

# CREATION

# 2025

Let's  
go back to  
the river



ARTINCIDENCE



KLAP MAISON DEUX LA DANSE



CND Centre national de la danse



LE QUARTZ



ATRIUM tropiques



# Summary

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# Presentation

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The performance conceived by **Annabel Guérédrat** is an immersive and inclusive experience where you will become both a witness and a participant.

**Chloé Timon** and Annabel Guérédrat, the two lead performers on stage, will guide you through a sensory journey incorporating **purification rituals** such as **ben démaré**. Once on stage, you will take part in a **ritual circle** where observation, sharing, and transformation intertwine.

The performers gradually evolve into **cyborg mother-women**, embodying a dialogue between **Caribbean traditions and futurism**. The experience culminates in a **collective celebration**, where energy is unleashed on stage to the rhythm of the third performer, **DJ Queen Ci**, inviting everyone to dance life itself and surrender to this **artistic and spiritual communion**.

# The Team

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## ANNABEL GUÉRÉDRAT

Concept, Choreography, Performance

Annabel Guérédra founded the Artincidence company 20 years ago. Trained in literature, contemporary African history, and various body practices, she is a certified Body-Mind Centering® practitioner. Influenced by key encounters with Meredith Monk, Keith Hennessy, and Anna Halprin, she explores the political body of Black and mixed-race women in the Caribbean through engaged performances. Inspired by radical ecofeminism and dark ecology, she creates brujasfigures and leads artistic actions in social environments. In 2017, she co-founded the International Performance Art Festival in Martinique.

## LÁZARO BENÍTEZ DÍAZ

Dramaturgy

A dance researcher and choreographer, Lázaro Benítez Díaz holds a Master's degree in Dance from the Dance Department of Université Paris 8. His artistic and academic research lies at the border between dance and performance, consistently engaging with notions of boundaries, margins, liminality, and the invisible. He explores a choreographic writing of the social sphere that interacts with power dynamics and contemporary societal issues, manifesting as forms of dissidence and (art)ivism. Since 2021, he has been working on mapping contemporary dance in the Caribbean islands.

## JUDITH TCHAKPA

Headpieces

Born in 1986 in Bangui, artist and textile designer Judith Tchakpa moved to Guadeloupe in 2011. A self-taught creator, she produces vibrant works inspired by ancestral cultures, blending textiles, embroidery, and weaving. Her work explores identity, the divine, and transmission through masks and costumes. As the founder of Emoi Créations, she exhibits in galleries and international events, notably at the Pool Art Fair.

## HENRI TAULIAUT

Artistic Advice and Customization of Video 1

## CÉDRIC POULICARD

General Management

## JEAN LOUIS PORTAIL

Stage and Lighting Management

## CHLOÉ TIMON

Performance, Interpretation

A contemporary dancer from Martinique, she is in her final year of studies at SEAD, the Salzburg Experimental Academy of Dance. After completing a scientific baccalaureate in 2020, she trained at the Regional Conservatory of Nantes, where she discovered the Graham technique, and then continued her studies in Portugal at Performact, an intensive program focused on floor work and acrobatic techniques. Passionate about the diversity of styles, she has been practicing Bharatanatyam since 2008 in Martinique and began exploring ballet and contemporary dance in 2009.

## RENAUD BAJEUX

Music & Sound Composition

A cellist and sound engineer, Renaud Bajoux is a sound designer for film and has been collaborating for 10 years with INA GRM as both a sound engineer and performer. Between 2017 and 2018, he composed Magnetic Voices from the Unseen, exploring magnetic fields through recordings that blend industrial noise and harmonic chants. Selected for the Russolo Prize in 2018, his work sits at the intersection of ambient, noise, and field recording, and he performs it live at various festivals and experimental venues.

