

MC
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ARTISTIC DOSSIER

MAISON
DE LA
CULTURE
GRENOBLE

Àddina

Amala Dianor

26

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Synopsis

Àddina

With this new project, Amala Dianor continues to reveal the uniqueness of each body and each story in what they hold that is both most intimate and most universal.

Àddina brings together twelve dancers on stage, from Asia and Latin America, to embody the mosaic of the contemporary world and to explore a collective memory: that of emancipation. Together, they will work from so-called academic dance forms, with their imposed hierarchies and codes—some of which have been inherited—in order to reconnect through movement with their identities and their sense of individuality.

On stage, each dancer will gradually reveal their inner nature, drawing on their culture, the musicality of their

language, and the memory of their gestures, so that multiple individual identities unfolds before our eyes.

We will witness the birth of a blended chorus, united in movement, uncovering the diversity of our whole humanity—celebrating its differences and allowing us to glimpse its luminosity and its strength.

PRODUCTION & TOURING

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Productions
and tours

Credits

Àddina

Amala Dianor

With a dozen dancers

Yurlei Cortés Ortega (Swagga) - Colombia

David Steven Garzon Guerrero (Davon) - Colombia

Pansun Kim - South Korea

Camila Ortiz de Zárate Galvez - Chile

Daniela Ulloa - Chile

Mauricio Zúñiga - Chile

(ongoing)

—

Choreography **Amala Dianor**

Music composition **François Caffenne**

Lighting design, general manager **Nicolas Tallec**

Pyrotechnics **Martin Rahard**

—

Production Kaplan - Cie Amala Dianor, MC2: Maison de la Culture de Grenoble — Scène nationale

Coproduction Biennale de Lyon, Centre culturel de Belém – Lisbonne, GAM Centre culturel Gabriela

Mistral – Santiago du Chili, Le Grand R — Scène nationale La Roche-sur-Yon, Le Théâtre – Scène nationale

de Saint-Nazaire (ongoing)

With the support of Institut français de Colombie

PREMIERE SEPTEMBER 27

as part of the **22nd edition of Lyon Dance Biennale**



⌚ +/- 1:00 | 8 years old +

🗓️ Available 27–28

Technical and financial requirements : please contact us

Artistic statement Choreography

« Àddina » comes from Wolof and means the world. Not only the ground we walk on, but also the one we carry within us. A space where bodies, voices and memories intersect, recognize one another and listen.

« Àddina » is a place of passage, encounter and creation — the creation of a world where differences no longer oppose one another, but dance together.

On the stage of « Àddina », there are no borders and no directions: the South speaks to the North, the East meets the West. It is a celebration that honors the differences that bring us closer together.

This project is also born from a postcolonial awareness, yet it chooses light : the light of play, rhythm, the body and connection. Inspired by the motto of the hip-hop movement — « Peace, Unity, Love and Having Fun » — the piece questions our capacity to transform memory into creative energy, to make cultural mosaic a form of political joy.

Twelve dancers from Asia (Korea, Vietnam, Indonesia, Taiwan) and South America (Brazil, Colombia, Chile)

embody the mosaic of the contemporary world. Together, they compose a living landscape where identities brush against one another and recognize each other.

The stage becomes a public square, a symbolic street where the spirit of hip-hop is re-enacted: peace through movement, unity through vibration. Each performer arrives carrying the strength of their territory, the musicality of their language and the memory of their gestures.

From this original casting emerges a new voice — a danced dialogue drawing on urban, classical and contemporary dance, allowing indigenous dances to surface. It forms a language without words yet universally understood, where each movement becomes a reflexion of identity and unity. In short, « Àddina » brings together very diverse identities within a highly codified choreographic structure inspired by so-called academic dance, before revealing the singularity of each dancer through the multiple dance traditions practiced in their regions.

« Àddina » thus becomes the shared world we inhabit together — a world that dances, writes and remembers, where each body, in its singularity, carries the face of our common humanity.

Amala Dianor

choreographer, november 2025

To bring this utopia of « living together »
on stage



AMALA DIANOR

004

005

Biographies

Amala Dianor

Artistic director, choreographer, dancer

Self-taught dancer with an outstanding hip-hop background, Amala Dianor entered the Advanced School of the National Centre for Contemporary Dance in Angers, graduating in 2002. For ten years he worked as a performer, drawing inspiration from a wide range of techniques. In 2012 he founded his company after winning two awards at the Reconnaissance 2011 competition for his first choreography, *Crossroad*.

