

biographies of the participants

Oudus Onikeku (Nigeria)

Born in the Surulere district in Lagos, Onikeku graduated in Dance and Acrobatics at the École Nationale Supérieure des Arts du Cirque in France in 2009. Dancer, acrobat and choreographer, he is one of the leading names from the new generation of African creators and on the Nigerian cultural and artistic scene. Since the beginning of his solo artistic career in 2004, Onikeku has worked all over the world, especially in Latin America, Europe and the Caribbean, accompanied by such renowned artists as Heddy Maalem, Christopher Abdul Onibasa and Mouise Touré.

Nadia Beugré (Ivori Coast)

From Ivori Coast, she was born into a Muslim family and the thirteenth daughter of a father with five wives, she was a member of the Tchétché company alongside the late dancer and choreographer *Béatrice *Kombe. Nadia Beugré's creative talent has made her a key figure on the contemporary scene in Africa and she is well known for the transgressive character of her works. She was the winner of the Barcelona Critics' Award in 2019 for the best solo performance, with the piece *Quartiers Libres* at the 2019 Africa Moment - Mercat de les Flors International Meeting.

Trixie Munyama (Namibia)

Trixie Munyama was born and raised in exile in an Angolan refugee camp. She attended the London School of Contemporary Dance's summer school programmes as a teenager and went on to organise workshops in northern Namibia as part of the Tudhaneni Dance Project promoted by the University of Cape Town School of Dance. She took lessons at the well-known Senegalese school of contemporary African dance, École des Sables, and she is currently a teacher of dance studies and acting head of department at Windhoek College of the Arts in Namibia. Her professional training is based on observation and participation in traditional Oshiwambo dances.

Albert Khoza (South Africa)

Albert Silindokuhle Ibokwe Khoza has been performing since the age of 10, beginning with school plays and advertisements for shops. In 2005 he joined the *Hillbrow Theatre under the supervision and tutorship of Michael Linda Mkhwanazi and Gerard Bester, with whom he performed at the inner-city drama school festivals organised by this institution. Thanks to Michael's help and mentoring, he would create theatre shows with his fellow students that have won numerous awards, *Flat 309* being an example. Together with Robin Orlyn, Albert Khoza won the 2020 Barcelona Critic's Award for the piece "And so you see... our honourable blue sky and ever hardening sun... can only be consumed slice by slice...", staged at the Mercat de les Flors during the Africa Moment festival.

António Tavares (Cap Verd)

He is one of the key figures in the history of contemporary dance in Africa and has acted as mentor to a large number of artists, such as Marlene Freitas, as well as serving as advisor to Pina Bausch during the creation of the piece *Masurca Fogo*. He trained at the Calouste

Gulbenkian Foundation dance school and began working in the city of Mindelo, as a dancer in the group Mindel Stars, with whom he went on his first international tour in 1986, performing in Holland, Senegal, France and Macao. He first premiered a piece in Spain at the 2020 Africa Moment - Mercat dels Flors International Meeting.

Aïda Colmenero Díaz (Spain)

Born in Madrid, of Galician descent, she is a creator, actress, choreographer, dancer, filmmaker and performing arts curator. She is based in Spain and Senegal and has produced all her work on the African continent. She has organised training programmes and participated in numerous projects and festivals in some sixteen countries in Africa. She is the only Spanish disciple of Germaine Acogny (Golden Lion Award for Dance at the Venice Biennale 2021) and also accompanied Nora Chipaumire in her research into the coding process of the *nhaka technique, with the edition and publication of the book "Bhuku". She is the founder and director of the multidisciplinary project "Ella Poema", created together with key female figures on the performing arts scene in over a dozen African countries and staged at venues such as the Mercat de les Flors, Teatros del Canal, Tenerife Auditorium and the Potsdammer Tanztage and San Francisco Dance Film festivals.

Nashilongweshipwe Mushaandja (Namibia)

Nashilongweshipwe Mushaandja is a performer, educator and writer. His practice and research interest is focused on archives and public culture (performance, visibility & spatiality), critical pedagogy, queer praxis and movement training. His recent PhD project Ondaanisa Yo pOmudhime (Dance of the Rubber Tree), developed at the University of Cape Town's Centre for Theatre, Dance and Performance Studies, is a queer intervention expressed through Oudano, an African performance concept. This work has been performed widely at festivals, museums, theatres and archive centres in Germany, Switzerland, South Africa, Cameroon and Namibia. He also contributes to curatorial projects from time to time, such as the John Muafangejo Season (2016/2017), Operation Odalate Naiteke (2018/2020) and the Owela Festival (2019).

Moya Michael (South Africa)

Born and raised in Johannesburg, South Africa, Moya Michael is a dancer, performer and choreographer. She has danced with the likes of Akram Khan, Gregory Maqoma, Anne Teresa De Keersmaeker (Rosas), Sidi Larbi Cherkaoui and Damien Jalet (Eastman), Faustin Linyekula, David Hernandez, Mårten Spångberg and Jin Xing.

