

CIE ACCRORAP
DIRECTION
KADER ATTOU

PRÉLUDE

INDOOR

OUTDOOR



9 dancers

2022

PRÉLUDE 2022

CIE ACCRORAP
DIRECTION
KADER ATTOU

9 dancers

PRÉLUDE can be performed indoors or outdoors. The **outdoor version lasts 35 minutes** and can be adapted to any space. The **indoor version lasts 60 minutes**.

All audiences (from 7 years old)

TEASER OUT

TEASER IN

DISTRIBUTION

Artistic director & choreographer

Kader Attou

Dancers

Jikay, Azdine Bouncer, Alexis de Saint Jean, Damien Bourletsis, Simon Hernandez, Aline Lopes, Yann Miettaux, Nabjibe Said, Margaux Senechault

Musical composition

Romain Dubois

Lighting design

Cécile Giovansili-Vissière

Production

Accrorap Company

Coproduction

Scènes et Cinés, Scène conventionnée d'intérêt nationale - Art en Territoire

ARTISTIC VISION

As a prelude to the establishment of the Accrorap Company in the Southern Region, this work is an invitation made by Kader Attou to ten or so professional hip-hop dancers of the Region to explore his artistic universe. This “all terrain” work – presented for the first time at the Marseille festival – has the vocation of reaching all publics and bringing hip-hop dance to where it is least expected, the depths of choreographic creation to weave links between the leading partners of the territory and the artists

Prélude is the story of the meeting between the music of Romain Dubois and the physicality of the male and female dancers. The music, a rhythmic and melodious crescendo, holds us in an intensity that becomes tension. The virtuosity of the dancers beats in unison with the music and the spectators' attention. This tension increases and the community of dancers become one body to move in unison to the very end. The spectator is drawn in by this raw energy that takes them through the different states of these bodies and emotions. Holding their breath, they too embark on the journey proposed to them, participating in this release and final liberation.





KADER ATTOU

Dancer, choreographer, and artistic director of the Accrorap Company, Kader Attou is one of the major figures of hip-hop dance. With a humanistic artistic approach, and open to the world which merges influences and decompartmentalizes the genres, Kader Attou has contributed to the transformation of hip-hop into a new stage for dance, revealing a dance created by the dancers and recognized as a genuine French specificity.

THE FEVER OF THE 1990s

In 1989, during the feverish discovery of breakdance, Kader Attou created the Accrorap Company with his circus friends Eric Mezino, Chaouki Saïd, Lionel Frédoc and Mourad Merzouki to move out of the world of street performance and to bring meaning to their choreography. Acrobatics, breakdance and ballet, bring much acclaim to *Athina* presented at the 1994 Dance Biennale in

Lyon, which announces a choreographic revolution and consecrates the birth of hip-hop dance as being capable of investing the stage of a theatre.

VOYAGES AND MEETINGS: THE HEART OF AN ARTISTIC APPROACH

Since 1996, Kader Attou is the sole director of the Accrorap Company, pursuing this collaborative adventure with numerous new creations and tours both in France and abroad. He inscribes his dance in the sharing of and dialogue between cultures at the crossing of all aesthetics. His writing is inspired by different disciplines such as the circus, contemporary and Indian dance, the visual arts, traditional Arab music, classic hip-hop and electroacoustic music. He searches within the journeys and encounters made, for material to nourish his work. Thus, *Anokha* (2000) combines hip-hop and Indian classical dance, whereas with *Les corps étrangers* (2006) he builds

bridges between France, India, Brazil, Algeria, and The Ivory Coast. Being a child of immigration, the questions of identity, difference, and otherness, lay the roots to his approach, transforming his dance into a place of convergence where a community of bodies and emotions constructs itself.

CREATING SENSITIVE UNIVERSES TO REVEAL THE POETRY OF HIP-HOP

From the very beginning, he considers hip-hop dance as a discipline of art and research and, which forms its singularity, as a means to bear witness to the condition of mankind and reflect on social issues. Taking the liberty to invent a rich dance that does not restrict itself in any way, he never ceases to renew hip-hop with creativity without denying its founding values. With *Symfonia Piesni Załosnych* by the Polish composer Henryk Gorecki, he will be the only hip-hop choreographer to create from a complete and classic musical work, exploring the link between the energies, the intentions of his plural dance form and those of the music and instruments. In 2021, he creates *Les Autres*, a piece for six dancers of hip-hop and contemporary aesthetic origins, and two musicians whose instruments are as rare as they are unusual, a Cristal Baschet and a Theremin. With this creation, Kader Attou re-engages a dialogue between music, dance, and scenography in a universe that gives pride of place to the strange and poetic.

