

The Entre-Deux company is a semi-professional company which regroups several generations of the CDEC in a workshop.

- **Roucou** (2009)



Creation presented at the 1st meetings of art and history - "Amerindian Memory and presence", organized by the town of Trois-Rivières.

- **Tòl\*** **Epi Kò** (2009)



Choreographic creation presented at the Festival of Gwo-ka in Sainte-Anne.

This part was also presented at James Carlès Dances and Black Continents Festival in Toulouse within the scope of dance schools meetings.

*The "tòl", noble and protective material which builds and weaves the Caribbean landscape...*

*It is moving and played in all the forms.*

*It can sing its musical air, when the raindrops fall...*

*It is lived, one dances it, one transports it as the yesteryear huts...*

*“Tòl épi kô”, started from a fusion between the body and the material, between the movement of the limbs and the undulation of metal, expansion of the gestures, the postures...*

*The tòl, attitude of protection, solidity and safety, where the creative impulses preserve the flexibility and the plasticity of metal. Then the angular material of the bodies takes shape which opens a space of freedom and expression in the strength of the universe symbolic system of Techni' ka.*

\* *Tòl*: Metal Sheet

- **Survivance** (2007)



The Entre-Deux Company presented “Survivance” within the framework of the action taken by the House of architecture of Guadeloupe about forsaken spaces, intermediate spaces.

*“Darboussier” plunges us in an abandoned state; the impotence suddenly immures us in this supposed robustness... Then, Darboussier orders us to hear, see, feel that life is there, leaving room to the imaginary, the creativity, the uninterrupted chiseling of art.*

- **L’Espri Kaskòd** (2007)



Creation Dominik Coco at the Artchipel - National Stage of Guadeloupe.

## 7 - Memories of students

### **“An insatiable passion for the art of dance” - Léo Lérus, professional Dancer**

I met Léna Blou in 1990, and from the first day, she invested herself to accompany me in my artistic advance. And after many years, I find this same approach as soon as I cross the door of the dance studio. Because this is what Léna is all about: she invests herself, has requirements, educates, raises (pushes higher), and seeks to know and understand each person with whom she will work with. And it is this approach which made it worthwhile for her to be called “Auntie Léna” because like a mother, an older sister, an aunt, a “mabo”, she gives of herself and has confidence.

In 1993, she had this insane ambition to send me to the Academy of Paris (CNSMDP), and since I evolve in this vast and attractive occupation of dancer. Mèsi Tati\*... And I would say that with the passing of years, I realised her perspicacity, savoir-faire, and deep knowledge and comprehension with which Léna is equipped. As a dancer, choreographer and educationalist.

Her insatiable passion for the art of dance brought us the Techni' ka which is the fruit of an intense methodical research of our Gwo Ka. I will thus finish by saying that we are very lucky to have such a force in Guadeloupe and in the Caribbean. A force which knew to extend what is given to us by our culture.

Honor and respect to you Léna.

\*Thanks Auntie (creole)

**“More than a school, a family” - Karine P.**

“It was in 1989. Lénablou gave jazz courses at the Center of the Arts of Pointe-à-Pitre and I met her for the first time. Taken along by my father, I meet Léna. She was in the middle of a class, but I remember that she took the time to look at me and greet me, with a sign of the head, before continuing with the turns and the grands jetés. I was just 10 years old and Léna had then already become “Auntie Léna”!! Then the CDEC opened its doors and today, it is as if I belonged to the walls. I spent (and I still spend!) some of the best moments of my life. Because at the CDEC, that’s what it is. It is my life, it is my family. Beyond the dance, the CDEC taught me how to grow. I cried there, I laughed there, I was often irritated, but I never regret having crossed the way of the CDEC and that of Léna. Through the dance, I especially learned how to open my heart and my spirit to others, how they are. The CDEC continues today to enrich me and awakes in me treasures of motivation, creation and wellbeing which continue to impress me... !

**“At the school of life” - Geraldine P.**

For me the CDEC it is above all a great love story. I remember my beginnings in 1992, I left 9 years of ballet in another school and I landed at the CDEC with an irrepressible desire to do modern jazz. But with Mrs. Lénablou, things don't always turn out as one intends. Her verdict: "Too young for jazz! You will thus do modern for one or two years to adapt your body to this new discipline! ». I was not happy, that is for sure! But very quickly the friendliness of this school won me over and I also understood the grounded decision of Auntie Léna (as we used to call her sometimes). Then on to jazz! Finally! But I must admit, under good physical conditions (Léna knows her trade!). The CDEC is the very good school, the best in my opinion. And I say that after having attended other schools in Guadeloupe and Martinique. It is not only a dance school but also a school of life: one learns how to live in harmony with others and ourselves. One develops durable relationships with people who share the same passion, the love of dance with certainly different agendas but with the same ardour. The end of the year shows are always unforgettable experiences for us all. Today I am 26 years old and if my body allows it I intend well to continue dancing here for many more long years. I finally would like to say a big thank you to Mrs. Lénablou and her team for these years of happiness and dance.