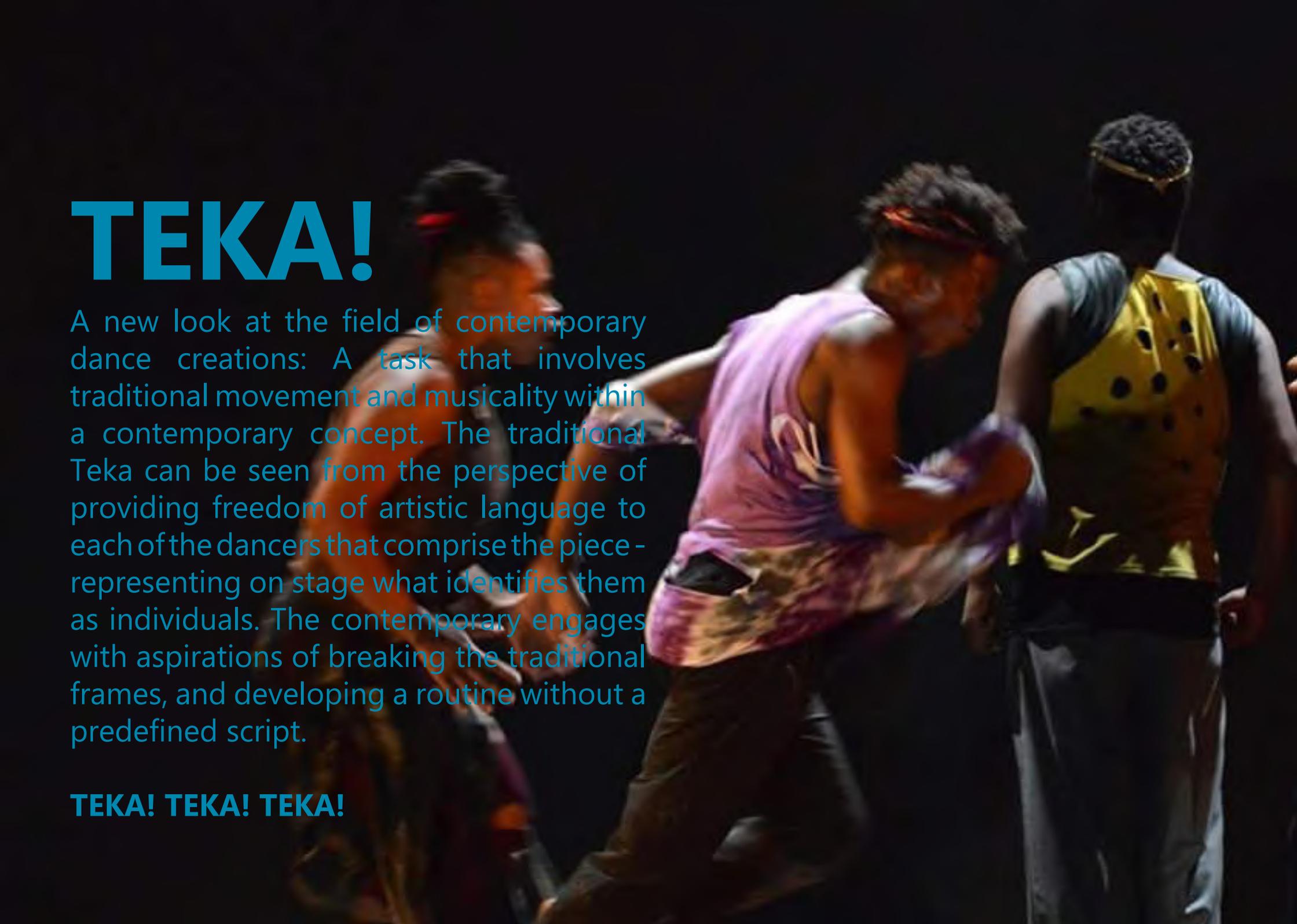




# TEKA!

**HORACIO MACUACUA  
& IDIO CHICHA**

# TEKA!

A photograph of three dancers in a contemporary dance performance. The dancers are captured in motion, with their bodies blurred. The dancer on the left is wearing a dark, patterned top. The dancer in the center is wearing a pink tank top and dark pants. The dancer on the right is wearing a yellow tank top with black polka dots and dark pants. The background is dark, and the lighting is dramatic, highlighting the dancers' forms.

A new look at the field of contemporary dance creations: A task that involves traditional movement and musicality within a contemporary concept. The traditional Tekka can be seen from the perspective of providing freedom of artistic language to each of the dancers that comprise the piece - representing on stage what identifies them as individuals. The contemporary engages with aspirations of breaking the traditional frames, and developing a routine without a predefined script.

