between 2012 and 2018, he produced some 10 shows, several of which raised awareness of humanitarian and civic issues (including malaria and violence against women). He is known for his expert use of dance as a tool for reconciliation, reconstruction of identity, and

*“To propose, in the refugee camps, a platform for expression and identity-reconstruction through dance workshops”*

is the objective assigned to Fabrice Bwabulamutima and the Kongo Drama group within the “Refugees on the Move” programme organized by African Artists for Development.

The programme was tried out in several African countries, in partnership with contemporary African choreographers, with the logistical support of the UNHCR (the United Nations refugee agency). Women, men, children, elders... there were 450 participants in the Mole Camp and 614 in the Inke Camp.

social cohesion. Since 2015, he has been a choreography instructor for the Refugees on the Move programme launched by the African Artists for Development foundation.

► <http://aad-fund.org/artistes/fabrice-bwabulamutima/>

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*Man is creative by essence.  
He must rise to invent his life,  
find hope, self-esteem.  
Human rights also concern the right to expression.  
The environment conditions the capacity of the  
individual to develop,  
to increase one’s human potential and one’s  
imagination.*

*We cannot reduce the exile to his miserable  
condition  
We must fully consider his humanity through his  
culture and his hope.  
Dreams give meaning to life.  
“I dream, so I exist!”  
There are 65 million refugees in the world  
One out of every four refugees is in sub-Saharan*



## MARCIA BARCELLOS

### CHOREOGRAPHER (BRAZIL)

Born in São Paulo, Brazil, Marcia Barcellos studied classical dance in the country of her birth. In France, she joined the *Centre National de Danse Contemporaine* in Angers, which was led by Alwin Nikolais. In the 1980s, she and several other artists co-founded the collective Lolita. In 1990, she and composer/director Karl Biscuit founded the dance company *Système Castafiore*, which has 23 productions to its name, including several pieces commissioned by the *Ballet de l'Opéra de Lyon*, the *Ballet de Lorraine* in Nancy, and *Les Ballets de Monte*

*Carlo. Castafiore's* interdisciplinary shows have been taken around the world and performed at international festivals. In 2013, the *Syndicat professionnel de la critique de Théâtre, de Musique et de Danse* awarded the company the critics' prize for *Renée en botaniste dans les plans hyperboles*. In 2015, *Atvakhabar Rhapsodies*, created for the *Ballet de l'Opéra de Lyon*, was broadcast live in several cities and on television programmes. *Système Castafiore* is regularly invited to perform by the *Théâtre National de la Danse de Chaillot*.

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#### Africa

*In the camp of Inke there are 17 million on 6 Km<sup>2</sup>  
They walk for hours to flee the war in Central Africa, they cross the forest and the Ubangi River, face famine, diseases, ambushes and more*

*Only the lucky ones cross the border of the Democratic Republic of Congo to the city of Gbadolite.*

*A camp is a temporary place of life;  
According to the United Nations*

*High Commissioner, a refugee stays on average 17 years.*

*Asta, 19 years old:  
"I fled the war after my father was murdered. My mother was pregnant.  
My sister was born in Inke's Camp, but ... my mother died six months later.*

*What future is there for us here, as orphans? "*

*God Beni, 26 years old:  
"I am Christian. Since the war I hate Muslims.  
We are all Central Africans  
How to find inner peace,*

*acceptance of the other?  
How to envisage a common day?"*

*Janine, 29 years old:  
"During the war in Central Africa, I lost track of my children.  
Arrived at Inke Camp 4 years ago, I re-founded a family.  
But my husband beats me ... he is very violent.*

*I am only a woman, I cannot denounce it, it's the tradition ...*

*Do we, as women, have the right to respect, to be treated with dignity?"*





## PHIA MÉNARD

CHOREOGRAPHER (FRANCE)

*“Nobody chooses to be born; nobody chooses their sex or the colour of their skin or whether to be a heterosexual, homosexual, lesbian, or transgender person. Certainly, nobody chooses to be born and/or to live somewhere bombs are falling or, depending on their social background, to be deprived of shelter, income, care or food.”*