## DJ QUEEN CI

DJing Set

An artist who pushes musical boundaries with a patchwork of electrifying, modern, and sunlit sounds. Her DJ sets are true sonic journeys that flirt with the unexpected and the original, bringing together the past and present in an audacious harmony. Coming from a family of music lovers, she continues the spirit of celebration that has inspired her since childhood, with the motto: unite hearts on the dancefloor. In 2021, she brought this vision to life with CREOLOGY, a project blending music, dance, and culture to celebrate the richness of Creole heritage in all its forms.

## LUDGI SAVON

Customization of Fan and Cyborg Outfit

## FRED LAGNAU

Video 1, Filming

## GASPARD PAUWELS

Video 2, Filming

## SONIA BOGDANOVSKY

Editing of Videos 1 and 2

*SCENOGRAPHY : COLLECTIVE CREATION*





# Schedule 2025

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## RESIDENCIES

**Le Quartz**  
**National Stage of Brest**  
**February 17-22, 2025**

**Centre Chorégraphique National**  
**Les Mille Plateaux de la Rochelle**  
**February 24-28, 2025**

**Centre Chorégraphique National Viadanse of Belfort**  
**March 17-26, 2025**

**Klap of Marseille**  
**March 28-31, 2025**

## CREATION PREMIERE

**Klap of Marseille**  
**April 1, 2025**

## PREMIERES

**Studio Thor, Festival Trouble, Bruxelles**  
**April 19, 2025**

**La Villette, 100% L'EXPO, Paris**  
**April 26-27, 2025**



# Partners

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A production by Artincidence Cie, a company supported by the DAC Martinique (2024-2025-2026), with confirmed co-productions and financial contributions from Klap de Marseille, Initiatives d'Artistes / Collectivité Territoriale de la Martinique - La Villette - Paris, TASN, Tropiques Atrium National Stage of Fort-de-France, Le Quartz de Brest, Carreau du Temple (Paris), Mille Plateaux, CCN La Rochelle; the City of Saint-Joseph; CCN Belfort; and logistical support provided by CND, Pantin, and Terre d'arts, Tivoli Park in Fort-de-France.

ARTINCIDENCE



# MAMISARGASSA 5.0

Annabel Guérédrat  
Raphaël Gautier

# SUMMARY

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# STATEMENT OF INTENT

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**2083**

On a deserted island in the Caribbean Sea, once known as Martinique, no human, animal, or plant has survived after centuries of colonization and pollution. Only the sargassum—poisonous seaweed—remains.

Mamman Dlo has vanished, replaced by a new entity: Mami Sargassa, a genetically modified woman who lingers on the shore. To survive, she buries herself in the fresh sargassum, performing a magical act by colonizing the very algae that colonized the island. The sargassum releases toxic gases, and with each burial ritual, Mami Sargassa is reborn, gradually reclaiming her humanity. She becomes a heroine, deeply connected to this invasive and contaminating form of nature.

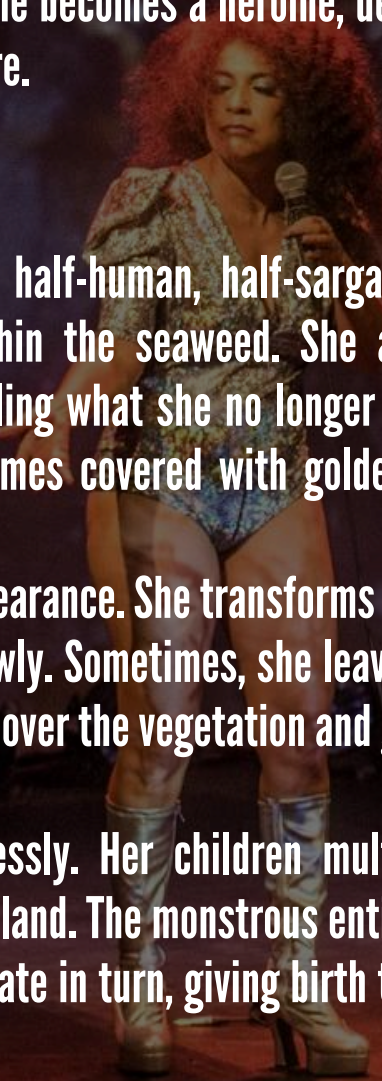
## **A CONTAMINATED HEROINE**

Mami Sargassa gives birth to hybrid beings, half-human, half-sargassum, who live without oxygen and feed on the insects within the seaweed. She absorbs all the substances of earth, air, water, and fire, expelling what she no longer needs. Her hair intertwines with the algae, and her skin becomes covered with golden growths. Her tentacles connect her to the island.