Moya currently lives in Brussels, where she creates her own work. She has worked on commissions throughout the world, among others in China, India and South Africa. Her latest pieces include a series of solos called "Coloured Swans". The first and second parts were premiered in Brussels in November 2018 and the third part, Harriets Remix, was premiered in September 2020.

Salim Mzé Hamadi Moissi (The Comoros)

Salim Mzé Hamadi Moissi (aka Seush) is a representative of the new generation of contemporary hip hop-influenced dancers and choreographers emerged from the African continent. Following a spell as a performer with Gabonese choreographer Arnaud Ndoumba

(2010), and with the choreographer Anthony Egea for the piece *Rage* (2012), he decided to return to live in the Comoros. He founded the company Tch -Za in Moroni in 2014 and the biannual festival Ntso Uzin  in 2016, whose goal is to develop and professionalize dance in the Comoros.

Bruno Leit o (Portugal)

Bruno Leit o was born in Lisbon and splits his life between Madrid and Lisbon. He is the curatorial director of the Hangar Artistic Research Centre, in Portugal, where he has curated and programmed several exhibitions, talks and seminars with artists such as Luis Camnitzer, Coco Fusco and Carlos Amorales. As an independent curator, his work includes the organisation of *Pouco a Pouco* at the CGAC (Santiago de Compostela, 2019),  ngela Ferreira's first solo exhibition in Spain. He has contributed as an editor and with texts for various magazines and catalogues. These include the book *Curating Coloniality in Contemporary Iberia*, published in December 2020.

Panaibra Canda (Mozambique)

Born in Maputo, he received artistic training in theatre, music and dance. In 1998 he founded CulturArte and various partnered networks in Africa, such as PAMOA-A. He also set up the only dance platform for contemporary dance in Mozambique, today called Kinani. His work *Time and Space: The Marrabenta Solos* was given the 2009 Sylt Quelle Cultural Award for Southern Africa by the Goethe-Institut in Johannesburg. It was also nominated the best dance show in Portugal in 2013. In 2019 he launched RIR-PALOP, the first network for contemporary dance training and creation in the Portuguese-speaking African countries (PALOP).

Dulcie Abrahams Altass (RAW MATERIAL COMPANY)

Dulcie Abrahams Altass is a British curator and art historian who lives in Dakar, Senegal. She is curator of programs for the RAW Material Company in Dakar, where she has co-curated numerous exhibitions including *Toutes les fautes qu'il y avait dans le monde, je les ai ramass es* (2018) and *PO4 (Blackout)* (2019). Recent discursive projects of note with the RAW Material Company include *Kan jaa ta; From the shadow into the light* (Bamako Encounters Photography Biennale, 2019) and *Condition Report 4: Stepping out of line; Art collectives and translocal parallelism* (Dhaka Art Summit, 2020). Her work in Senegal has included research on diverse topics ranging from the country's performance art history to its nexus of hip hop and contemporary art, and her writing has been published in *SUNU Journal*, *Making & Breaking*, *ESPERANTO* and *Obieg*. Dulcie has also been a member of the artist collective *Les Petites Pierres*.

RAW MATERIAL COMPANY

The RAW Material Company is a centre for art, knowledge and the community based in Dakar (Senegal) since 2008. It operates in the fields of curatorial practice, artistic education, residencies, knowledge production and art theory and criticism archiving.

The company aims to promote the recognition and growth of artistic and intellectual creativity in Africa. Its programme is cross-disciplinary and equally informed by literature, film, architecture, politics, fashion, cuisine and diaspora.

Fatima Bintou Rassoul (Senegal)

Born and raised in Dakar. In 2006, she moved to Paris to study visual arts at the University Paris 1 (Panthéon Sorbonne). After obtaining her degree, she pursued studies in arts and culture and participated in cultural mediation actions at the Louvre Museum, the Rodin Museum and the Grand Palais. She joined the Semiose gallery and then the Magnin-A gallery, which raised her interest in contemporary African creation and its multiple historicities and prompted her to pursue a Master's degree in Sciences and Techniques of Exhibition at Paris 1. She returned to Dakar in May 2018 and now works at the Museum of Black Civilizations. She was curatorial assistant for the inaugural exhibition "African Civilisations: Continuous Creation of Humanity" and then became head of the mediation and cultural animation department. Recently, she produced a series of interviews for *Something We Africans Got* (no. 10) and *SWAG High Profiles* (nos. 2 and 3). She is programme curator for #RAWFamily.