Phia Ménard is the artistic director of *Compagnie Non Nova*, where she is also a performer. She founded the company in Nantes, France, in 1998, in hopes of bringing a different perspective to the understanding of juggling, its staging and dramatic treatment. ‘*Non nova, sed nove*’ – not new things, but things experienced in a new way - is one of its founding tenets. In 2008, she began a research project entitled *I.C.E.*, which stands for ‘*Injonglabilité Complémentaire des Éléments*’ (Complementary Unjuggleability

of the Elements), which takes a creative, intellectual, and imaginative approach to the transformation, erosion, and sublimation of natural elements. These elements include ice, water and wind, and *I.C.E.* looks at their interplay with human physical and mental behaviours. Since 2008, several cycles of the project have been launched: the *Pièces de Glace* (ice) series, including *P.P.P.*, *ICE MAN*, and *Black Monodie*; the *Pièces du Vent* (wind) series, including *L’après-midi d’un foehn version 1*, *L’après-midi d’un foehn*, *VORTEX*, and *Les Os Noirs*; the *Pièces de l’Eau* (water) series, including *Belle d’Hier*, *Contes Immoraux – Partie 1 : Maison Mère*, and *Saison Sèche*. These shows have been featured on stages in France and around the world in more than 50 countries.

In January 2014, Ménard was awarded the medal of *Chevalier de l’Ordre des Arts et des Lettres* by the Minister of Culture and Communication, Aurélie Filippetti.

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### ***I have no weapons.***

*As a child, born in a boy's body, equipped with a bow and arrows, and clay grenades, I rolled around in the ditches that had become the trenches of a conflict, and on a paved road that had become a no man's land. Real weapons were absent, left behind on the battlefields with the corpses of my grandfathers.*

*No vigils were held among 'men'; instead, the stricken sound of widows clinging to a dated stereotype of marriage. I had only seen weapons in pictures before experiencing the smell of gunpowder far too many times. The power over life is all that was and is wanted by the men who brandish these weapons. My power was born of the impossibility of being a man, of following the path of the warrior. I strayed from that path and art allowed me to plot curves to circumvent the wall arising within me - the feeling of being foreign to my own self!*

*I then had the opportunity to meet artists, to travel the world with them, to witness wounds and healing. Artists and artwork drew me toward the desire to question and to love humanity and not power.*

*From my original, masculine, skin, I have been moving toward the feminine over the last decade. I have made the human body the ground for peaceful dialogue and a witness questioning gender assignment. Through my artistic and political gestures, I remind the audience that nobody chooses to be born; nobody chooses their sex or the colour of their skin or whether to be a heterosexual, homosexual, lesbian or transgender person. Certainly, nobody chooses to be born and/or to live somewhere bombs are falling or, depending on their social background, to be deprived of shelter, income, care or food.*

*My acts are forays into mediation, translations for those who are assigned at birth and are unaware of it. I avoid the didacticism of speech by invoking the empathy*

*of bodies in scenes where battles are utopias and the elements are living beings that always prevail. I refuse the sacralization of the artist, recalling that art is sacred. I put in blood and sweat and lend my body to enable viewers to experience emotions and enjoy a present that escapes them. It is in that moment that I elevate the power of the dispossessed and, as a woman, a feminist (is it even possible not to be?), I denounce the imposture of patriarchal power. I make myself a mother and with the attributes of a modern-day Athena, I become the builder of a biodegradable cardboard Parthenon destroyed by violent rains.*

*I want to wake the world with a rallying cry: the Universal Declaration of Human Rights (men's and women's rights - thank you, Eleanor) must not be a mere declaration, but an obligation. RIGHTS FOR THE HUMANITY OF THE LIVING.*

*Phia Ménard,  
Artist*



©Jean-Luc Beaujault



**FREDDY TSIMBA**

**VISUAL ARTIST (DEMOCRATIC REPUBLIC OF THE CONGO)**

*“If there’s one element that is free, it is the cartridge shell, which you can find everywhere, because it moves, it can go anywhere, unlike us individuals, who have no freedom of movement.”*

Freddy Tsimba is a visual artist born on 22 August 1967 in Kinshasa in what is today the Democratic Republic of the Congo. In 1989, he graduated from the *Académie des Beaux-Arts* in Kinshasa with a specialization in monumental sculpture. He then apprenticed with master blacksmiths and master smelters for five years.