The choreographer was quickly recognized for the singularity of his elegant and organic choreographic voice, rooted in a formal exploration of movement at the crossroads of styles. Moving virtuously from one grammar to another, he strips choreographic techniques of their spectacular dimension to retain only their raw movement. Drawn to encounters and dialogue between individuals, he develops a fusion dance that hybridizes forms and opens up a poetics of otherness.

Since 2014 he has worked closely with electro-soul composer Awir Leon, who creates the music for his performances. He also collaborates regularly with musicians, visual artists, actors, writers and calligraphers. In 2019 he was awarded the title of Knight of the Order of Arts and Letters. In 2021, together with visual artist Grégoire Korganow, he created a collection of dance films entitled *CinéDanse*, now including six short films selected by renowned festivals.

In 2022 he was one of four European choreographers selected by the Big Pulse Dance Alliance network. That same year he presented in Europe the cooperation project *Siguifin*, designed to highlight the creativity of artists based in West Africa, and created a piece for the South African urban dance group *Via Katlehong*, whose French premiere took place at the Festival d'Avignon. In 2023 he created a filmed danced concert, *Love You Drink Water*, and a large-scale work for eleven dancers from

around the world with live music, *DUB*, in collaboration with composer Awir Leon and visual artist Grégoire Korganow.

Today his company's repertoire includes twenty-one works and tours an average of ninety performances per year in France and internationally, with the support of prestigious institutions. A prolific artist, he is committed to developing his research within long-term territories while passing on his knowledge.

Amala Dianor is currently an associate artist at MC2: Maison de la Culture de Grenoble — Scène nationale (2025–2027). Since 2020 he has been supported by the BNP Paribas Foundation for all his projects.



François Caffenne

Composer

Self-taught composer, François Caffenne develops a sonic universe at the crossroads of electronic music, acoustic textures and choreographic gesture. He creates and produces music for contemporary dance, driven by a constant search for freedom in sound and musical composition.

From his first compositions for the Lyon Dance Biennale parades (2004 and 2006), he became fascinated by the dialogue between sound and movement.

His encounter with choreographer Olivier Dubois in 2005 marked a decisive turning point: for more than fifteen years he has composed the music for all of Dubois's works — pieces acclaimed in France and internationally that have profoundly shaped the contemporary dance landscape.

In his compositions, music is never a simple accompaniment : it becomes a true extension of movement, an essential component of the stage narrative. Each creation is built on an intuitive dialogue between music and dance, where sound composition intensifies the dramatic tension and physical energy of the stage.

His artistic approach is distinguished by his involvement in every stage of the choreographic creation process, from the first rehearsals to the encounter with audiences. He moves between electronic music, organic sound textures, musical traditions and contemporary experimentation, building a distinctive sonic signature — physical, sensitive and immersive.

He has also collaborated with Kaori Ito, Filipe Lourenço and Fouad Boussouf, exploring sound worlds inspired respectively by Japanese percussion, traditional Maghreb rhythms and sub-Saharan sounds.

With more than twenty years of experience as a sound engineer for the performing arts, he approaches composition with a sensibility deeply connected to the stage space. This practice of sound in service of

performance feeds a sensory approach in which spatialization and sonic material fully contribute to the making of the show.

Today he continues a research process in which music becomes space, matter and movement — an art of sound conceived to inhabit and transform the stage.



Nicolas Tallec

Lighting designer, general manager

Creating beams of light while remaining in the shadows : this is the path Nicolas Tallec has chosen, working "blindly", guided by instinct and drawn to the mysterious dialogue between light and shadow. He enjoys embracing the unexpected, creating moments of disruption, and translating movement into light.

Hip-hop was a revelation for him in 1999 when he first encountered the S'poart Company, led by choreographer Mickaël Le Mer, during a residency at Le Grand R – Scène nationale de La Roche-sur-Yon. After participating in several theatrical projects, notably with Théâtre Icare in Saint-Nazaire alongside director Christophe Rouxel, and spending ten years working as a musician, he decided to pursue a new direction.

Since 2007, he has designed the lighting for all productions by the S'Poart Company, including most recently *Vivantes* (2023), *Extra Luna* (2021), *Rage*, *the Flower Thrower* and *Me Myself and I* (2020).

Over the past twenty years, he has worked primarily with dance companies such as La Chute Libre (*Mad Men*), Kaplan / Amala Dianor (*Wo-Man*, *Point Zéro*, *DUB*, *M&M*), and Flowcus (*Influences 2.0*), as a lighting designer, scenographer, lighting technician, and technical director.