ACTS AND RECOGNITION

In 2008, Kader Attou is named director of the CCN de La Rochelle et du Poitou-Charentes, thus becoming the first hip-hop choreographer at the head of such an institution. He develops a large-scale

cultural project for the territory with a strong international dimension. He accompanies the emergence of numerous companies and, in 2016, creates the Shake Festival which supports the diversity of hip-hop dance. In 2013, he is promoted to the rank of Chevalier de l'Ordre des Arts et des Lettres. In 2015, he is appointed Chevalier dans l'Ordre National de la Légion d'Honneur. Since 2022, he has been based at La Friche la Belle de Mai in Marseille. The success of his two latest creations reflects this achievement and a solid grounding in the southern region. *Prélude* (2022) exceeded all expectations, drawing a large audience since its premiere. *Le Murmure des Songes* (2023) immerses spectators in a world that is both poetic and dreamlike.

CREATIONS

2023 – *Le Murmure des Songes*
2022 – *Prélude*
2021 – *Les Autres*
2018 – *Triple Bill*
2017 – *Danser Casa*
2017 – *Allegria*
2016 – *Un break à Mozart 1.1*
2014 – *Opus 14*
2013 – *The Roots*
2010 revived in 2020 – *Symfonia Piésni Załosnych*
2010 – *Trio (?)*
2008 – *Petites histoires.com*
2006 – *Les corps étrangers*
2003 – *Douar*
2002 – *Pourquoi pas*
2000 – *Anokha*
1999 – *Prière pour un fou*



PRÉLUDE, A HIP-HOP BALLET BY KADER ATTOU SET TO ELECTRO MUSIC

Choreographer Kader Attou is presenting *Prélude* this Friday evening at the Théâtre de Grasse and Saturday late morning in Draguignan, showcasing both the «in» and «out» versions of the performance. Featuring nine dancers, this ballet offers a remarkable experience.

Prélude is a ballet that Kader Attou conceived in the city of Marseille and will present in Grasse in its «in» version (indoor) this Friday, and in Draguignan in its «out» version on Saturday, September 28.

A ballet in two forms, which encapsulate the philosophy that has guided this passionate artist for over thirty years.

Two versions of the same ballet. What are the differences?

Prélude was born when I arrived at La Friche Belle de Mai [after directing the National Choreographic Center (CNN) in La Rochelle for 13 years, editor's note]. My first artistic act in the region, I imagined it in a public space. I auditioned and selected nine local talents, which I don't usually do, to embark on this artistic adventure with me. It was my way of embedding myself in the local area with them.

It was meant to be something ephemeral. A 35-minute performance—set to a fantastic electro score by Romain Dubois—designed to be performed outdoors, with minimal resources. But as the project continued, I thought I could create an indoor version. *Prélude In* lasts about an hour; it's the «out» version enhanced with a new narrative, a sort of choreographed rehearsal, accompanied by other musical pieces, lighting design that offers a different interpretation.

I can't explain it exactly, but there is a real communion between this piece and the audience. A connection.

Is that communion, that connection with the audience, also the essence of your work and your choreographic approach?

That's true. *Prélude* also conveys a sense of urgency to live, which becomes a kind of metaphor for the human condition. The audience is moved by this. But *Prélude* also presents something magical, positive, a sense of living together. What matters to me is not to create performances that people simply enjoy but to stir them, to reach into their most hidden depths. It's a piece that resonates with many people.

More than your previous shows?

It's like asking a mother which child she prefers! *(laughs)* Each of my shows has a different narrative, a unique story... You know, I came into this field as an outsider. I immediately understood the impact that dance could have on my body, on my career, and what I could bring to the world. What matters to me now is simply to tell stories. Whether people connect with them or not is up to them. It's often said that none of my shows are alike, and that makes me happy. I like to challenge myself, to step into

situations I've never been in before—it's a bit dizzying at first, facing a blank page, but I also move forward by staying connected to the world around us. I trust my sensitivity, intuition, and experience...

Is it also important to be present among your dancers, as you are in *Prélude In*?

