

THE CENTRE CHORÉGRAPHIQUE NATIONAL DE CRÉTEIL ET DU VAL-DE-MARNE | COMPAGNIE KÄFIG | PRESENTS

KÄFIG BRASIL

DIRECTION ARTISTIQUE
MOURAD MERZOUKI

CHORÉGRAPHIES

COLLECTIF KÄFIG BRASIL
DENIS PLASSARD
CÉLINE LEFÈVRE
OCTAVIO NASSUR
ANTHONY EGÉA
MOURAD MERZOUKI

CRÉATION 2012

Credit photo: Michel Cavolca / Graphisme Benjamin Labretton



CONTENTS

PROJECT I STATEMENTS OF INTENT	3
ARTISTIC CREDITS	5
MOURAD MERZOUKI'S PORTRAIT	6
GUEST CHOREOGRAPHERS	7
TRAJECTORY OF COMPAGNIE KÄFIG	9
TOUR DATES	13
PRESS	15
EDUCATIONAL INITIATIVES	16

PROJECT | STATEMENTS OF INTENT ---

Following the huge success of **CORRERIA** and **AGWA** in France and abroad with more than 250 performances, we wanted to continue this wonderful collaboration with these 11 Cariocan dancers. Their desire to discover and encounter other worlds of dance led me to create a piece in which these 11 characters could meet with unique choreography styles. I invited several to contribute: Anthony Egéa, Céline Lefèvre and Denis Plassard for the French part and Octavio Nassur for the Brazilian part and of course the dancers themselves.

While Anthony Egéa uses the dancers' natural strength and works with the body to create hybrid shapes, Céline Lefèvre brings poetry to the pieces, Denis Plassard blends genres and the language of hip-hop with the Brazilian color brought by Octavio Nassur, the show will reveal other worlds.

I will be the artistic director of this event of five short modules, and provide a common theme linking these artistic relationships.

Mourad Merzouki

This piece was premiere at the 2012 Montpellier Festival of Dance, where Mourad Merzouki has been appointed associate artist.

Collectif Käfig Brasil ---

Created by the 11 brazilian dancers, «Nos» means both «us» and «knots» in Portuguese. The piece plays with the concept of connecting people, who try to undo the knots along the way, always through the one thing that brings people together - dance.

Denis Plassard ---

This performance takes us on the vocal and physical peregrinations of a group of men awaiting an elevator. They enter and exit the space as the machine comes and goes. This determined and strangely mannered group is presented from a quasi-ethnographic point of view. Each movement is accompanied by a sound that voluntarily flirts with animation and slapstick. The soundtrack to this improbable cartoon is performed live alongside the dancers who alternate between physical contortions and vocal acrobatics.

Céline Lefèvre

Dancing with the mind.

That presence that prevents us from saying what we feel out of fear; fear of being perceived as too sensitive, inferior, weak or easily manipulated.

The voice that seeks to be superior, manipulative and elitist.

The manifestation that creates secrets, unspoken resentment, uncomfortable situations, pretense.

Only when we lock it away can we truly listen, receive support, welcome solidarity and let the power of impartiality can prevail.

Octavio Nassur

The aim of this work is to generate reflection on the transformation of the body/music relationship within hybrid performances of shows in which the music of a variety of cultures is mingled with contemporary pop production styles. The piece includes references to two different cultures: Capoeira and Hip Hop. A dialogue is established between artists from these movements and/or societies in order to transmit aspects of the proposed cultures, so generating hybrid performances. In this way we are creating a space (sound and performance) in which multiple perspectives of aesthetic/symbolic listening and understanding are made possible.

In order for this trans-cultural dialogue to be fluid the score was conceived using the harmonic framework, the rhythms, the timbres, melodies and polyphonies belonging to each culture and body, as well as their original performances and rituals. The goal of the show is to create a trans-cultural dialogue in which each artistic expression, based on contrast, counterpoint, consonance, harmony and rhythm, is valued for its most relevant and significant aesthetic and cultural aspects, both from the point of view of the musicians/dancers/performers, and from the public's point of view.