Her growths invade her body, distorting her appearance. She transforms into a tentacled humanoid form, a giant octopus that moves slowly. Sometimes, she leaves the beach to venture into the forest, where she takes control over the vegetation and gives birth.

Years pass: 2083, 2084, 2085...

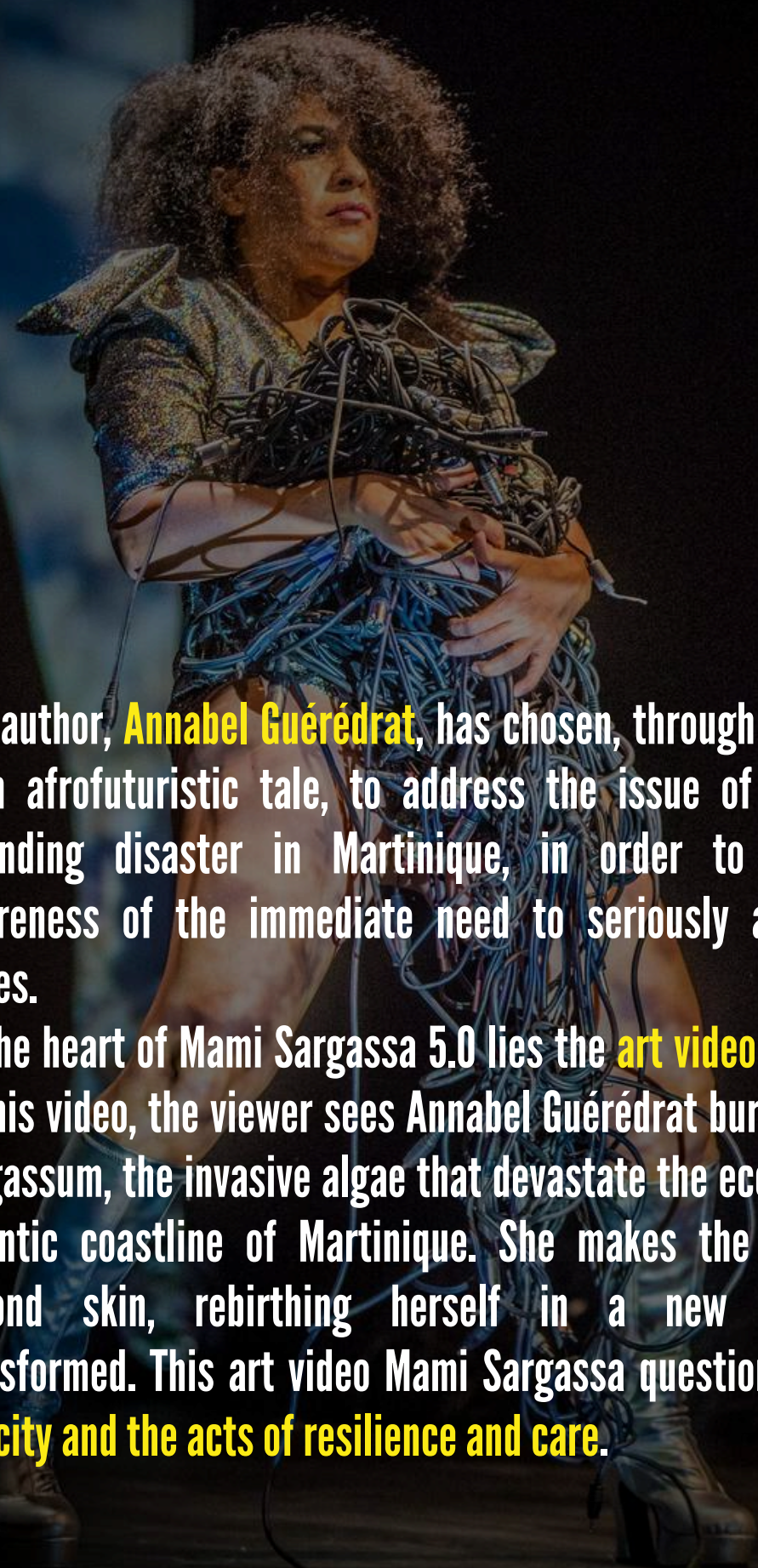
Mami Sargassa continues to give birth endlessly. Her children multiply, becoming increasingly numerous, until they overrun the island. The monstrous entity has replaced Yemaja. The Sargassum babies grow and procreate in turn, giving birth to a new planet: Madinina Sargassa.