Of course. I've always danced in my shows because I've always created from within. Since the beginning, except during my time directing the CNN. During those 13 years, I enjoyed creating, but my sadness was not being with them on stage. Since I stepped down from my role, *Prélude* feels like a return to my roots. A rebirth, even though at 50, I don't have the same body as I did at 20... *(laughs)*

In *Prélude*, we hear Albert Camus' say:

«I cannot live without my art, but I have never placed it above everything. If it is necessary to me, it is because it does not separate me from anyone and allows me to live as I am, at the level of all.» How does this resonate with your work?

What is heard in the performance sums up why I live today, why I pour so much love into my work, into dance. Because we exist only through the audience. We are nourished greatly by what the audience gives us, and

vice versa. Art cannot be separated from that. Camus also says, "Art is not a solitary joy; it is a means of stirring the greatest number of people by offering them a privileged image of common sufferings and joys."

When you read that, when you understand it... it's my life. I can't explain it. I've always lived in a multidisciplinary mix; that's what fed me. I don't know what it means to live in a community, and I also don't know what it's like to be confined to a box. I am a free man. This wealth of encounters resonates with my own work, which is essentially an invitation to be enriched by difference.

INTERVIEW
with Karine Michel

NICE-MATIN
Published on 27/09/2024

1. Excerpt from his Nobel Prize in Literature speech.



DANCERS



Alexis de Saint Jean discovers breakdance with the Echos-liés at the age of 11. Very quickly he becomes an avid dancer and teacher of breakdance. His objective: learn and pass on to others, with respect and good humour. In 2018 he participates in the Avignon Festival with Les Echos-liés and always looking to diversify, he enters the Parc Astérix as an acrobat stuntman for themed seasons such as Halloween. He is also invited as an acrobatic dancer alongside Mourad Merzouki (Biennale de la danse 2018) and at Manu Dibango's concert. At the same time, he creates his own company Les Aléas and participates in several projects such as *Un voyage Dan-ce Monde* in 2019, to share dance internationally.



Azdine Bouncer is a plural artist, versatile, a dancer and performer for the companies Accrorap, Kafig and Alexandra N'Possee. He is also a choreographer for the Amazigh Company and then for the Phoenix Company. He has been making his way for 20 years in the artistic world and in that of transmission. Engaged and poetic are the key words for his work in service of humanity. As the director of a specifically devoted to hip-hop culture, the Bounce School, he runs technical and choreographic workshops for children, teenagers, and adults.



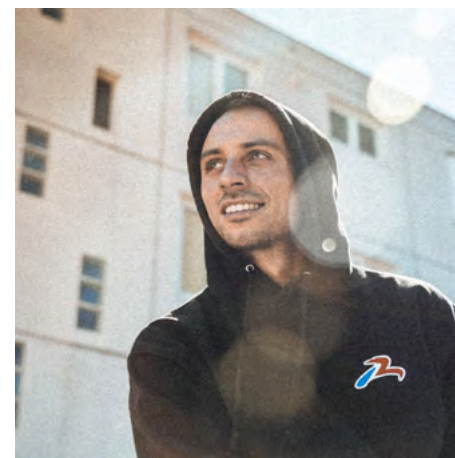
Damien Bourletsis meets hip-hop dance at the age of sixteen. He is passionate about this art form which allows him to combine performance and creativity. After battles as a dancer and organizer, in 2001 he starts teaching and for almost 12 years teaches and leads cultural action workshops in different venues and structures. In parallel to his work as a dancer for the companies Chriki'z, Associés Crew, Drive, Traines savates, Accrorap... he enriches his artistic skills and does a drama course in 2018. He continues to work as a photographer and director, in close collaboration with the choreographer Kader Attou and many other artists and companies. His latest short film *Réfraction* has been selected in several festivals.



Aline Lopes begins her training at the CDA in the Algarve, then the National Conservatory of Dance in Lisbon, and the Junior Ballet of Geneva. In 2013, she joins the 7273 Company for several new works (*Tarab, Beyrouth, 3, Nuit*). She takes part in the *A escalada de HuRmano* project by Marco Ferreira da Silva, and also *Free* by Gregory Maqoma in Porto. She works for the company Ilka for *Touch Down* in 2015, and in 2017 she joins the company Grenade for several new works (*Amor, Stolar, Rodeo*) and also the Kontamine company to take up a role. In 2019, she joins the companies Kubilai Khan (*No mundo, Demonios na Cabeza, Rien de Vue est à nous*) and B21 (*Coloriés, Relative World*). In 2022, she joins the AWA company in Luxembourg (*Mary's*) and in 2024, the Accrorap Company (*Prélude*).