His most emblematic pieces are made of patiently welded shell cases, which he has collected from Congolese conflict zones. These “erased silhouettes”, anonymous victims sacrificed because of human folly, are mainly women; they are pregnant and show signs of mutilation. Although these works are harsh, they were not created for shock value. They were created to bear witness to and denounce war and its heinous and senseless spread – war in the Democratic Republic of the Congo, but also war in general. Moreover, the symbolism of the pregnant woman carries a message of hope; Tsimba says that, in spite of everything, “life always triumphs”.

Cartridge shells are not the only material Freddy Tsimba uses. He works with a host of other retrieved metal objects, some of which symbolize death (machetes, mousetraps), and others, oppression (chains) or even addiction (pills). The symbolism usually has a double meaning, as the intended tone is never one of hopelessness. For example, keys convey the idea of confinement, but

also opening towards freedom. Spoons at once represent hunger and subsistence, and the machete is first and foremost a farming tool and therefore, a life-giving object.

The starkness of the message does not exclude beauty. Tsimba uses cartridge shells, scissors and chains to create poignant sculptures depicting female busts and backs with voluptuous and soothing curves. In the contrast between the roughness of the materials employed and the sensuality of the resulting shapes, it is beauty that prevails, life that triumphs over death.

A world-renowned artist, Freddy Tsimba has had many shows throughout the world. One of his pieces, *Au-delà de l’espoir*, is on display in Brussels’ famous Matonge neighbourhood. He was also responsible for the cartridge-laden set design for the superb baroque music and dance performance *Coup fatal*. Always in motion, always willing to share, drawing inspiration at every opportunity and from every encounter, Tsimba never stops creating.

Friendly, ever smiling and positive, he is as gentle as his work is jarring. The paradox is deceptive, as it takes great sensitivity to pay unflagging tribute to those who have suffered anonymously. Tsimba’s work and his journey are extremely heartening.

His fragmented and provocative expressionistic sculptures reflect essential questions about humanity and its devastating and universal answers. His recent sculpture, *La Porteuse de vies*, was unveiled on 6 December 2018 at the Théâtre National de Chaillot.



Silhouette effacée  
(welded chain, 102 cm;  
welded chains; 2017)



**TAÏGUÉ AHMED**

**CHOREOGRAPHER (CHAD)**

*“Dance is a weapon. It allows us to regain ownership of our bodies and, by extension, of our personal space.”*

Dancer and choreographer, Taïgué Ahmed is the artistic director of *Ndam Se Na*, an association founded in Chad in 2005. Trained in traditional African dance, Taïgué Ahmed discovered contemporary dance through the choreographer Julie Dossavi in 2003. He then furthered his training at the *École des Sables* in Senegal and at the *Centre National de la Danse* in Pantin, France. He has launched a number of sociocultural and artistic projects for the young people of N’Djamena and outlying areas, and for refugees living in camps in southern Chad. In 2009, he created his

one-man show, *Crache mon histoire*, which he toured around France and Africa. He is the creator of performance pieces such as *Jardin des délices* (Garden of Delights) (2011), *Abbanay* (My Father) (2014), and *Waignedeh* (Tomorrow) (2018). In 2013, he presented the work of *Ndam Se Na* at the University of Houston (United States of America). Since 2012, he has been regularly holding conferences and workshops for young immigrants in Canada. Since 2014, he has been working on sociocultural projects with theatres and institutions in Germany, which help refugees integrate into society. Taïgué Ahmed has expanded his professional network through his collaborations with researchers, anthropologists, and sociologists from England and France.