# PRESENTATION

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A woman with voluminous curly hair is shown from the waist up, holding a large, tangled mass of black and blue cables. She is wearing a short-sleeved, metallic-textured top. The background is dark and out of focus.

The author, **Annabel Guérédrat**, has chosen, through a futuristic and even afrofuturistic tale, to address the issue of the sargassum stranding disaster in Martinique, in order to urgently raise awareness of the immediate need to seriously address climate crises.

At the heart of Mami Sargassa 5.0 lies the **art video Mami Sargassa**. In this video, the viewer sees Annabel Guérédrat burying her body in sargassum, the invasive algae that devastate the ecosystem and the Atlantic coastline of Martinique. She makes the sargassum her second skin, rebirthing herself in a new form—different, transformed. This art video Mami Sargassa questions the notion of **toxicity and the acts of resilience and care**.



# PROJECT HISTORY

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## **MAMI SARGASSA: A RITUAL IN TRANSFORMATION**

Mami Sargassa is a ritual initiated in 2017 by Annabel Guérédrat. During the FIAP, an intellectually and artistically stimulating environment, she buries herself in sargassum, an invasive and toxic algae. Her major inspiration comes from *Women Who Run with the Wolves* by Clarissa Pinkola Estés, a book that explores the archetype of the wild woman and her deep connection to instinct and transformation.

This experience evokes for her a second skin, a symbiosis with the algae, before she becomes aware of its toxicity. She perceives it as a process of nesting, rebirth, and metamorphosis, akin to a witch undergoing transformation. Curators Maria Elena Ortiz and Marsha Pearce then invite her to reflect on this performance: what does it reveal about the authenticity of the wild woman archetype? And what does it signify, within the insular context, regarding the presence of this toxic algae?

## **HOMO SARGASSUM AND THE ENCOUNTER WITH SCIENCE**

Subsequently, the performance evolves with the Homo Sargassum artist residency at Hodex in April 2021, which creates a dialogue between art and science surrounding sargassum and the toxicity of the gases it emits. Annabel Guérédrat invites filmmaker Gaspard Pauwels—known for his work in performance and contemporary art—to film and accompany this ritual. Then, in May-June of the same year, Annabel participates in the ONDES residency at the Cité Internationale des Arts in Paris, where she creates the art video Mami Sargassa, working with editor Sonia Bogdanovsky and under the supportive gaze of Olivier Marboeuf. The film is conceived as an afrofuturistic dystopia, inspired by a text titled 2083, translated into several languages.

When Olivier Marboeuf, curator and artistic director, decides to host an evening dedicated to this work at the C.I.A., Annabel presents a performative reading while the video is projected on the first floor. This performance later gives rise to the idea of an afro-rock concert, blending live instrumental music (drums and guitar) with video.



# PRODUCTION DETAILS

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## CAST

Author, Creator, Performer: Annabel Guérédrat  
Performing Musician: Raphaël Gautier

## TYPE OF WORK

Choreographic Duo and Musical Piece incorporating artistic performance, vocal performance, musical composition, and art video projection (or not).