**TEKA! TEKA! TEKA!**

There is rarely any comparison in the profound connection to human nature as it shows in traditional African artistic expression. Traditional Mozambican music and dance are highly complex, exquisite, they communicate very powerfully, and they are genuine. Artists are deeply devoted to their work.

**TEKA** is motivated by the concern that these art forms should not turn into a superficial entertainment and by the wish to discover the power that lies in their blending with the avantgarde languages of the modern world.

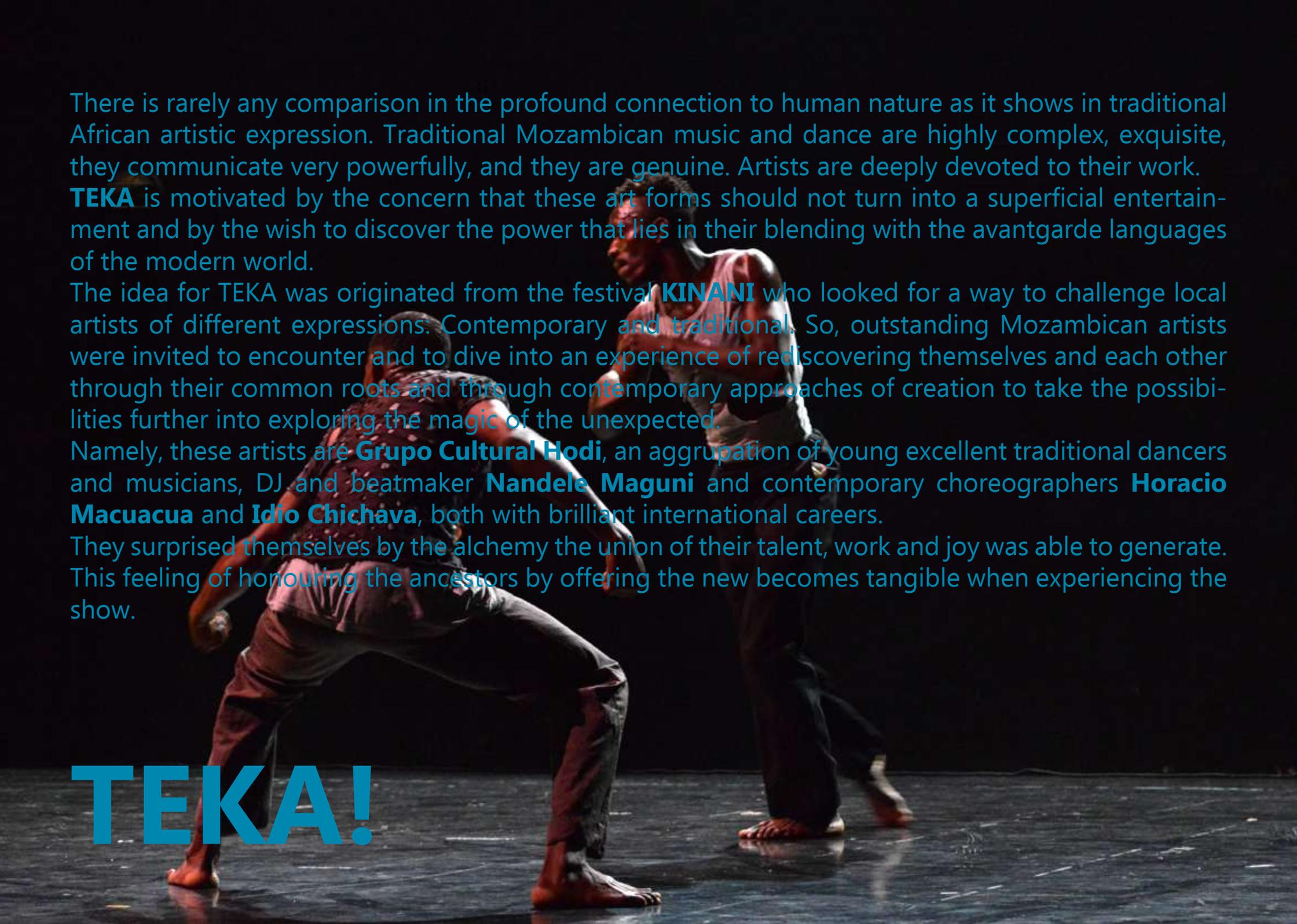
The idea for **TEKA** was originated by the festival KINANI who looked for a way to challenge local artists of different expressions: Contemporary and traditional. So, outstanding Mozambican artists were invited to encounter and to dive into an experience of rediscovering themselves and each other through their common roots and through contemporary approaches of creation to take the possibilities further into exploring the magic of the unexpected.