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*Ndam Se Na is an association founded in N’Djamena by Taïgué Ahmed in 2005. Its objective is to develop and support dance and theatre as artistic and educational media. Ndam Se Na works to support the professional training of dancers and the development of projects to improve the daily life of young Chadians and refugees living in Chad. Activities dealing with intercultural dialogue between the country’s various ethnic groups and religious communities have helped to prevent conflicts and raise awareness of Chad’s cultural heritage and art. The remarkable Tallou Nalabo*

*(Let’s Come Dance) project has brought together young Muslims and Christians from different parts of N’Djamena through dance workshops. Since 2005, the association has expanded its activities to work with Central African refugees living in southern and southeastern Chad. This has involved a training and awareness-raising programme addressing hygiene, child welfare, peaceful coexistence, schooling, non-violence, and traditional and modern dance, and implemented with the support of the Office of the United Nations High Commissioner for Refugees (UNHCR) and African Artists for*

*Development (AAD). Other issues covered include conflict, early marriage, and girls’ education. These artistic efforts in the field provide support for refugees’ cultural and human development and foster peaceful coexistence with surrounding populations. Ndam Se Na has established an international network, which is set to be a source of inspiration for the city’s artists and a platform for their work. With a view to improving their working conditions and those of guest artists from Chad and elsewhere, the association advocates the creation of a research and training centre in N’Djamena.*







## ALONZO KING

### CHOREOGRAPHER (UNITED STATES OF AMERICA)

*“Dance can be a source of healing and regeneration. Its origin was not a tool to display skill. It was a practice toward liberation”.*

Alonzo King has been called “a visionary choreographer, who is altering the way we look and think about movement”. King calls his works ‘thought structures’, created by the manipulation of energies that exist in matter through laws, which govern the shapes and movement directions of everything that exists. Named as a choreographer with “astounding originality” by the New York Times, Alonzo King LINES Ballet has been guided by his unique artistic vision since 1982.

King has works in the repertoires of the Royal Swedish Ballet, Frankfurt Ballet, Ballet Bejart, Les Ballets de Monte-Carlo, Alvin Ailey, Hong Kong Ballet, Hubbard Street Dance Chicago and many others. He has collaborated with distinguished visual artists, musicians and composers across the globe. His work has been recognized

for its impact on the cultural fabric of the company’s home in San Francisco, as well as internationally by the dance world’s most prestigious institutions. Named a Master of Choreography by the Kennedy Center in 2005, King is the recipient of the NEA Choreographer’s Fellowship, the Jacob’s Pillow Creativity Award, the US Artist Award in Dance, NY Bessie Award, and the National Dance Project’s Residency and Touring Awards. In 2015 he received the Doris Duke Artist Award in recognition of his ongoing contributions to the advancement of contemporary dance. Joining historic icons in the field, King was named one of America’s “Irreplaceable Dance Treasures” by the Dance Heritage Coalition the same year. He is a former San Francisco commissioner, and a writer and lecturer on humanity and art. King has a TED Talk spoken at Aspen Ideas Festival and multiple others. He holds an honorary Doctorate from Dominican University and California Institute of the Arts.

► <https://linesballet.org/person/alonzo-king/>



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*"Human beings want freedom. Humanity is seeking ever-new-joy, and an escape from the three sufferings of body, mind and spirit.*

*Because of the psychophysiological centers placed in the human spine, and the potential for conscious liberation, the human being is considered the pinnacle of creation. The ancient rishis of India resolved the conundrum of how to return to spirit and joy by developing techniques to awaken the potent power in the spinal centers that can return us back to omnipotence, omnipresence, and omniscience. That secret key*

*is found in the ancient science of Raja Yoga. In stillness and by quieting the mind our small circumferenced identity dissolves into uncircumferenced expansion.*

*Art is also a way of dissolving the individual consciousness into the universal. The micro merges into the macro. We are all creators, uniquely endowed with unimaginable power. Artistic practice activates evolutionary growth, is an intellectual virtue, and the fostering principle for all that is made, done, or known.*

*All the arts in principal are the same and their aim is to bring man to realization via intuition. Externally the body inhabits a*

*small space, but internally it is vast infinity. Our work is inside. What one becomes is not formed from intellect but from truth being absorbed as oneself and becoming an integral part of oneself being.*

