Walker Art Center presents

Dorothée Munyaneza
Toi, moi, Tituba…

Wed–Fri Oct 28–30, 2026	McGuire Theater 7:30 pm

Tonight's program runs approximately 60 minutes with no intermission.

Credits

Dorothée Munyaneza	Artistic direction and performance
Khyam Allami, Dorothée Munyaneza	Music
Stéphanie Coudert	Costumes
Elsa Dorlin	Text
Marine Le Vey	Light design
Aude Besnard	Sound management
Anna Geneste	Light management
Virginie Dupray – cie Kadidi	Production
Louise Mutabazi	Tour management

Coproduction
Chaillot–Théâtre National de la Danse
Maison de la Danse Lyon–Pôle Européen de création
deSingel Anvers
Tanz im August–HAU Hebbel am Ufer Berlin
Pavillon ADC Genève
Fonds Transfabrik–Fonds franco-allemand pour le spectacle vivant

Studio residency
CCN - Ballet National de Marseille
Friche Belle de mai
Centre d'art Montévidéo Marseille
deSingel Anvers.

With support from The Fondation Camargo, Cassis; Montévidéo Art Centre–festival Actoral Marseille; DRAC Provence-Alpes-Côte d'Azur

Program support provided by FUSED, a program of Villa Albertine and Albertine Foundation; and Nor Hall and Roger Hale.

This work premiered on August 10, 2023, at the Tanz im August Festival, Berlin.

A Note from the Artist

"As always, everything starts from encounters, encounter with Elsa Dorlin, the philosopher, encounter with her text *Me, you, us: I, Tituba and the Ontology of the Trace* that I enjoyed setting to movement in 2021 as part of L'ADN Dance Living Lab at the National Theatre of Chaillot, and then the reunion with Tituba and Maryse Condé's line of thought.

A story-genealogy, published in 1986, *I, Tituba, Black Witch of Salem* gave life, from a few lines discovered in the minutes of a trial for witchcraft, to Tituba, woman, black and witch, at a time when it was not right to be either of them. A work-resistance, that of Maryse Condé, who has never ceased to give back a voice, a flesh, a story to what has been erased, silenced and bruised.

Everything is there. How to resonate the breaths, lives, and dreams of those men and those women whose identities and very existences were denied and crushed by the slave trade and the colonial system? Through words? Through the body, perhaps, since I am a dancer? Through the voice that inhabits space, songs that speak to those who are there and those who are far away? How to move my body and my story so as to make audible, visible and palpable the traces of those extinguished, gone unnoticed, ignored or forgotten, how to relate to my own history which no written trace testifies, except perhaps for a few "historical erasures" to use Elsa Dorlin's words in the colonial administrative archives? Is it possible to make lineage, to relate for the time a dance lasts, those that history has forgotten with so much application, with our lives, but also with those who are yet to be born?"

—Dorothée Munyaneza

Starting from a body-archive capable of collecting and honoring memories, Dorothée Munyaneza builds with composer Khyam Allami a living, sensitive, physical and corporeal archive. She brings together experiences born of the very dispersion. She turns her body into a fragment and a whole. A body that excavates a past made up of suffering and pain to celebrate, repair, and commemorate. A standing body as an attempt to prevent oblivion and erasure from taking precedence.

Learn More

Read *The Physical Body as Archive*, an interview with Dorothée Munyaneza for the Zürcher Theater Spektakel.

About the Artists

Dorothée Munyaneza

Based in Marseille, Dorothée Munyaneza is a multidisciplinary artist using music, song, text and movement to deal with rupture as a dynamic force. Munyaneza draws from real stories seizing body, memory, and our times to create a space of resonance.

Originally from Rwanda, Dorothée Munyaneza moved to England with her family in the summer of 1994 at the age of 12. She trained at the Jonas Foundation in London, studied music and social sciences in Canterbury, before moving to France.