Ana Pi (Brazil - France)

Choreographer and image artist, urban dance researcher, extemporary dancer and pedagogue. Her work involves the notions of transit, displacement, belonging, overlapping, memory, colours and ordinary gestures. In 2020 she set up the NA MATA LAB structure. Ana Pi is currently working on "The Divine Cypher", a project in Haiti supported by the Cisneros Research Institute for the Study of Art from Latin America (MoMA - New York). She is also involved in the Dancing Museums project and the Latitudes Prod office. Her partnered work includes the exhibition "WOMEN", with Annabel Guérédrat and Ghyslaine Gau, the installation *Rádio Concha*, with the philosopher Maria Fernanda Novo, and the recently premiered event *RACE*, with @Favelinhadance and Chassol.

Fatou Cissé (Senegal)

Born in Dakar, she began her career at the Manhattan Dance School in Dakar, directed by her father Ousmane Noël Cissé, former director of the National Ballet of Senegal. Directed by her father she trained in modern Afro-jazz. She later trained in traditional Guinean dance and studied the traditional dances of Senegal.

She obtained a visa for the creation of the French Institute of Paris to create "Regarde-moi Encore" in 2011 which brought her success on the choreographic scene of the continent. He will create in 2015, "Le bal du Cercle", "Ce qui restera", in 2017, and is preparing "Performance" for 2019.

She created the concept "OUAKAM en Mouv'ment", street art, which invites artists from different sectors to create and propose their works in public spaces. He co-directs the project "TRACES" with Samira Négrouche, Algerian poet, an installation in the streets of Guinea Konakry.

Christian Etongo (Cameroon)

Born in Yaoundé in 1972, Raphaël Christian Etongo's interest in body language led him to study dance at the end of the 1980s and then other forms of artistic expression such as theatre, painting and literature. Christian Etongo is artistic director of the project "HIDDEN", organised with the support of the Goethe-Institut Cameroon and Goethe-Institut Namibia (Yaoundé / Windhoek) 2020/2021.

Christian Etongo has focused on performance art since 1997. To date, he has created more than twenty shows and participated in several group and solo exhibitions (in South Africa, Cameroon, Burkina Faso, Ivory Coast, Niger, Switzerland, Norway, Finland, Nigeria, Germany, Poland, Zimbabwe, Sweden).

Christian Etongo's works are a journey between the ephemeral and the eternal, the finite and the infinite. The artist dissects the memory of migration and its influence on societies.

Nelisiwe Xaba (Soweto)

Born and raised in Dube, Soweto, Nelisiwe Xaba is a performer and choreographer. She began her vibrant professional dance career in the early 1990's when she received a scholarship to study dance at the Johannesburg Dance Foundation. In 1996 she was awarded a scholarship to attend the prestigious Rambert School of Ballet and Contemporary Dance in London, where she studied various forms of ballet and contemporary dance techniques under the artistic direction of Ross Mckim. Her piece Uncles & Angels won the 2013 FNB Art Fair Prize and was followed by a 3D movie of the same show. Xaba is currently working on a new piece, Scars & Cigarettes, in which she continues to explore the socialization of men and women in the performance of specific gender roles in society, this time focusing on different male rituals and rites of passage, such as circumcision. In 2013, Xaba was selected to present The Venus in Venice in the South African Pavilion at the 55th Venice Biennale (from 1st June to 24 November).

Bàrbara Raubert Nonell (Spain)

Born in Barcelona on March 3, 1974, she works as a lecturer in art history at the Institut del Teatre in Barcelona and as a freelance journalist. She wrote about dance for 10 years (2001-2011) in the newspapers Avui and El Punt as well as contributing to various magazines such as Time Out, Susy Q and Papers d'Art. She also wrote regularly for the Mercat de les Flors magazine Reflexions al voltant de la dansa from 2003 to 2011. She co-curated the exhibition "Arts of the Movement. Dance in Catalonia from 1966 to 2012" with Quim Noguero, and in 2020 she published the book Discozombi about the choreographer Pere Faura.

Clàudia Brufau Bonet (Spain)

Dance critic and disseminator and cultural journalist. She works in the communication of different local, national and international cultural projects level and writes for various media. She currently manages communication for the European dance platform Aerowaves and also does communication work for the Estruch arts factory in Sabadell. She contributes as a journalist and critic to Revista Musical Catalana, Núvol, Recomana and the Springback Magazine, among other media.

Elisabetta Bisaro (Italy)

Has worked in a programming and managerial capacity in the field of dance and the performing arts across three countries. After her initial steps in Italy, she rooted herself in Ireland as Programme Manager of Dance Ireland in Dublin for six years. She was responsible for curating and managing the organisation's artistic professional programming and all international projects. Since 2013, she oversees the international development of La Briqueterie - CDCN du Val-de-Marne in Vitry-sur-Seine (France). She is the president of PlanTS, an all-women arts organisation based in Trieste.

Roberto Casarotto (Italy)

Dance activist, he studied at the London Contemporary Dance School and Economics at Cà Foscari University in Venice. He is responsible for the dance programs for the CSC and Operaestate Festival in Bassano del Grappa. Associate Director of Aerowaves, and board of the European Dancehouse Network, he is a member of the Knowledge Community of the Welfare Cultural Centre.