*Akin to the sun, our purpose is to radiate and awaken to the lost memory that we are not weak whining mortals, but have indomitable creative willpower to overcome every obstacle.*

*Dance can be a source of healing and regeneration. Its origin was not a tool to display skill. It was a practice toward liberation."*

*Alonzo King*





**LIA RODRIGUES**

**CHOREOGRAPHER (BRAZIL)**

*"It is time to wake up that rage. The rage of strength to resist, the rage of passion to create."*

Lia Rodrigues is a committed choreographer, who uses space in a very iconoclastic way. In 2017, she became an Associate Artist at the Théâtre National de Chaillot. Born in Brazil in 1956, she received classical ballet training in São Paulo and in 1977, she established the *Grupo Andança*. Between 1980 and 1982, she lived in France and joined Maguy Marin's dance company.

Returning to Brazil, she established her own dance company, *Lia Rodrigues Companhia de Danças*. In 1992, she created the Panorama Festival, the largest contemporary dance festival in Rio de Janeiro, which she directed for thirteen years. Since 2004, she has developed artistic and educational activities in the Maré favela where she

has established, in collaboration with the association *Redes da Maré* (Maré Networks), an Arts Centre and the *Escola Livre de Dança* (Free Dance School). Its purpose is to democratize access to the arts for all those living in conditions of vulnerability. It welcomes more than three hundred students every year. In the Maré Arts Centre there is also *Núcleo 2*, which brings together 25 young people aged 14 to 23, selected by audition, who receive scholarships so that later they may work as dancers or in professions related to the arts and culture. Lia Rodrigues was awarded the medal of *Chevalier de l'Ordre des Arts et des Lettres* by the French Government. In 2014, she received an award from the Prince Claus Fund for Culture and Development and in 2016, she was awarded a prize for choreography by the *Société des Auteurs et Compositeurs Dramatiques* (Society of Dramatic Authors and Composers, SACD).

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**Article by  
Helena Katz (Globo),**

*How can the invisible be brought to the surface, in a country that has suffered the brutalities of colonization and slavery, and has yet to deal with the consequences of the dictatorship that lasted from 1964 to 1985?*

*This is Brazil, where the armed forces have not officially recognized the torture and murder that took place in September 2014, exactly five decades after the military coup*

*d'état that established the dictatorship.*

*Ten years earlier, in 2004, Lia Rodrigues established her dance company in Holanda Nova, one of the 16 favelas of the Complexo da Maré. This is the largest group of favelas in Rio de Janeiro, comprising 40,000 homes and over 137,000 inhabitants (some 45 per cent of whom are under 30 years of age).*

*Lia began a partnership with Redes da Maré, an organization that fights for people's welfare and rights. The result of this*

*partnership is the Maré Arts Centre, founded in 2009, which became the headquarters of the Escola Livre de Dança da Maré (Maré Free Dance School, ELDM). The school was established in 2011 with the aim of democratizing access to the arts for people in situations of vulnerability, and now admits approximately 350 students per year. In the Maré Arts Centre there is also Núcleo 2, comprising 25 young people aged 14 to 23, selected by audition, who receive scholarships that allow them to become professionals, whether*



Photo: Dancers Lia Rodrigues Cia de Danças © Sammi Landweer

as dancers or in professions related to the arts and culture.

People who live in the Maré must protect themselves in order to avoid being killed by a bullet in the back, even when walking to school dressed in uniform, as was the case for Marcos Vinícios da Silva, at 14 years of age, on 6 June 2018. Last year, shootings in schools led to their closure for 35 days. The school year in Maré is not like in other areas of the city.

In Brazil, every 25 minutes, a young black man is killed, corresponding to three times more homicides than for young white men – which amounts to genocide. Gays, trans and other sexualities also face discrimination. Being poor and living in a favela – which has always been a mark of social exclusion – has become synonymous with being a bandit.