008

Yurlei Cortés Ortega (Swagga)

Performer

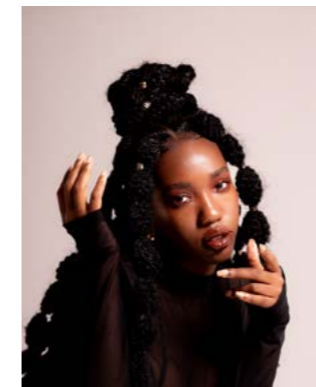
Yurlei Cortés Ortega is a Colombian professional dancer specialized in modern African dance styles (Ndombolo, Kuduro, Afrohouse, Coupé-Décalé, Amapiano, Azonto, and Naija Fusion). She believes in fostering critical thinking and social change through art. Through dance, and within an anti-racist and decolonial framework, she seeks to challenge dominant narratives while promoting recognition of Africa's historical and sociocultural contributions.

After six years of training in folkloric dance, she expanded into urban dance styles with the artistic company Dunkan Dance Studio. Through national and international workshops, she also gained extensive experience in contemporary and Afro-contemporary dance, hip-hop, house, dancehall, and heels.

She has performed as a dancer alongside national and international artists including Malú Trevejo, ChocQuibTown, Santiago Cruz, Greeicy, Mike Bahía, Blessd, Gusi, and Apache. She has danced in several theaters, including Teatro Jorge Eliécer Gaitán, Teatro El Ensueño, Universidad ECCI, and Fundación Gilberto Alzate Avendaño.

She has also participated in major projects such as *Bogotá Más Cerca de las Estrellas* (2018), organized by Producciones La Ventana, Studio Festi, and the Bogotá City Hall; *Bogotá Árbol* de la Abundancia (2023) with Teatro 101; and performances in 2024–2025 at the Delia Zapata Olivella National Arts Center and the Maison de la Culture d'Amiens with Cuban choreographer Lazaro Benitez for the Franco-Cuban production *Occupation 2*.

As a recipient of the *Lenguajes del Sur Nodo Nigeria* grant from Colombia's Ministry of Culture, she spent time in Lagos, Nigeria, during Qudus Onikeku's Afropolis Festival 2024, where she further deepened her knowledge of modern African dances. She currently teaches at Corporación Universitaria CENDA in Colombia and is a member of the artistic collective Prieto Cardume-Art.



009

David Steven Garzon Guerrero (Davon)

Performer

Davon is a Colombian dancer, choreographer, improviser, and movement researcher with more than 11 years of experience in contemporary dance, traditional and folkloric dance, and acrobatics. He also studies urban dance styles as well as circus techniques, physical theater, and object manipulation.

In Colombia, he is the artistic director of the dance company Instinctus Danza, is part of the Piso Móvil teaching network, and coordinates the training program Ciclo Pulsión. He participated in the Festival Ciudad de Folclore in Burgos in 2021, was awarded the Pasantías Artísticas FuGA 2023, and contributed to the social and cultural rehabilitation program *Iniciativas por Engativá*, one of Bogotá's districts.

He has collaborated with various artistic companies and musical groups, including Compañía Viso de Voz de Calamari, Colora, the tango company Yira Cuore, the contemporary dance company Sueño Mestizo, Oricoral Tabora, Cuatro Manos, Dimanov, and Grupo Sonido Mestizo. These collaborations have brought him to stages across Mexico, Romania, Serbia, and Hungary.

He currently performs with three companies in Colombia (the folkloric company 3/4 Danza and the contemporary dance companies Cortocinesis and Periferia) while also studying Dance Arts at ASAB, Bogotá's Faculty of Arts.

In addition, he leads workshops at festivals and academies throughout Bogotá, focusing primarily on movement, acrobatics, object work, and improvisation, particularly through the *Guerrero Pulsión* project, which explores the body and movement within and through space.



Pansun Kim

Performer

Korean choreographer and artistic director of the company Unknownps, Pansun Kim explores states of transformation, tension, perception, and relational dynamics through movement, spatial composition, and sensory experience. Influenced by extensive travels throughout Europe, he has developed a choreographic language that combines physical intensity, emotional sensitivity, and sculptural precision.

Through Unknownps, Pansun Kim creates interdisciplinary performances that move fluidly between contemporary dance, visual arts, sound, architecture, and live composition. His works often investigate the body's instinctive responses, instability, and the shifting relationships between performers, objects, and space, generating immersive and visually striking environments.

