

# TEMPORAMENT

Dance-music duet / EGYPT-FRANCE

PRESS PACK



**LA BOÎTE À MUSIQUE**

Friche la Belle de Mai - 41 rue Jobin - 13003 Marseille - FRANCE  
Mob : +33 (0)6 25 47 01 55 - Mail : [contact@musiquerebelle.com](mailto:contact@musiquerebelle.com)  
[www.musiquerebelle.com](http://www.musiquerebelle.com) - [www.facebook.com/ahmadcompaoremusic](https://www.facebook.com/ahmadcompaoremusic)

# TEMPORAMENT

Karima Mansour, Egyptian choreographer and dancer, puts up a throbbing hand-to-hand struggle, between humour and rebellion, with her willing partner, drummer and percussionist Ahmad Compaoré. For sure, Karima Mansour has a strong character! In fact, it is the main feature of her body language, which claims an equivocal femininity on stage. An ambiguity that she cultivates in every gesture of her choreography. Is it embodied in the music or in the dance? Does she form a relation based on seduction or oppression with the man who shares this duet? She is very careful not to decide and she brings to light many images and meanings in this piece, as well tied up as the fabric which hampers her at the beginning of the choreography. At first sight, one could see the struggle of a woman in a society that leaves little room and even less power to the "weaker sex". The cloth that constrains her looks like a chador or a gag. Karima Mansour, to play with her body, knows how to trifle with love at the very least, and is amused by its signifiers. Thus, the man - professional "beater" - turns her into... a musical instrument. But the hit is violent nonetheless. She also plays the instruments - in her own way, that is to say diverting them from their primary use, ill-treating them a little if necessary. Until the man runs after his work tool... At each moment, choreography seems to split between what we see and what we think, between what is being created and creation itself. Thus, the man attempts to stage her, to suggest movements to her as if he was composing before our very eyes. She remains still, constantly evading transmutation. Then she becomes seductive: she takes the opportunity to deck herself out in his shirt and she dares more flowing gestures, hints of swaying walks. Unfortunately, her legs give way under the male outfit. A piece full of humour and double-entendre that does not omit to problematize at the same time all the aspects of feminine gender, the relation between man and woman, between music and dance, and their respective tempos.

**Karima Mansour:** choreography, dance

**Ahmad Compaoré:** sound creation, live music, dance

**Duration:** 50 minutes

**Performances:**

- 2009** "Arabesque: Arts of the Arab World" festival - Washington D.C.
- 2007** "Dancing on the Edge" festival - Amsterdam, Rotterdam, Groningen
- 2004** "MIMI" festival - Marseilles
- 2004** International Contemporary Dance Festival - Cairo (Jury Prize)
- 2004** "Les Eclectiques" festival - Blois
- 2004** "Roaming Inner Landscapes" festival - Alexandria
- 2004** "Danse en Méditerranée" festival - Tunis
- 2003** "Sanga 3" festival / 5<sup>th</sup> Choreographic Meetings - Madagascar
- 2002** "Dansem" festival - Marseilles (world creation)

« A sober and refined production, a show of distinct visual beauty, serving an underlying tension and a high sensuality, splendidly expressed through the complementarity of its two performers ».

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## **KARIMA MANSOUR - Choreography, dance**

Born in Cairo, Karima Mansour started Western classical and modern dance at the age of five. Born into a cultured and open-minded family, which let her free to choose her own path, she started her professional training in Italy. After a diploma at the *Cairo Film Institute* in 1991, she obtained a grant to study in Europe and pursued her training at the famous *London Contemporary Dance School* where she graduated in 1997. Back in Cairo in 1997, she dedicates herself to teaching dance at the *Cairo Opera Dance Theater* and the *Cairo Ballet Institute Academy of Arts*. In 1999, she formed *MA'AT for Contemporary Dance*, the first independent dance company in Egypt. She creates a dozen choreographic performances of which: "Solo", creation for the Alexandria festival in collaboration with Béatrice Kombé, "Love", a piece for 6 dancers and the solo "Passages" in 2001. In 2002, she created "Temperament" for the 5<sup>th</sup> edition of *Dansem* festival in Marseilles, "Games" in 2003, then "Meeting the Differences 1" in 2004, "Try Out" in 2006 and "Nomadness" in 2007. All these dance pieces were received in various international festivals. Trained in Anglo-Saxon techniques, influenced by Merce Cunningham, admiring Carolyn Carlson and Pina Bausch, she has not forgotten she is Egyptian first of all, searching for a personal language between these various influences and her own culture, without ever becoming cliché or folk. A proven example of success for Egyptian contemporary scene, she continues to nourish her passion for cinema through her specific approach to choreography, mixing dance, music and video. In 2008, Karima Mansour was jury member at the 6<sup>th</sup> *Cairo Festival for Young Creators*, organized by the *Centre Français de Culture et de Coopération Mounira*, aiming to promote theatre and dance creation and discover new talents. She regularly provides master classes and workshops. On stage, she displays the full haughtiness of a dancer at the crossroads between East and West to question the flesh, but also the body trapped in social constraints.

[www.karimamansour.com](http://www.karimamansour.com)

## **AHMAD COMPAORÉ - Composition, live music**

Drummer, percussionist, composer and improviser, Ahmad Compaoré is an unmissable musician. With feet, fists and hands, he strikes, whips and strokes the brass of the cymbals, the skin of his drums where power and freedom make up the essentials of his playing. Of Egyptian and Burkinabé origins, he has developed a career just like his personal history, based upon cultural encounters. In the early 1990s, he met Fred Frith in Marseilles for the creation of the rock opera "Helter Skelter" and got to know many of the musicians he has collaborated with since: Marc Ribot, Jamaaladeen Tacuma, the late Tom Cora and Michel Petrucciani, Ikue Mori, Barre Phillips and many others. After a two-year drum course at the *Centre Musical & Créatif de Nancy* (M.A.I.) from which he graduated in 1995, he took part in the residencies of percussionist Makoto Yabuki and balafonist Mahama Konaté in Marseilles. With a constant craving for exploration and discovery, he later joined a groove band from Senegal (1996) and the band of Reunion Island singer and composer Ti Fock (1998). Founding member of the legendary trio *Oriental Fusion* (Hakim Hamadouche and Ed Hosdikian), he appears on over 30 albums and has performed all around the world: Germany, Spain, Japan, United States, Morocco, Egypt, India, Madagascar... But this wealth of encounters is not limited to mere musical creation: during the 2000s, he started to work and compose for theatre, cinema and dance, mainly with Egyptian choreographer Karima Mansour. Twice recipient of the Culturesfrance "Hors les Murs" award, he lived in India in 2005 to be initiated into the art of tabla by master Sree Debasish Dass, then in Japan in 2008 to carry out a creation project with various artists (computer-aided music). Free from boundaries, he equally enjoys the most extreme experiences in alternative and improvised music, jazz and fusion. Creator of the *Musique Rebelle* label, Ahmad Compaoré teaches drums and contemporary percussion at the Friche la Belle de Mai, his place of residence in Marseilles. Involved in many projects, he is currently a drummer within Lucky Peterson's quartet.

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Karima Mansour and Ahmad Compaoré at the "Dansem" festival, Marseilles - 2002

## CONTACT:

### **Production, promotion & booking**

Agnès Petrasch, La Boîte à Musique, Friche la Belle de Mai, 41 rue Jobin - 13003 Marseille / FRANCE

Mob. +33 (0)6 25 47 01 55

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