The dance company that you are going to see works daily in this hostile and unstable environment. Lia Rodrigues has embodied the place by creating *Encarnado* (2005), *Contra Aqueles Difíceis e Agradar* (2005), *Pororoca* (2009), *Piracema* (2011), *Pindorama* (2013) and *Para o Céu Não Caia* (2016). And through *Núcleo 2*,

*Exercício M*, by *Movimento e Maré* (2013) and *Exercício P*, by *Pororoca e Piracema* (2017) were developed.

*Fúria* (“Rage”, 2018) is the latest production by Lia Rodrigues. An uncertain dawn is looming, *Fúria* is peppered with images that watch us. They wander, sketching a contour in space, right in front of us. A caravel? A procession? A firearm or a flag? Bodies are dragged. Real and invented beings appear. Mixtures of fragments, fragments of mixtures, embodying the overlapping and entanglement that shapes us.

The images are unleashed but refuse immediate subtitles. They blur their boundaries, opening up to disorientation. We realize that we do not know whether we are watching these images or are part of them, as they are no longer the keepers of their references.

We have buried these images in a coffin, so that they no longer watch us. Yet they emerge in a cradle, strengthened, and spit at us the infinite ignorance that we cultivate. Lia and the dancers of her company show us how their references have been

metabolized, as they are not used in quotation. There are many, and we recall, among others, Ana Maria Gonçalves, Octavia Butler, Mário de Andrade, Conceição Evaristo, Aimé Cesaire, Clarice Lispector, Harriet Ann Jacobs, Achille Mbembe, Futhi Ntshingila, Carolina Maria de Jesus, Angie Thomas and Djamilia Ribeiro.

*Fúria* reveals the world in which we should have lived. This new work wrenches us from the comfort of and ignorance that shrouds in hypocrisy the appalling damage of slavery and colonialism that entwine daily life from which we strain to avert our eyes.

Leonardo Nunes, Clara Cavalcante, Felipe Vian, Carolina Repetto, Valentina Fittipaldi, Andrey Silva, Larissa Lima Karoll Silva and Ricardo Xavier show us that we are threatened by the lack of rage. This lack is hiding in each of us scenes which are interrelated. We are disoriented when we realize that rage is extinguished in us.

It is time to wake up that rage. The rage of strength to resist, the rage of passion to create.



## BACHAR MAR-KHALIFÉ

### MUSICIAN (LEBANON)

Born in Lebanon, Bashar Mar-Khalifé is a singer, composer and multi-instrumentalist. He won first prize in piano at the Conservatoire à rayonnement régional in Boulogne-Billancourt, France, in 1999, and first prize in percussion at the Conservatoire national supérieur de Musique et de Danse in Paris, in 2006.

His academic background has enabled him to perform as a soloist under the direction of Lorin Maazel, James Gaffigan, the Orchestre National de France and the Ensemble Intercontemporain, as well as alongside Andreas Weiser for a series of concerts with the Qatar Philharmonic Orchestra at the Kennedy Center in Washington, La Scala in Milan, the Théâtre des Champs-Élysées in Paris and at United Nations Headquarters in New-York. He has always set his sights far, however, and it is as a solo artist mixing musical genres that his career has taken flight. In 2010, he released his first album, 'Oil Slick', which he followed with 'Who's Gonna Get the Ball from Behind' in 2013, and 'Ya Balad', which won several awards (Deezer Adami, Prix des Indés), in 2015. In 2018, he released 'The Water Wheel, a Tribute to Hamza El Din'.

With his albums, Mr Mar-Khalifé continues to tear down borders and defy artistic conventions, mixing Eastern traditions, jazz, classical, experimental and electronic music. He also continues to cultivate relationships with other artists, collaborating with Jeanne Cherhal on a two-piano piece based on the music of Barbara, and working with Le Plus Petit Cirque du Monde to create Piano sur le Fil, a circus concert. He deftly draws on the creative force springing from the interstitial space separating what was a happy childhood in Lebanon from his "post-exile" period. He takes full liberty with his central theme, resisting any efforts to box him in. The result is a dichotomy, which imbues his musical universe with both darkness and light, making it the locus of interplay between trance-inducing Eastern percussion, powerful beats, moving ballads and party and dance tunes. His music combines piano, baroque harpsichord, percussion, drums, synthesizers, the melodica and the ney to symbolize the reconciliation between the multiple paths followed by an artist always looking for new ideas.