Before developing his own choreographic projects, he worked internationally as a performer with several renowned contemporary dance companies, including Emanuel Gat Dance (2009–2018), Kaplan/Amala Dianor Company (2011–2019), and ADLC Alexandre Del Perugia Company (2012–2013). He was also a member of the Laboratory Dance Project in South Korea from 2004 to 2008.



Camila Ortiz de Zárate Galvez

Performer

Camila Ortiz de Zárate Galvez is a Chilean performing artist and dancer based in Santiago. She graduated from the University of Chile, where she took classes in dance, stage performance, and university-level theater education.

Having studied dance from an early age, she pursued academic dance training (ballet, modern, and contemporary dance) at Danza Paulina Caroca between 2018 and 2022. She later expanded her practice through various movement languages, including ballroom, social and urban dances, dancehall, Afro-contemporary dance, and hip-hop freestyle, broadening her versatility as a performer.

Recently, she appeared in the musical feature film *La Ola* (2024), directed by Sebastián Lelio, as well as in the productions *Juana lejos* de Domrémy by Lobo Dance Company and *Respuestas a preguntas que nunca hiciste* by choreographer Nicolás Gatica.

In 2025, she joined José Vidal & Cía for the revival of *Rito de Primavera*, which was notably presented during the 33rd edition of the International Teatro a Mil Festival.

She is a member of the interdisciplinary collective Pré de Fleurs, which is dedicated to artistic creation through movement exploration and contemporary poetics, and she also participates in the University of Chile's Scenic Research Laboratory, directed by Abel Carrizo-Muñoz, which focuses on exploration and creation through "post-theater." Alongside this, she collaborates with the street dance company Núcleo, directed by Valentina and Sofía Grillé, while continuing to perform in contemporary dance productions with José Vidal & Cía.



Daniela Ulloa

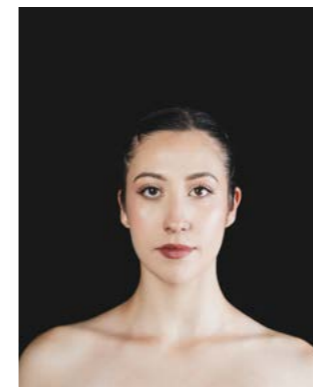
Performer

Chilean professional dancer Daniela Ulloa masters a wide range of techniques and styles, including contemporary dance, modern dance, academic dance techniques, and urban dance. As a student at Chile's Power Peralta Academy, she performed on major stages such as Teatro Teletón and Estadio Nacional.

In February 2025, she participated in the Viña del Mar Festival as a dancer for Sebastián Yatra. She has also appeared on television programs such as *Got Talent* as a dancer with the Monstarz Crew collective, and *Rojo, el color del talento* as a dancer for Jazz Torres. In October 2025, her work *Crisálida* (2024) was selected for Pulso Danza POP-UP as part of the National Dance Day celebrations.

Between April and October 2025, she performed in *Delirios de una mente cansada* by Mariel Bracamonte. In August 2025, she created and performed a choreography for Gregorio Ried's musical composition *Pasajero*, presented at Teatro Contrapunto in collaboration with the Vitacura Youth Orchestra.

She also performed as part of the *Solo Danza* series by graduates of Santiago's School of Dance and Modern Music in October 2023, and with the company Motorama. danza under the direction of Silvio Aravena in 2025. Between 2024 and 2025, she was a member of the Ensamble Moderno company of the School of Dance and Modern Music of Santiago, performing at venues including the Talagante Cultural Center, Lampa Cultural Center Theater, Joan Jara Theater, and Maipú Municipal Theater, among others.



Mauricio Zúñiga

Performer

Chilean dancer Mauricio Zúñiga, currently based between France and Chile, is a versatile performer whose artistic journey has been shaped by both urban dance practices in Chile and contemporary choreographic training in Europe.

After beginning his career in urban dance in Santiago, he moved to Europe to study at the Conservatory of the Institut del Teatre in Barcelona before joining the Ballet Junior de Genève. This transition between urban and contemporary dance scenes has forged a distinctive physical language that is both grounded and versatile.

He began his professional career in Switzerland as a performer with Marchepied Company, before joining Beaver Dam Company and later Company 7273. In 2024, he participated as a dancer in the opening ceremony of the Paris Olympic Games. That same year, he joined Humanhood Dance Company (United Kingdom/Spain), of which he remains a member.

Mauricio also leads workshops and training programs in Tunisia, Switzerland, Chile, France, Italy, Spain, and the United Kingdom. Alongside his performance career, he continues to pursue choreographic research through AITU, the emerging company he founded.



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