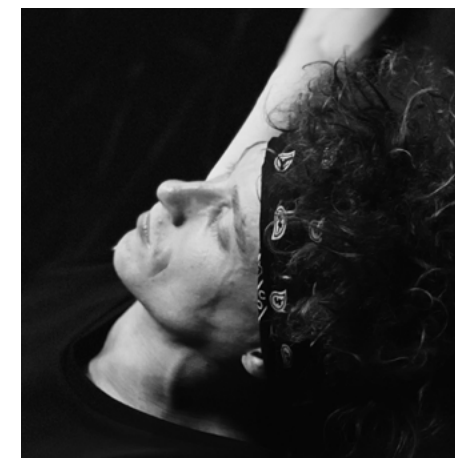
Jikay starts Popping dance as a self-taught dancer and perfects his skills by doing workshops with pioneers of hip-hop culture and winning battles at both a national and international level. After a first project at the Marseille Festival, he collaborates on the piece *Yooo!!!* choreographed by Emanuel Gat. He then joins the company Remue-Ménage and, very recently, the work *N187* by Yan Gilg which mixes dance and theatre. Wishing to enrich his vocabulary, he follows training courses with international dancers' pioneers in his discipline such as Poppin Pete, Walid, Junior Boogaloo. He is also interested in contemporary dance. The result of this fusion of styles is a dance that combines impact, precision, and lightness. He is a hip-hop dance teacher and dancer in various companies.



Simon Hernandez has been in the world of hip-hop breakdance for many years. Trained by Salim (La Smala, Indigenes, Arabic Flavor), he is a dance teacher, choreographer, and dancer. He wins several national and international battles: takes part in the Battle of the Year in Crew 2016, is a semi-finalist in Boty 2018 Solo and a semi-finalist in Red Bull BC One Crew 2019. He is in the first part of Casseurs Flowters (French hip-hop group formed by Orelsan and Gringe), participates in street shows, the Junas jazz festival and in many associative shows. Simon is an expert in his discipline which he practices with a disconcerting energy and subtlety.



Margaux Sénéchault is immersed in the artistic world since she was 4 years old. In 2017, she decides to become a professional dancer. After passing departmental and international competitions, attending the Jacques Thibaut Conservatory and finally the Révolution professional training course directed by Anthony Égea, Margaux creates her own path thanks to her determination and her asserted artistic universe. In Marseille, she meets the dancer Nadjibe Said and continues her exploration of hip-hop dance within different projects. In 2022, she joins the Accrorap Company.



Yann Miettaux, in love with movement, trains and develops his artistic expression through acrobatics, martial arts, dance and circus. With a very dynamic and explosive basis to his style, he has the opportunity to work with different choreographers on contemporary creations, which allows him to widen his vocabulary and to apprehend dance in a different way to become even more complete in his expression through movement. He has the chance to work on stages such as the Casino de Paris, Bobino, Espace Pierre Cardin, to participate in tours of China, India, the United States and to experience work for television, which allows him to develop considerable experience of the stage.



Nabjibe Said, founding member of the Original Rockerz group and member of Massilia Force is a dancer trained by Karim Dehdouh. He gains experience in battles and then on stage by joining the BNMnext as an apprentice with the National Ballet of Marseille in 2017 with whom he performs in several works: *Bolero*, *Prossimo* and *Non solo* mède by the choreographers Émio Grecco and Pieter Scholten. He dances in *L'âge d'or* by Éric Minh Cuong, and *Picasso le Minotaure et ses muses* by David Llari. He creates the company Pour(suivre) with the visual artist Charlotte Morabin and the musician Christelle Canot, and is a member of the company BDPC, dancing in *La bête du Vaccares*. From a teaching point of view, he runs workshops with the Centre Chorégraphique in Strasbourg and the Jeune Ballet Urbain in Marseille.

SOUND CREATION



Romain Dubois is a dedicated composer and musician, collaborating on a multitude of artistic projects in various fields. He has had the opportunity to work with around ten contemporary dance companies such as Tango Sumo and Cie Accrorap led by Kader Attou. He has also delved into the world of circus through his involvement in the latest piece *Foutoir Celeste* by Cirque Exalté, as well as with the group Fleuves, before embarking on his own solo piano project, *Una Bestia*.

Over time, Romain has developed a profound understanding of the connection between music and the body, navigating between diverse artistic genres such as contemporary dance, traditional dance, and circus, before questioning his own role as a musician, particularly through his solo piano work.