Namely, these artists are **Grupo Cultural Hodi**, an aggrupation of young excellent traditional dancers and musicians, the DJ and beatmaker **Nandele Maguni** and contemporary choreographers **Horacio Macuacua** and **Idio Chichava**, both with a brilliant international career.

They surprised themselves by the alchemy the union of their talent, work and joy were able to generate. This feeling of honouring the ancestors of all humans by offering the new becomes tangible when experiencing the show.



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# TEKA!



## Horacio Macuacua

The Mozambican dancer and choreographer is the artistic director of the Horacio Macuacua dance company. Having no aesthetic limitations the company develops projects which are open to the creativity of all the collaborators, always with the intention that everyone has the room to explore their own choreographic universe.

Horacio has carried out his projects: COMUM, Canais, Orobroy, Stop! (1st Prize and Puma Creative Prize at Danse l'Afrique Danse Festival 2010), Smile If You Can!, Convoy, Fighting room, Trampled Rose and Paradise is not in the sky!

He is a founding member of Culturarte, the first contemporary dance company in Mozambique. He collaborated as

dancer and creator with choreographers Cristina Moura, Thomas Hauert, Pablo Colbert, George Khumalo, Wim Vandekeybus/Última Vez... and David Zambrano, considering him his maestro and mentor.

Horacio began his training in traditional dances in Mozambique and later he travelled Europe where he studied and worked with choreographers Marcelo Evelin, Mark Tompkins, Luis Lecavalier, Boris Charmatz, Ted Stoffer, Germaine LeBlanc and David Zambrano. With the latter he also continues to teach and develop techniques Flying low and Passing through. Horacio Macuacua has worked as a teacher in Mozambique, Belgium, Holland, Spain, France, Brasil, China, South Korea, etc.



## Idio Chichava

Idio Chichava started his career in the year 2000.

He participated in several workshops of choreographers such as Lia Rodrigues (Brazil), George Khumalo (South Africa), Riina Saastamoin (Finland), Thomas Hauert (Switzerland), Sandra Martinez (France) and Bettina Holzhausen (Switzerland). He attended classes at P.A.R.T.S School, led by David Zambrano (Venezuela), Mat Voorter (Netherlands), Elisabeth Coorbett (EU).

He dances in the pieces created by Thomas Hauert, Panaibra Gabriel, Cristina Moura, and is member of the company CulturArte.

He currently resides in Mozambique and in France, where he is part of the French company Kubilai Khan Investi-

gations with whom he has performed several pieces since 2005.

He has taught classes and international dance workshops.

In Mozambique, he is focused on his own productions, with upcoming dancers of the country, in an attempt to invest in different spaces for the appreciation of dance as a way of respecting and valuing the choreographic artist. Currently he is studying a Master's degree at the University of Nice Sophia Antipolis and he is the Artistic director of the traditional music festival RAIZ, and collaborates with the KINANI International Dance Platform.



# TEKA!

## Grupo Hodi



Grupo Cultural Hodi was created in 2009 with the intentions of research, practise and divulgation of traditional dance and music from Mozambique. The group disposes of a rich repertory of almost 15 traditional dances, such as Xigubo, Makwaela, Zulo Dance, etc... and has appeared in the line-ups of national and international festivals: Festival da Lusofonia (Macau) 2011, Harrang Dance 2013, Festival Frankie 100 (New York) 2014; Festival de Folclore de Passo Fundo (Bresil) 2014, Mother City Hop (Cape Town), Festival Afro Swing (Sweden), Festival Azgo, Festival Raiz Tradicional 2016,...

Nílegio Cossa • Paulo Inácio • Eugénio Macuvel • Augusto Manhica • Elias Manhica • Ivan Mathis • Armando Nhamucume • Judite Novela • Osvaldo Passirivo • Vasco Siteo • Erzénia Tamele.

## Nandele Maguni



Born in Maputo in 1981.

Growing up in a family from the Makonde tribe, he was exposed early on to the music of Fela Kuti, Kanda Bongo Man, Hugh Masekela, Steven Kakana, Miriam Makeba, amongst others. He also got influenced by Michael Jackson, Kool And The Gang, Bob Marley and Toots And The Maytals. All these musical references shaped Nandele's taste. In the 90s he started freestyling to hip-hop beats on the National Union of Journalists. In 2004 Nandele takes up the drums on the hip-hop group Projecto Kamufado, playing in many events. After a residency with the Boom Bap Crew, Nandele is invited to play with the Gil Vicente's resident band as a

presenter and singer. At the same time, he is working in several DJ sets throughout Maputo. His growing interest in electronic music and the possibilities that this style brings to a live show, leads him to start producing his own beats and form the audiovisual project Awesomakossa.

