



A HUMAN RACE

The rite of Krump



Big Mijo

„KRUMP represents the feelings and the facial features of systematic injustice, racial inequality, poverty struggles, fatherless homes, police brutality, pain, victory, the hope of success and spirituality. Through this expression we have stayed alive and became more than our circumstances gave us.“

Tight Eyez, co-founder of KRUMP

A HUMAN RACE

The rite of Krump

age recommendation: 11 and over

duration: 40 minutes

premiere: August 20th, 2021

A production by **TANZKOMPLIZEN**

in the context of the **Offensive Tanz für junges Publikum** (DE)

in cooperation with **Art-Track** (FR)

**TANZ FÜR JUNGES
PUBLIKUM
KOMPLIZEN**

**OFFENSIVE
TANZ**
TANZPAKT STADT LAND BUND

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ARTISTES en MOUVEMENT

SYNOPSIS

Krump is **resistance** through the medium of dance. This dance style, which was born in the black community in LA, portrays social inequality. It is a vibrant, raw and energetic form of expression that serves as a **creative outlet for aggression** and lets the wounds of exclusion and racism speak for themselves.

But krump is a socio-political phenomenon, too. It offers young people all over the world a family structure and a place of refuge, as well as a means of **self-empowerment** to combat the feeling of impotence in the face of the unlawful violence that they have experienced.

A Human Race shows the power of dance in opposing borders that exist between social realities as well as between street and highbrow culture.

The choreography confronts *Le Sacre du printemps* by Igor Stravinsky with a political issue. Five people meet in a circle of sand. A fierce struggle for freedom, participation and recognition begins.



TRAILER

<https://vimeo.com/521336201>

Password: ahumanrace



PRESS

„Stravinsky's orchestral piece, with its highly emotional tonal twists, is the ideal soundtrack for a Krump stage play.“

Berliner Zeitung

„It inspires from the very first minute.“

Ruhr Nachrichten

„A touching mix between 21st century urban dance and European musical modernism.“

tanz.at

„Definitely worth seeing and recommending.“

Recklinghäuser Zeitung

„Facinates!“

kijuku.at

„It's raw. It's good. It's emotional. Krumping is a style of dance from the streets of L.A. that carries you along, carries you away, moves you. You could experience that at the Ruhr Festival in A Human Race.“

Dattelner Morgenpost

ESSAY BY NORA AMIN

„When analysing and deconstructing the movement vocabulary of Krump, the theme of racism would immediately emerge on its own, as it forms an inherent -and transgenerational- experience within the foundation of this dance form. Part of the dance vocabulary of Krump can be interpreted as “vibrations” of the body, where the resonances of physical memory and experiences could be channeled through the vibes of the movement as if the contracted gestures of a highly tensed body offer the traces of a pained corporality.” “

Nora Amin



[Link to the publication in TANZ 01/2021](#)

CAST



Big Liveness



Brui5ser



Focuz



Kid NY



Lady Madskillz



Grichka

GRICHKA CARUGE

Grichka already danced as a child. He trained in all styles, from classical and African dance to hip-hop and contemporary dance. At the age of 11 he discovered the **dance form hip-hop** with Kader Attou and Dominique Lissette and joined projects with renowned companies such as Black Blanc Beur, Accrorap or Révolution. He has worked with choreographers such as Kamel Ouali, Blanca Li, Stephane Jarny, Georges Momboye and Corinne Lanselle for musicals, choreographies, TV shows and video clips.



In 2005, through the documentary film RIZE by David LaChapelle, he discovered the **dance form KRUMP**, which allowed him to best express his personality, his Métis roots, his energy and spirituality. Very quickly he decided to go to the sources of this movement and in 2006 he went to where it all began: the Los Angeles ghettos. Through his integration into the **NY Madness Fam** in 2008 (Tight Eyez), he is, among other French and European groups, a pioneer and initiator of the KRUMP movement in Europe. Grichka participated in numerous solo and team battles and won the **EBS-KRUMP World Championship** twice.

He co-founded the RAF CREW in 2007 and won the title of Hip-Hop World Champion in 2009. In 2010 he was co-choreographer for "RAF city'z". In 2009 he also founded the **collective "Madrootz"**, which brings together many French pioneers of the KRUMP movement, but also international artists. Since 2013, he has been artistic director of the **International Illest Battle**, an international festival of KRUMPers, the 7th edition of which was held in March 2019 in La Villette. In 2017 he was co-choreographer of the short film "Les Indes Galantes" by Clément Cogitore. Since 2007 he has been teaching KRUMP and hip-hop internationally and in 2019 he decided to show his artistic vision of KRUMP in a choreographed piece, "Birth", together with Pierre Claver Belleka (Dexter) and Arias Fernandez (Joker).