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## **The Water Wheel - A tribute to Hamza El Din**

During his adolescence, when looking through his family record collection one day, Bashar Mar-Khalifé stumbled upon 'Escalay / The Water Wheel' (1971) by the Nubian musician and composer Hamza El Din. This solo album, by an oud player and vocalist who is little known in Europe, enraptured him. "The first time you listen, you hear traditional music. When you listen better, you hear harmonies, percussion and base, trance, power and infinity. For me, this is rock music."

Born in 1929 in the mythical region of Nubia, encompassing the area between southern Egypt and northern Sudan, Hamza El Din learnt to play the oud in Cairo and then returned to his community prior to the construction of the Aswan Dam in order to collect traditional music of the peoples whose villages would soon be submerged. In 1962, he emigrated to the United States of America, where was hugely popular in the folk scene and beyond (Grateful Dead, Steve Reich and Terry Riley, among others) until his death in 2006. Since Bashar Mar-Khalifé's remarkable first album 'Oil Slick', released in 2010, the excellent reputation of this Franco-Lebanese musician is spreading like an oil slick. Moreover, in 2017, the Botanical Nights festival commissioned a piece from him, for which Bashar Mar-Khalifé immediately proposed a tribute to the oud player. Having just ended a two-year tour with an electronic trio to present the album 'Ya Balad', which he had recorded solo, he decided that in order

to give shape to the intuition of youth he would surround himself with a group. Bashar, singer, composer and multi-instrumentalist, acquired a taste for collective trance music, from the fuzz of the electric saz player Priam "Desmond" Bosano, to the groove of base player Aleksander Angelov and the enthusiasm of young drummer Dogan Poyraz. Added to this trio, for recording, are the oud player Yassir Rami and percussionist Natasha Rogers. 'The Water Wheel' opens with two long tracks adapted from the title piece of Hamza El Din's album, which evoke water harvesting from the Nile using a hand-operated wheel as a child. The deep nostalgia of an activity rendered unnecessary by the construction of the dam has a profound resonance within Bashar. In it he hears the memory of a world before industrialization, prior to the pollution of water, of soil and of minds by hyperconsumerist societies. 'Greetings' comes from one of Hamza El Din's last albums, when the Nubian had engaged with other musical cultures. He sang the refrain with a group of Bulgarian singers. Bashar, on the other hand, offers us a pop version, which is sunny and joyous, contrasting with the "darker" atmosphere of the rest of the album, epitomized by the electrifying 'Desse Barama' (Peace) which confronts male violence in a world where wars continue to rage. 'Hela Lisa', a Nile boatman's song, is another piece of music saved from oblivion in the 1960's. The title and the chorus carry a dual meaning, which can be understood as the chant of the

toiling boatman or a call to Jesus/Issa for assistance. The chorus is hammered out like an African-American work song, with a low and clear rhythm that accompanies a repetitive physical activity. Hamza El Din did not only transmit his Nubian heritage, he also recorded "bare bones" versions of standards of popular Arabic music. His version of 'I Remember' by Umm Kulthum features in the original 'The Water Wheel' album. The track is at the heart of the album, and Bashar rearranges it into three hypnotic parts in which the influence of electronic music is the most prevalent.

The closing track of Bashar's album is a cover of El Hilwatu, a live version of which, played by the Grateful Dead as the opening track to their concert, has always haunted him. 'The Water Wheel - a tribute to Hamza El Din', is in keeping with the open-mindedness that the Nubian musician demonstrated at the end of his life. Hamza El Din created his legacy playing the oud (an instrument little known in his region) as a solo artist, while it was traditionally played in a group. Partly recorded during live performances, the album provides scope for improvisation, and the lengthy tracks that make no concessions are sequenced into parts. The album, which has great aesthetic consistency, can be listened to as a musical suite. As in his three previous works, we find the emotional intensity of Bashar's singing, the balance between percussion and strings, as well as the space he gives to silence; three qualities he shares with his musical hero, Hamza El Din.