In 2006, she met François Verret and they collaborated on *Sans Retour*, *Ice*, *Cabaret*, and *Do you remember, no I don't*. Since then, other collaborators have included Radouan Mriziga, Alain Mahé, Jean-François Pauvros, Robyn Orlin, Ko Murobushi, Nan Goldin, Stéphanie Coudert, Rachid Ouramdane, Maud Le Pladec, Alain Buffard, Maya Mihindou, and Ben LaMar Gay.

In 2013, Munyaneza founded the Kadidi company in Marseille. The company's repertoire includes *Samedi Détente* (2014), *Unwanted* (2017), *Mailles* (2020), *a capella* (2022), *Toi, moi, Tituba…* (2023), *umuko* (2024), and *Version(s)* (2025).

In 2020 Dorothée Munyaneza translated *Hopelessly Devoted* by Kae Tempest (formerly known as Kate Tempest). Published by L'Arche Éditeur, Inconditionnelles was staged by Dorothée in November 2024 at the invitation of the Bouffes du Nord in Paris.

Dorothée was associate artist at the Théâtre la Ville–Paris from 2018 to 2021. She was associated with the Théâtre National de Chaillot and the Maison de la Danse and the Dance Biennale in Lyon and was in residence at the Fondation Camargo from 2022 to 2024. In 2024, she was awarded the Salavisa European Dance Award at the Gulbenkian Foundation in Lisbon.

Khyam Allami

An Iraqi-British multi-instrumentalist musician, composer, researcher and founder of Nawa Recordings, Khyam Allami focuses his research on the development of contemporary and experimental practice based on the fundamentals of Arabic music, with a focus on tuning and microtonality.

Born in Damascus, Syria in 1981 to Iraqi parents, and raised in London from the age of 9, Allami began his musical path by studying the violin. He moved on to guitar, bass and drums during his teens before continuing on as a drummer and then taking up the oud—

his principal instrument—in his twenties.

During the US/UK-led invasion and destruction of Iraq in 2003 Allami found himself to be “out of balance” with himself and his history and in 2004 began to study oud, Arabic and Iraqi music with Iraqi oud master Ehsan Emam in London. A year later he enrolled himself into the B.A. Ethnomusicology degree at SOAS, University of London and graduated with a distinction in 2008. He then continued his research and oud studies across Istanbul and Cairo with Mehmet Bitmez, Naseer Shamma at Beit al-Oud, Hazem Shaheen and Abdo Dagher.

Resonance/Dissonance, his first solo album, was widely critically praised and led him to high profile performances across Europe and the Arab world. Following the release of the album, Allami began tirelessly performing and developing projects across the Arab world and Europe. He returned to drumming joining Tamer Abu Ghazaleh’s solo project, co-founded the band Alif and in 2014 fully launched his independent record label Nawa Recordings.

He has since composed works for film, theatre and dance.

His recent commissions include *Requiem for the 21st Century*, an immersive oud-based installation for Opera North (Leeds, UK), and a string quartet for JACK quartet (NYC, USA).

Allami now lives in Beirut, Lebanon.

Accessibility

Sensory note: This event includes intermittent changes to lighting and sound levels.

This event takes place in a wheelchair-accessible venue with accessible restrooms.

This event features onstage seating.

If you have questions about accessibility at the Walker, please contact Visitor Services at access@walkerart.org or 612-375-7564.

Land Acknowledgment
The McGuire Theater and Walker Art Center are located on the contemporary, traditional, and ancestral homelands of the Dakota people. This site, which was once an expanse of marshland and meadow, holds meaning for Dakota, Ojibwe, and Indigenous people from other Native nations, who still live in the community today. We acknowledge the discrimination and violence inflicted on Indigenous peoples in the Americas, the colonial history of museums in the United States, and the Native displacement that allowed for the founding of the Walker. By remembering this dark past, we recognize its continuing harm in the present and resolve to work toward reconciliation, systemic change, and healing in support of Dakota people and the land itself.

Walker Art Center Acknowledgments
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