During these years, he has also completed numerous varied commissions, from composing music for film to creating sound for advertising (notably for Nespresso and Lidl). His talent has also been expressed in monumental mapping projects, such as those by *Spectaculaires*, and within the framework of the *Architectural Sonar Works project* in collaboration with Cedric Brandilly.

Romain Dubois's work has been showcased in hundreds of performances in France, notably at prestigious events such as Jazz à Vienne, Les Vieilles Charrues, Les Transmusicales, the Lille Piano Festival, the Festival d'Aurillac, as well as internationally, in cities including Quebec, Seoul, London, Vienna, Ostrava, Belgrade, Carthage, and Glasgow.

LIGHTING



Cécile Giovansili-Vissière meets light. It is an instant love affair, a passionate revelation. The first years in the world of theatre and opera, then in the universe of dance. Her work combines lighting and dynamic luminous scenographies; which gradually brings her to discover the field of architecture.

With a career more than twenty years long, she maintains a balance between emerging companies (Hervé Chaussard & The Will Corporation, Alexis Moati, and La Locomotive) and renowned artists (Angelin Preljocaj, Hans Peter Cloos and Robyn Orlin).

She has worked in remarkable places, such as the Bolshoi, the Bassin de Neptune at the Château de Versailles, the Archevêché Théâtre in Aix en Provence and the prestigious Cour d'Honneur du Palais des Papes for the Avignon Festival, as well as for more modest structures: wherever her passion can be expressed.

Among her latest creations, *Prélude* and *The Whisper of Dreams* by the Accrorap Company, *Frôlons* by James Thierrée at the Opéra Garnier and the opera *Le tour d'écrou* by Eva-Maria Höckmayr.





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THE ACCRORAP COMPANY

The dance of the Accrorap Company and Kader Attou is generous. It seeks to break down barriers, to cross frontiers. The international collective adventure and the notion of meeting are at the centre of the artistic reflection. The history of the company begins in 1989, at the circus school in Saint-Priest. Kader Attou, Mourad Merzouki, Éric Mezino, Lionel Frédoc, Chaouki Saïd materialize their desires by creating the Accrorap collective. It is the beginning of a path through life marked by the energy of hip-hop, open to diverse artistic inspirations, such as the circus arts, martial arts, contemporary dance...

From 1989 to 1998, in the fever of breakdance and with Accrorap's first performances, the desire is born within the company to further their exploration of the question of meaning and to develop an artistic approach. In 1994, *Athina* marks the first major appearance of Accrorap on the stage of the Biennale de la Danse in Lyon. In 1996, the creation *Kelkemo*, a homage to the children of Bosnian and Croatian refugees, is the fruit of a deeply moving experience in the Zagreb camps. In less than ten years, Accrorap becomes one of the emblematic companies of hip-hop dance and contributes to the passage of this street dance to the stage in a context highly favourable to this evolution. Gradually, the personalities in the collective become more affirmed and

emancipated, thus contributing to the emergence of a generation of hip-hop choreographers. In 1996, Mourad Merzouki and Chaouki Saïd leave Accrorap and create the Käfig company. Shortly afterwards, Éric Mezino creates the company Ego. Since 1998, Kader Attou has refined his artistic identity which is characterized by great openness. Open to the world thanks to the journeys undertaken, open to other choreographic directions, other artistic forms as his first works show (*Prière pour un fou* – 1999, *Anokha* – 2000, *Pourquoi pas* – 2002, *Douar* – 2003, *Les corps étrangers* – 2006, *Petites histoires.com* – 2008). *Petites histoires.com* is highly acclaimed by the public and arrives the same year he is nominated as the director of the Centre Chorégraphique National de La

Rochelle, the first nomination of a hip-hop choreographer to leadership within the Centres Chorégraphiques Nationaux network. From 2009 to 2011, the choreographer directs the CNN with a project based on encounters, exchanges and sharing. This takes form within the diversity of his new works, an active engagement in sharing the tool, supporting choreographic diversity, accompanying emerging artists and the affirmed objective to programme works.

His 13 years here bring to light 10 new creations (*Trio (?)* – 2010, *Symfonia Piésni Zalosnych* – reworked 2020, *The Roots* – 2013, *Un break à Mozart* – 2014, *Opus 14* – 2014, *Allegria* – 2017, *Danser Casa* – 2017, *Triple Bill* – 2018, *Les Autres* – 2021).

In 2022 the Accrorap Company decides to establish itself in the Southern Region and chooses the Friche La Belle de Mai where it has 200m² of studio space at its disposal. This studio will enable it to host artist residencies and to uphold the values so important to Kader Attou: meeting, exchanging, and sharing.