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# MODERATOR



**AUDREY PULVAR**

**JOURNALIST, AUTHOR,  
PRESIDENT OF THE FONDATION POUR LA NATURE ET L'HOMME  
(FOUNDATION FOR NATURE AND HUMANKIND)**

Audrey Pulvar was born in Martinique on 21 February 1972. She began her career in the press in Paris in 1992, while completing her training at the Ecole Supérieure de Journalisme de Paris (Paris School of Journalism), from which she graduated at the top of her class in 1994. She was a videojournalist from 1994 to 1997 in Martinique, then became Editor-in-Chief and News Director for the channel Antilles Television from 1997 until 2002.

Pulvar returned to Paris in 2002, working mainly as a political journalist and/or in management positions in some fifteen French media companies in radio, television and print, including the national channels France 3, France 2 and France Inter, as well as the Canal Plus Group and the magazine

*Les Inrockuptibles*. Since December 2017, she has hosted a weekly show dedicated cinema and those who create it, on the online platform e-cinema.com.

She has always been a feminist activist, and is the author of several books:

- L'Enfant-Bois / Ed. Mercure de France 2005
- Libres Comme Elles / Ed. La Martinière 2014
- Libres et Insoumis / Ed. La Martinière 2015
- La Femme / Ed. Flammarion 2016

On 28 June 2017 she was elected President of the *Fondation pour la Nature et l'Homme* (Foundation for Nature and Humankind), formerly the Nicolas Hulot Foundation.



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# UNIVERSAL DECLARATION OF HUMAN RIGHTS

## PREAMBLE

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

Whereas it is essential to promote the development of friendly relations between nations,

Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

Now, therefore,

The General Assembly,

Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching

and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

## ARTICLE 1

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

## ARTICLE 2

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.

Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

## ARTICLE 3

Everyone has the right to life, liberty and security of person.

## ARTICLE 4

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

## ARTICLE 5

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

## ARTICLE 6

Everyone has the right to recognition everywhere as a person before the law.

## **ARTICLE 7**

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

## **ARTICLE 8**

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

## **ARTICLE 9**

No one shall be subjected to arbitrary arrest, detention or exile.

## **ARTICLE 10**

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

## **ARTICLE 11**

1. Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.
2. No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

## **ARTICLE 12**

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

## **ARTICLE 13**

1. Everyone has the right to freedom of movement and residence within the borders of each State.
2. Everyone has the right to leave any country, including his own, and to return to his country.

## **ARTICLE 14**

1. Everyone has the right to seek and to enjoy in other countries asylum from persecution.
2. This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

## **ARTICLE 15**

1. Everyone has the right to a nationality.
2. No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

## **ARTICLE 16**

1. Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.
2. Marriage shall be entered into only with the free and full consent of the intending spouses.
3. The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

## **ARTICLE 17**

1. Everyone has the right to own property alone as well as in association with others.
2. No one shall be arbitrarily deprived of his property.

## **ARTICLE 18**

Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

## **ARTICLE 19**

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.



## **ARTICLE 20**

1. Everyone has the right to freedom of peaceful assembly and association.
2. No one may be compelled to belong to an association.

### Article 21

1. Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.
2. Everyone has the right to equal access to public service in his country.
3. The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

## **ARTICLE 22**

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

## **ARTICLE 23**

1. Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.
2. Everyone, without any discrimination, has the right to equal pay for equal work.
3. Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.
4. Everyone has the right to form and to join trade unions for the protection of his interests.

## **ARTICLE 24**

Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

## **ARTICLE 25**

1. Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including

food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

2. Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

## **ARTICLE 26**

1. Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.
2. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.
3. Parents have a prior right to choose the kind of education that shall be given to their children.

## **ARTICLE 27**

1. Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
2. Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

## **ARTICLE 28**

Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

## **ARTICLE 29**

1. Everyone has duties to the community in which alone the free and full development of his personality is possible.
2. In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition

and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.

3. These rights and freedoms may in no case be exercised contrary to the purposes and principles of the United Nations.

## **ARTICLE 30**

Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.