In 2013 he was invited to be the DJ of the band Azagaia & Os Cortadores de Lenha, accompanying one of the most important rappers from the lusophone world. The need to create his own rhythms and to express himself musically, inspires him to focus on his solo projects. On his first LP "Argolas Deliciosas", transl. Sweet Rings. Nandele takes us on his journey to try to communicate with other planets...

# TEKA!

THEKA



Glória Tembe

THEKA - THEATRE, FILM, FESTIVAL CENTRE, PROGRAMM

A dance rebellion against thinking in stereotypes

What if we didn't see the supposedly defined categories of contemporary and traditional dance as two separate worlds? If they're placed side by side, can we see a connection, a shared aesthetic, a world view? In a performance, it's a choreography that is inspired by dance as practice, whether they belonged to the canon of dance history as defined by Western thinking or not? Theka is a choreography beyond the expectations of this question. In it, together with the 14 musicians and dancers belonging to the company Associação Cultural do Moço, Mozambicans choreograph with Horácio Macuácuva and Idio Chichava a piece of dance for the stage that willfully and bravely reclaims every possible freedom for itself. Theka is a gesture that is also, with fullhearted feet falling flat on the floor and giant hands across space, in fullness down and down to great heights. They develop a language of movement that defies any categorization.

Um grupo de artistas moçambicanos esteve presente no Festival Theaterformen, na cidade de Braunschweig (Alemanha), de 27 a 29 de Junho de 2018. Tratou-se de bailarinos, coreógrafos, músicos e jornalistas que representaram a cultura moçambicana nas várias sectores. A Associação Cultural do Moço, de Braunschweig, testemunhou a abordagem fascinante de três trabalhos moçambicanos, sempre esses trabalhos não tiveram um STADTHEATER BRUNSWIG focal atenção de nossa parte.

16.06. 19.00 Uhr

THEKA - de Horácio Macuácuva e Idio Chichava

Ignora de uma estreia em Magdeburgo e no festival Kinest, teve a sua expressão artística no festival Theaterformen em Braunschweig.

THEKA é uma coprodução entre o festival Gastei e Festival Theaterformen. Esta coprodução proporciona ao projeto a possibilidade de voltar a fazer uma residência por três semanas em Braunschweig.

THEKA, o resultado foi o que se pode ver em Braunschweig para público moço sendo um público com outra experiência cultural.

Este projeto constitui um novo olhar no campo das criações de dança contemporânea, sendo musicizadas as memórias tradicionais dentro de um contexto contemporâneo. O tradicional na THEKA vislumbra-se na perspectiva de experimentar liberdade de linguagem artística e contemporânea enjaivada na perspectiva de pregar com as rotinas tradicionais desmontando uma coreografia sem técnicas específicas em um "carga ideal". É, no entanto, uma experiência aventureira e ousada (três artistas) para entre as festivais produzir e trazer um espetáculo inédito, em trabalhar com uma expressão tradicional num contexto contemporâneo.

Eine Tänzerin ohne Beine

Die Theaterformen verfolgen in diesem Jahr viele Spuren auf dem afrikanischen Kontinent. Dieudonné Niangouna aus dem Kongo etwa ist für Festivalleiterin Dennewald einer der wichtigsten Theatermacher des Kontinents – und in Braunschweig mit einer großen in Paris entstandenen Produktion zu Gast. Die Tanztheaterproduktion „Theka“ aus Mosambik sorgt für einen heiteren Moment im sonst eher ernsten Programm, zu dem auch ein Soloprogramm für eine aus Mosambik stammende Tänzerin ohne Beine



O EIXO MAPUTO-BRAUNSCHWEIG NO FESTIVAL THEATERFORMEN 2018

DIE AXE MAPUTO-BRAUNSCHWEIG BEIM FESTIVAL THEATERFORMEN 2018

von Quins Tembe

Vom 7. bis 17. Juni 2018 waren verschiedene moçambikanische Künstler:innen beim Festival Theaterformen in Braunschweig. Theater, Musik, Choreografie, Musik, Techniker:innen und Journalist:innen, die die moçambikanische Hauptstadt in ihrem jeweiligen Bereich vertreten haben. Die Stadt Braunschweig erhielt insbesondere Aufführungen von drei moçambikanischen Truppen, von denen ich hier zwei besonders hervorheben möchte.

THEKA - von Horácio Macuácuva und Idio Chichava

Nach der Premiere in Maputo während des Kinest-Festivals fand dieses Stück seine kinesthetische Vollendung beim Festival Theaterformen in Braunschweig.

THEKA ist eine Koproduktion zwischen Kinest und Theaterformen. Durch diese Kooperation konnten wir nach der Premiere in Maputo eine zweite Aufführung der THEKA erreichen, die dem Stück eine andere Dynamik verlieh. Diese Veränderung war in Braunschweig deutlich zu sehen, selbst für ein Publikum mit einem fremden kulturellen Hintergrund.