Grichka at EBS KRUMP World Championship 2013



„Les Indes galantes“ by Clément Cogitore

BACKGROUND

After the *Los Angeles Riots* in 1992, Thomas Johnson alias Tommy The Clown founded a movement called **Clowning** in an area marked by violence and drug dealing. It was a style of dance designed to entertain children at birthday parties, community events and schools. KRUMP developed from this movement. Today, KRUMP is an intrinsic **socio-political practice** through the cohesion between communities, which gives many young people around the world, regardless of their living conditions, stability through dance and artistic challenges.

Through its spread throughout the world, KRUMP has continuously developed into a differentiated aesthetic and artistic practice. Today, it is also a **danced overcoming of anger and violence** and thus an expression of joy of life, passion and freedom. Dancing KRUMP makes it possible, through **high intensity, strength, endurance and control**, to reach a state where the expression of raw, authentic emotions is the highest obligation.

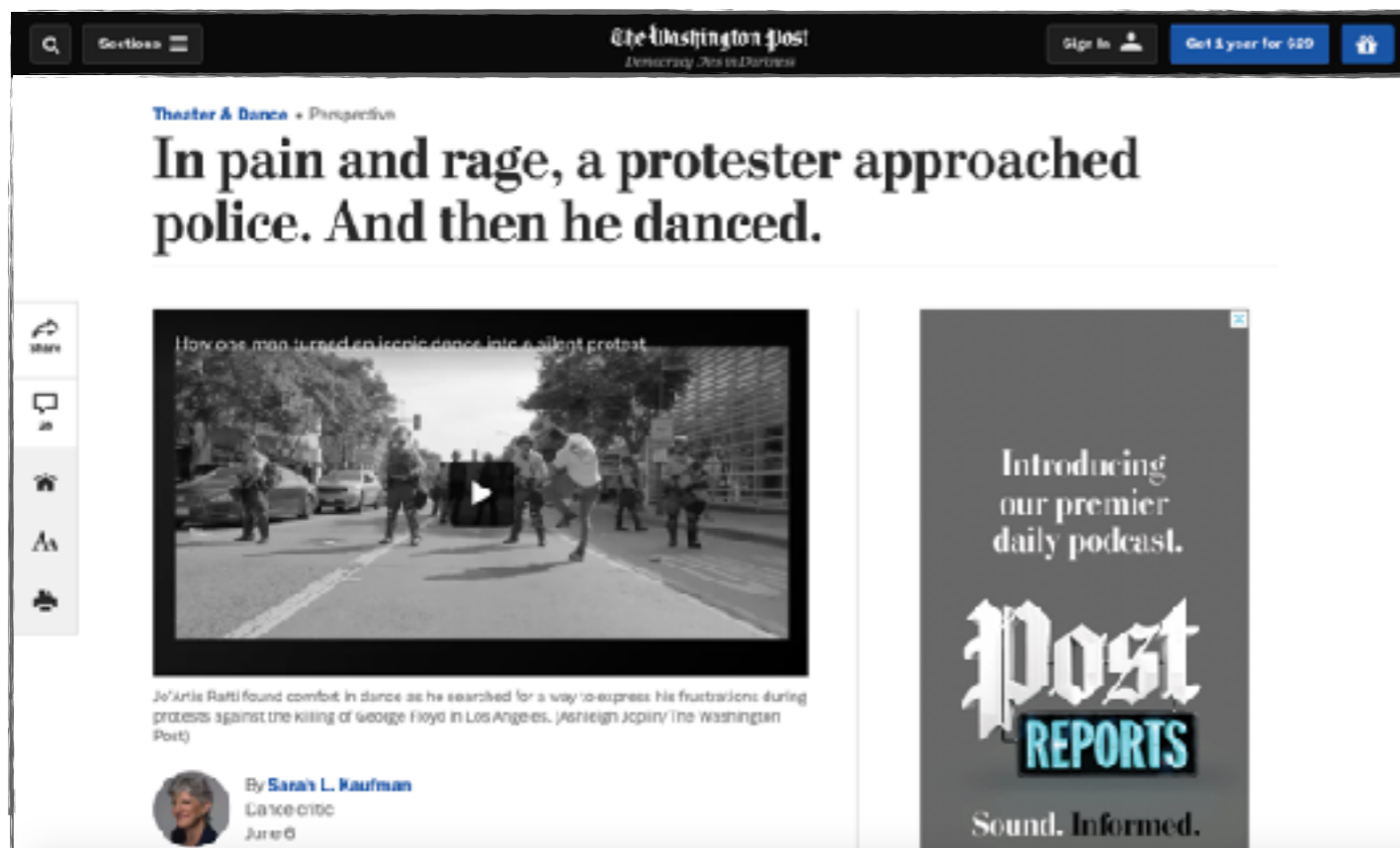


Tommy The Clown



Trailer zu RIZE, einer Dokumentation über KRUMP

KRUMP received special attention during the protests against police violence following the **death of George Floyd**. Big Mijo's dancing protest in front of U.S. forces in June 2020 sparked a broad debate, and the Washington Post also reported.



The screenshot shows the top of a Washington Post article. The header includes the site logo, navigation links, and a sign-in prompt. The article title is "In pain and rage, a protester approached police. And then he danced." Below the title is a video player with a play button and a caption: "How one man turned a people dance into a silent protest." To the right of the video is a "Post Reports" advertisement with the text "Introducing our premier daily podcast. Post REPORTS Sound. Informed." The author's name, "By Sarah L. Kaufman", is visible at the bottom left.



This is a screenshot of a tweet from user P00h C (@_sophiaboss). The tweet contains a video showing a man in a white t-shirt and grey pants dancing in a street. He is surrounded by police officers in riot gear. A large blue play button is overlaid on the video. The tweet is dated "7:33 PM · Jun 1, 2020" and has received 75.4K likes and 23.5K replies.