## CREATION DATE & CONTEXT

Mami Sargassa 5.0 is the fifth installment—performed as a duo—of the Mami Sargassa project, initiated in 2021. It follows the art video Mami Sargassa, the performative reading Mami Sargassa 1.0, the concert forms developed in 2022 and 2023 (Mami Sargassa 2.0, Mami Sargassa 3.0 and its guests), as well as the fourth installment Mami Sargassa 4.0 (with Daniel Dantin on drums).

## MANDATORY MENTIONS

Production: Artincidence

With the support of: DAC Martinique (grant for institutional support 2024-2026)

## THEMES EXPLORED

Relationship between music and dance, song, Caribbean afrofuturistic storytelling, art video, sargassum, pollution, environment, politics, toxicity.



ARTINCIDENCE

# NUDES DESCENDING A STAIRCASE

#7

ANNABEL GUÉRÉDRAT & HENRI TAULIAUT

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# ARTISTIC STATEMENT

**Nudes Descending a Staircase #7** was specially written for Chaillot Expérience in March 2024. A voice-over sheds light on the new dimension in which Annabel Guérédrat and Henri Tauliaut, the authors, place their performative act, in the form of a participatory performance and ritual.

Anthropocene, Capitalocene, deathly, sphere, do, redo,  
Undo,  
Undo this world, this very world  
That we did not choose,  
This world that points a finger at us  
As strange beings from Overseas, from beyond the sea,

From that Atlantic which witnessed so many deaths,  
Beings who survived, beings resilient,  
Hybrid beings.

We, we had the ability—and our bloodlines with us—

To escape the massacre,  
To escape the tortures,  
To escape death.

Today, we choose life, care, healing,  
Restoration for ourselves,  
Love for ourselves and by ourselves.

We choose to walk,  
To descend the stairs into the mangrove,

Toward a new planet,  
Where our ancestors await us,

Where they stand before us, showing us the way forward.

We create our own images.  
We invent our own myths.  
We anchor ourselves.  
We need our ancestry.  
We inscribe ourselves in a lineage;  
We reconnect with ancient therapeutic,  
religious, and metaphysical practices.

We have learned to survive,  
We already know how to do it because we come from death.  
We are tomorrow. The past is our future.  
Mangrove roots bloom beneath the soles of our feet,  
Mangrove roots bloom beneath the soles of our feet.



We are mutant beings,

We have learned to fight and to defend  
ourselves,  
Ourselves and our ecosystem.  
We survive.

Again and again.  
That is our strength.  
That is our strength.  
That is our beauty.  
That is our beauty.  
That is our dignity.  
That is our dignity.

And we are not alone.

And you are not alone.

Our lineages are with us.  
We carry them within us.  
They protect us.

You who identify  
With them, with us,  
Do you wish  
To see them,  
To touch them,  
To meet them?

**VIDEO**

**TRAILER, MARCH 2024 : HERE**

# PERFORMANCE SHEET

## CREDITS

Authors, Designers, Performers: Annabel Guérédrat & Henri Tauliaut

Singing, Texts, and Voice-over: Annabel Guérédrat & Henri Tauliaut

Composer: Franck Martin

Video Mapping Designer, Video Creator, and Virtual Space Designer: Henri Tauliaut

Headdresses: Judith Tchakpa

Sound & Stage Manager: Jean-Louis Waflart

Type of work: Performance

Duration: 30 minutes

Original creation & context: 2013, Terreville Cemetery, Martinique

Recreation date: 2024, Chaillot Expérience, Paris

## MANDATORY CREDITS

Presented at the Mémorial ACTe (Guadeloupe, 2015),

at Tropiques Atrium National Stage (Martinique, 2016),

at Grace Exhibition Space (NYC, 2016),

and during an artist residency at Artocarpe (Guadeloupe, 2015),

LDIF22, 2022, Leicester, England





# CONTACT

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