Der Körper ist beispielhaft für eine neue Präsenz im zeitgenössischen Tanz: eine Synthese von Musik und traditionellen Bewegungen innerhalb einer zeitgenössischen Tanzproduktion. Die Traditionelle in THEKA trägt zur kinesthetischen Freiheit bei, die zeitgenössische bricht die traditionellen Formen durch die Entwicklung einer Choreografie über bestimmte Techniken oder „Körperrollen“. Die Koproduktion war ein Abenteuer und barg ein gewisses kinesthetisches Risiko für beide Festivals: Sie helfen sich auf ein recht neues Konzept ein, das mit traditionellen Ausdrucksmitteln innerhalb eines zeitgenössischen Bewegungsräumens arbeitet.

21. NOVEMBER / TERÇA

Theka 45'



Horácio Macuácuva & Idio Chichava - Moçambique CCFM - Teatro 18:00H

Dentro de mim outra ilha 45'



Panaibra Gabriel, Cie. CulturArte - Moçambique Museu de Pescas 19:00H



Theka

Everyone knows it, lots of people do it, unfortunately: thinking in fixed categories, prejudice, clichés, stereotypes. Thinking patterns that people use to keep an overview of the world, to make things easy for themselves. Thinking patterns that have negative connotations, however, because they usually make this world we live in too simple. But why do we sometimes think like this, in such simple terms? Perhaps they're protection mechanisms, the results of experience or simply biased attitudes we take over from other people without reflecting on them. In the dance/theatre piece "Theka", the audience is confronted with exactly these personal stereotypes, their own prejudices and you catch yourself seeing them in the dance – precisely because you know them. Role clichés, sexism and discrimination are negotiated through dance on the stage. At least I saw my own stereotypes in this one-hour performance. At the same time, "Theka" rebels and rebels against these stereotypes with an incredible energy, which you can't escape as a member of the audience. The energy builds up slowly, a chorus is produced, a rhythm. It slowly accelerates, and then abates again. The volume swells, it gets quiet again. Sweaty bodies, loud breathing. It gets bright, it gets pitch dark. A spotlight, a solo performance for one single stereotype. Suddenly there's a group, a group against one person, a group against two. Then two sides against each other and reunited again. A power struggle within a few beats. Aggression, revolt, identifiable from the fists raised up to the sky and wild stamping. You want to jump up and dance with them, stamp with them and rebel. The energy spreads throughout the entire space.

In the end, feelings of guilt and self-reflection overcome me, but also and above all admiration and speechlessness. Thus we all find our own stereotypes and if you don't find any: congratulations. Then you're a good person, count yourself lucky, you successfully manage to not think in stereotypes.

Text: Carlotta Kanasch  
Translation: Anna Galt (Bochert Translations)

TEKA!