This is a screenshot of a tweet from user Brianna Sacks (@bri_sacks). The tweet text reads: "Big Mijo, the co-creator of Krumping (a style of dance created in south LA in early 2000s), was also out there. He danced in front of police for a long time. He's 36 and grew up in South LA and when I spoke to him after, asking how he felt, he said 'tired'". Below the text is a video player showing a man dancing in front of police officers. The video has 321,666 views and is 0:03 / 0:63 long. The tweet has 19 replies, 206 retweets, and 511 likes.

TEAM AND PRODUCTION

Choreography:	Grichka Caruge
Dance:	Solomon Quaynoo (DE), Rochdi Alexander Schmitt (DE), Luka Austin Seydou (FR), Mark Sheats (NL/US), Émilie Ouedraogo Spencer (FR)
Music:	Le Sacre du Printemps, Igor Stravinsky
Dramaturgy:	Livia Patrizi
Stage and costumes:	Silvia Albarella
Lighting design:	Arnaud Poumarat
Technical management / light:	Martin Pilz
Production management:	Carola Söllner
Mediation:	Amelie Mallmann
Project management:	Thomas Dörschel
PR & communications:	Laura Kraus
Fotos:	René Löffler

ABOUT TANZKOMPLIZEN

TANZKOMPLIZEN is the first performance and production space in Berlin that continuously shows dance for young and all audiences on stage. We develop new pieces and formats from different dance genres, emphasizing a variety of choreographic and thematic styles. In addition, we stage guest performances and repertory pieces.

We are based in the former baroque city palace known as the "Podewil", located in the district of Berlin-Mitte. The building functions as a cultural center for many public institutions and has various well-equipped spaces. We show dance productions on two different stages. We also bring mobile shows to schools and to public spaces, cooperate regularly with dance festivals and take some of our productions on tour.





TANZKOMPLIZEN is one of several pillars within the initiative TanzZeit e.V., founded in 2005, which brings children and young people in contact with dance all over the city. The various departments of TanzZeit – dance productions, mediation, and professional qualification – interact and build on each other. From dance in public schools, to university courses, to professional stage productions for all audiences – the quality of TanzZeit projects results from the fusion of high artistic and educational perspectives.

A selection of our current network partners:



A selection of our current funders:



CONTACT

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A production by TANZKOMPLIZEN in the context of Offensive Tanz für junges Publikum Berlin.



In cooperation with Cie Art-Track (F). Supported by Institut Français, the French Ministry for Culture/DGCA and Centre Français de Berlin.



TANZKOMPLIZEN is a partner of the Offensive Tanz für junges Publikum.

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