It has built a strong partnership with Scènes et Cinés, Scène conventionnée Arts en Territoire, for artistic development throughout the 2022-24 period. This partnership will favour the development of creative activity, teaching and training and enhance their presence across the territory.



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PRESS

LaProvence.

The widely renowned choreographer presented his show *Prélude* in the street, and with this opened the season at the Scène Nationale in Cavaillon.

End of the afternoon in Isle-sur-la-Sorgue. The thermometer reads 33 degrees. Place de l'Église, hundreds of spectators are in place, waiting for something they already feel will be intense. Sitting at the stage control desk, a discrete man, wearing Bermudas, tries to quench his thirst under the sweltering sun. This man is simply one of the greatest choreographers in France today: Kader Attou, aged 49, born in Lyon, who, in his creations, interweaves contemporary dance movements with markers from hip-hop, as in his anthology works that have toured France and far beyond, from *Allegría* to *The Roots*. On that day, Kader Attou is present with the nine dancers, men and women, of his company Accrorap, for the first of the highpoints of the season at La Garance, the Scène Nationale in Cavaillon. *Prélude* is a breathtaking work that lasts 35 minutes, a dance of suffering and lightness, a glimpse of confrontation and isolation, a shock of bodies that find themselves in communion, in duos or together...
...with Kader, we Attou: poetry, physical explosions, jumps and jolts. An end to a day we dream of, in the heart of Isle-sur-la-Sorgue.

F.B.



Prélude brings together music by Romain Dubois, full of crescendos ad libitum, in an endless ascending spiral, where the bodies of the dancers are swept up into a swell of energy. A true homage to hip-hop, *Prélude*, for nine dancers, is articulated by the steps of this dance, invites the artists to surpass themselves in solos of dazzling virtuosity; the movements as an ensemble, facing the public, in a repeated affirmation of gestures free from all forms of constraints, inhabited by the blood of life. Breathing draws movements, folds into the rhythms, bringing mind-blowing intensity to the substance of this work.

Maryvonne Colombani



The public at Champ-Fleuri, lacking true choreography and pending Total Danse, had with *Prélude*, a burst of thankfulness and acknowledgement for the new direction of Teats which was the opulent idea to add to the current programme the Accrorap Company of Kader Attou, which, in his time, Jacques Dambreville had also invited to the same stage, without being remembered...

It must be said that since the beginning of this millennium, the hip-hop dancer and circus performer who was one of the first to offer his notoriety to street dance, recognised at the Biennale de Danse de Lyon with his first creation, *Athina*, has climbed the ladder of success to earn his stripes in contemporary dance with the same passion expressed at his beginnings and with additional experience which propelled him, with his Company, to the leadership of the National Centre of Choreography in La Rochelle to better impose himself in the South of France alongside the Friche de la Belle de Mai where he never stops creating (aptly, in beauty), with, at the key, total harmony erupting from an ocean of energy. His nine dancers (Antuf « Jikay » Hassani, Azdine Bouncer, Alexis de Saint Jean, Damien Bourletsis, Simon Hernandez, Jade Janisset, Yann Miettaux, Nabjibe Said, Margaux Senechault) invited with him by the Théâtre Luc Donat and by Teat Champ Fleuri to perform their latest creation,

Prélude, have here given a breathtaking demonstration in unison, which we appreciated on Saturday as a benediction, us and the dance-lovers that Pascal Montrouge trained for 16 years in the aisles of Teat with the best national and international choreographer. This having been said, to pay homage where homage is due, and to specify the nostalgia for shared enthusiasm in the aisles that has weighed upon us all, these past months... So, to find a theatre transfixed, in awe and one which knows to applaud to burst the allegresse was a true gift among the abundance of performances which, today, sometimes, mislead the gazes towards the supposed "exploits" which just are not such.

Here, "Bravo!" as Mister Vabois would say to Kader Attou and the genies of his company equally, who, to the melodious music of Romain Dubois, particularly well-adapted to the frensy of their paces so precisely placed, to orchestrate in crescendo this unbridled virtuosity and almost breathless performances which they reward us with, magnifying as no one else can, the rhythm and movement, we thank them for this. The proof in any event that the addiction to choreography is still present here to impose itself through thick and thin, at Champ Fleuri. Let us hope that *Prélude* bodes well for the upturn...

Marine Dusigne





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PRÉLUDE



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Plates V-D-2021-007133/007134