# TEKA!



## CONTACT

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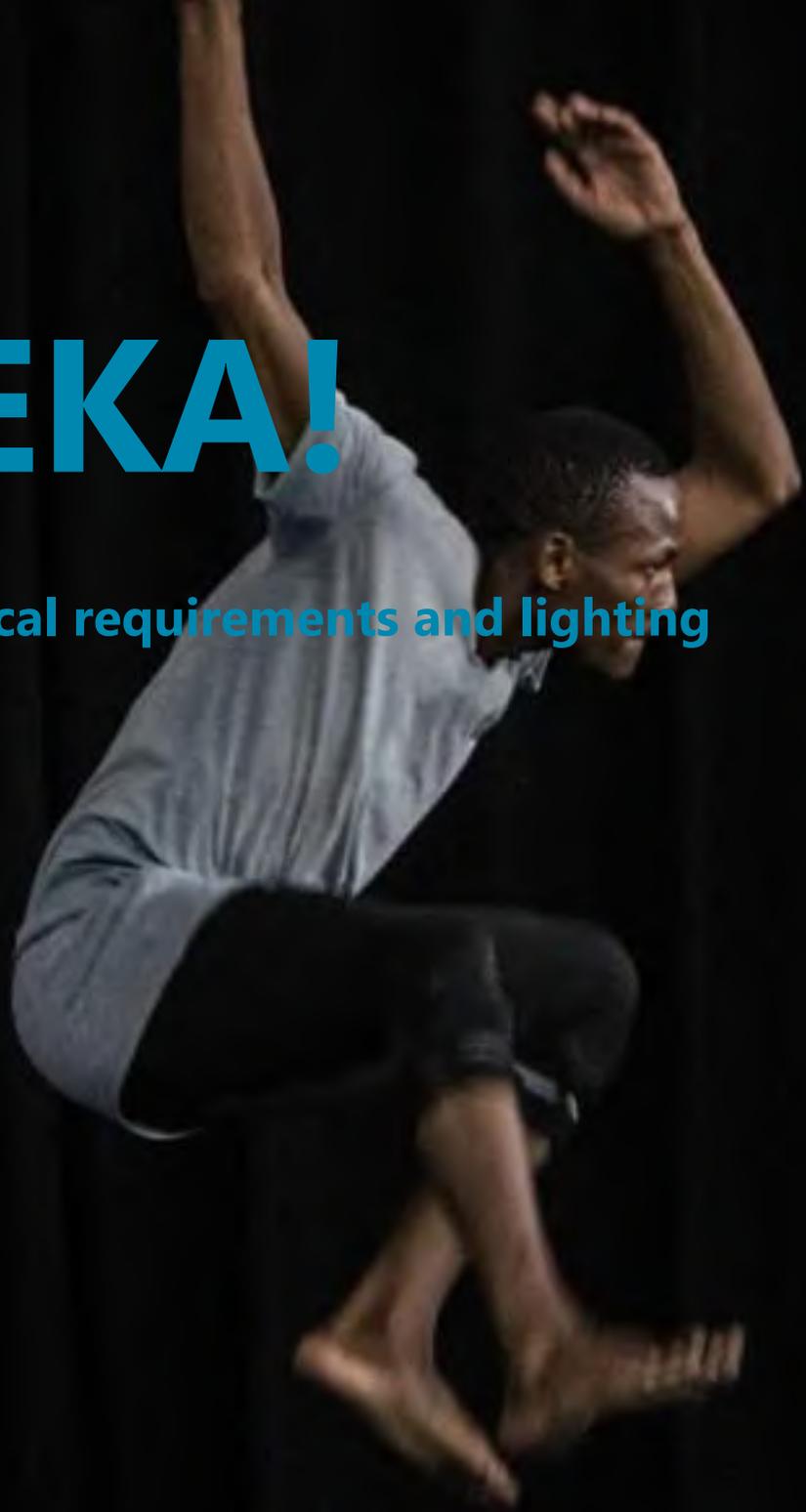
### **Horacio Macuacua**

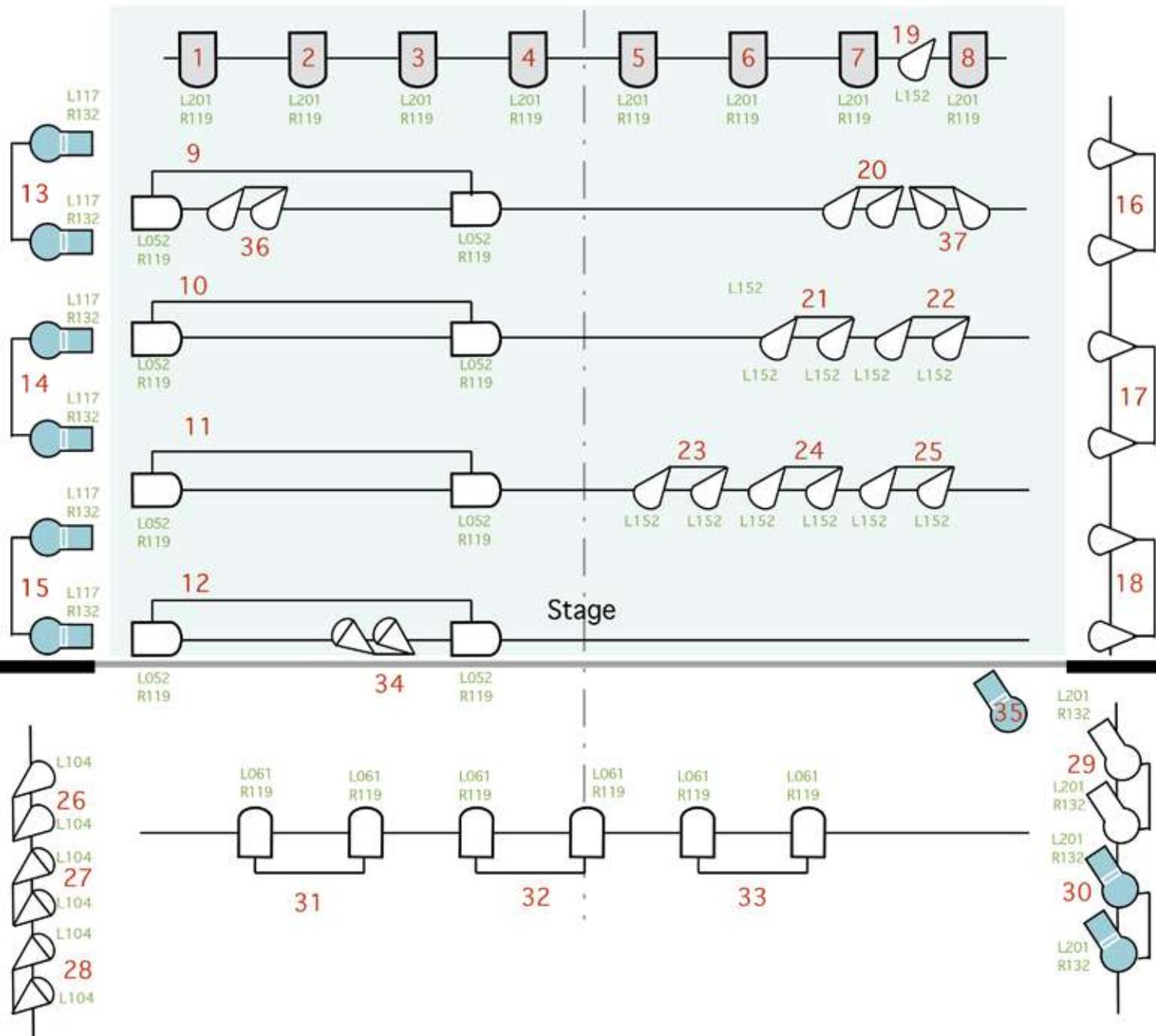
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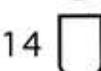
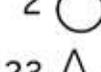
# TEKA!

Technical requirements and lighting





37 Channels of 3KW

- 8  PC 2KW
- 14  PC 1KW
- 9  Profile spot 1KW 28° to 54°
- 2  Profile spot 1KW 16° to 35°
- 23  PAR 64 CP62
- 6  PAR 64 CP61

Filter LEE: 201 - 104 - 061 - 052 - 117 - 152  
 Filter Rosco: 119 - 132

Profile channels 13-14-15 on a floor  
 Profile channels 29-30 lamps at face height  
 Profile channel 35 on a floor on the edge of the stage  
 PAR channels 26-27-28 lamps at face height  
 PAR channels 16-17-18 lamps at 2m from the ground

"TEKA"

contact: Ivan Mathis - light designer  
 diadiaivan@yahoo.fr  
 +33 6 87122465

## TECHNICAL REQUIREMENTS MUSICIANS AND DJ

Microphones standing	6
Stage monitors	4

### **CHANNELS FOR:**

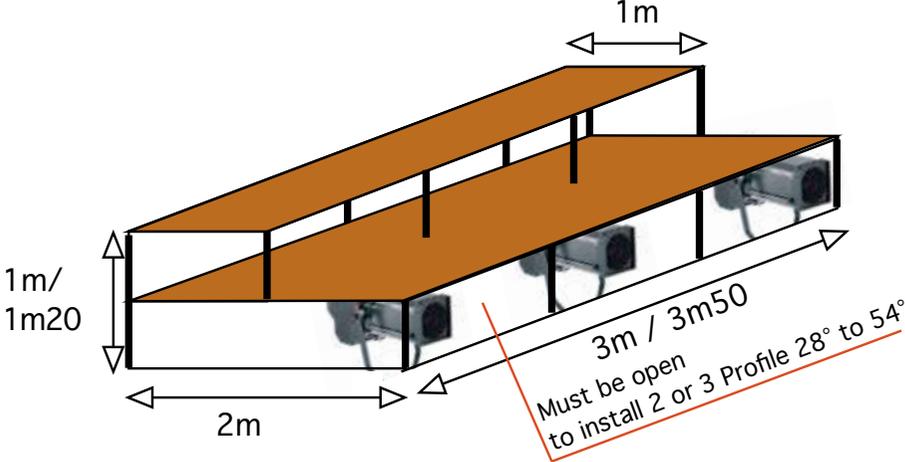
Laptop	1
DI Box	2

**Contact: [nandelemaguni@gmail.com](mailto:nandelemaguni@gmail.com)**

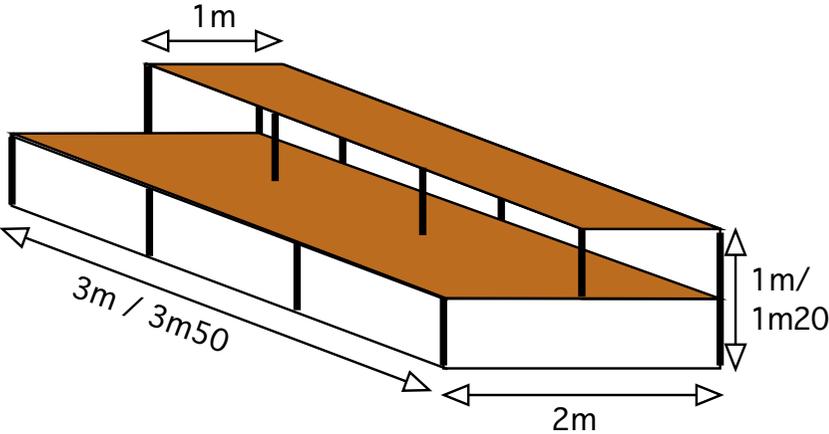
"TEKA"

# PODIUMS FOR THE MUSICIANS

podiums on the left side of the stage

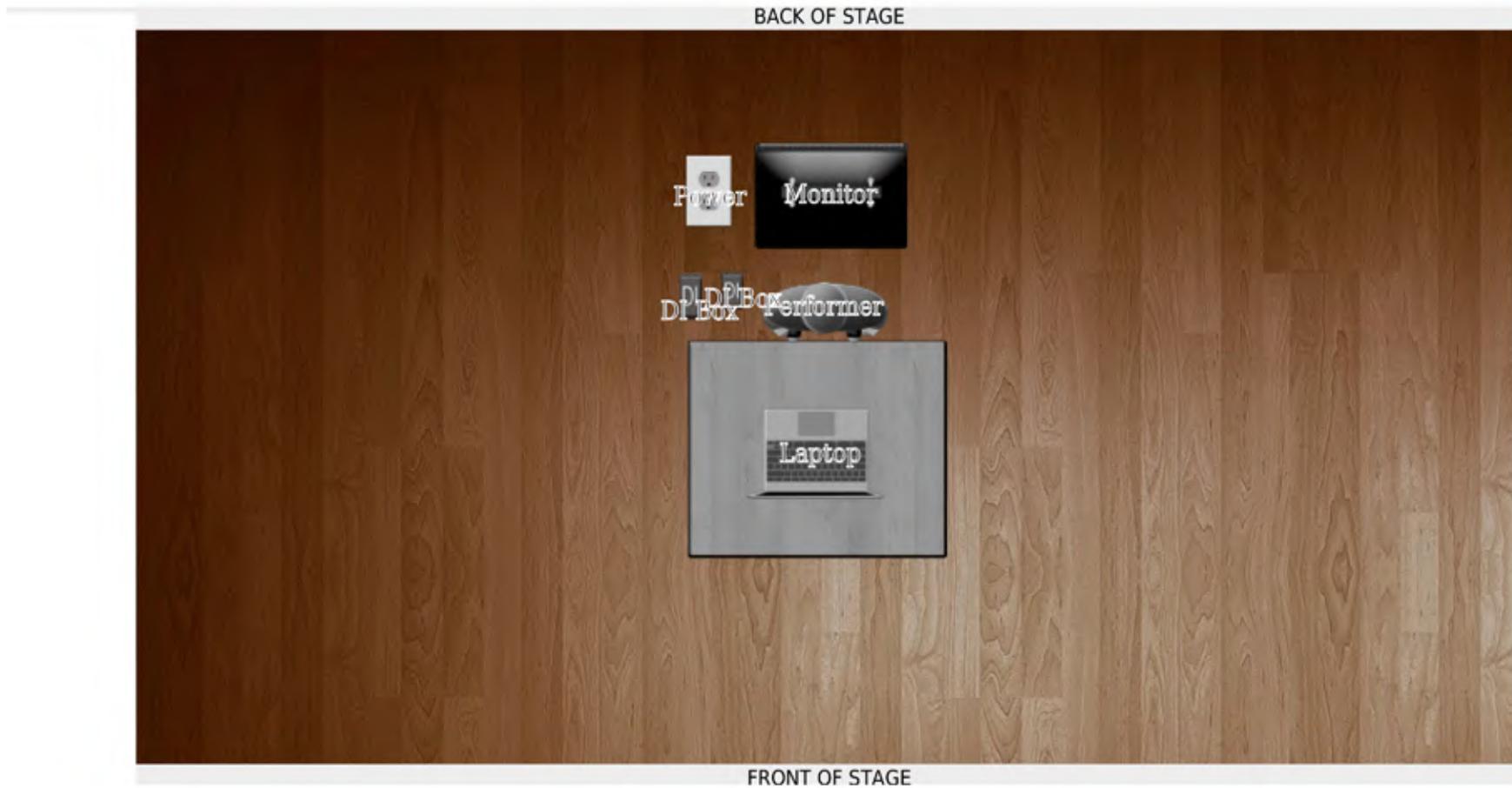


podiums on the right side of the stage



“TEKA”

**STAGE PLOT DJ  
NANDELE MAGUNI**



"TEKA"

**TEKA!**