Anthony Egéa

The new musical era is electric. This often repetitively constructed music physically takes hold of us through the power of the decibels.

It has infiltrated nightclubs and their dance floors, wild rave parties and the music industry. DJs are now recognized in the same way as great composers and they sell thousands of albums. And so this music, combined with its dance, takes the body into a state of euphoric innocence where hearts beat to an adrenaline pulse.

This dance becomes mass movement that is percussive, jubilatory and in which hip-hop also finds its place, its groove, its roots and sometimes even, its soul.

It was this feeling of ecstasy, of self-abandonment that I wanted to explore through these 11 minutes of performance like a wild ecstasy!

This performance is not advised for people with heart problems or sensitive hearing!

ARTISTIC CREDITS

ARTISTIC DIRECTION Mourad Merzouki

CHOREOGRAPHIES Collectif Käfig Brasil, Denis Plassard, Céline Lefèvre, Octavio Nassur, Anthony Egéa, Mourad Merzouki

MUSICAL ARRANGEMENTS AS'N

MUSIC Vivaldi, Dinho Nascimento, Guy Monk, Ame, Camille, The Lushlife Project, AS'N, Deadmau5, Emmanuel Santarromana

DANCERS Diego Alves Dos Santos known as DIEGUINHO, Leonardo Alves Moreira known as LEO, Eduardo Augusto Pires Hermanson, Cleiton Luiz Caetano De Oliveira, Helio Robson Dos Anjos Cavalcanti, Geovane Fidelis Da Conceição, Diego Gonçalves Do Nascimento Leitão known as WHITE, Aldair Junior Machado Nogueira known as AL FRANCIS, Wanderlino Martins Neves known as SORRISO, Jose Amilton Rodrigues Junior known as ZE, Alessandro Soares Campanha Da Silva known as PITT

LIGHTING DESIGN Yoann Tivoli, assisted by Cécile Robin

COSTUME DESIGN Emilie Carpentier

STAGE DESIGN Mourad Merzouki and Yoann Tivoli

PROPS CONSTRUCTION Samuel Chenier

Duration 1h

Suitable for children aged 7 and above.

PRODUCER Centre Chorégraphique National de Créteil et du Val-de-Marne / Compagnie Käfig

CO-PRODUCERS Festival Montpellier Danse 2012 ; Scène nationale de l'Oise (préfiguration) Théâtre du Beauvaisis / Beauvais, Espace Jean Legendre / Compiègne ; Espace Albert Camus - Bron ; Les Gémeaux Sceaux / Scène Nationale ; La Rampe et La Ponatière, scène conventionnée – Echirolles

With the support of the Centro Coreografico da Cidade do Rio de Janeiro

MOURAD MERZOUKI

From circus school to hip-hop dance...



Born in Lyon in 1973, Mourad Merzouki began practicing martial arts and circus arts as early as a seven-year-old. At the age of fifteen, he encountered hip-hop culture for the first time and through it, he discovered dance.

He quickly decided to develop this form of street art while also experimenting with other choreographic styles, particularly with Maryse Delente, Jean-François Duroure and Josef Nadj.

The wealth of his experiences fed his desire to direct artistic projects, blending hip-hop with other disciplines. In 1989 he, along with Kader Attou, Eric Mezino and Chaouki Saïd, created his first company 'Accrorap'.

In 1994 the company performed *ATHINA* during Lyon's Biennial Dance Festival; it was a triumph that brought street dance to the stage.

Merzouki's travels have led him into uncharted territory, where dance can be a powerful means of communication. In order to develop his own artistic style and sensitivity, Merzouki established his own company, Käfig, in 1996.

In January 2006, Compagnie Käfig began a period of residence at Espace Albert Camus in Bron. The theatre became the venue of the Karavel

Festival, created in 2007 under the leadership of Mourad Merzouki. The festival invites some 10 different hip-hop companies and other initiatives to the city. In parallel, Mourad Merzouki spearheaded the inception of a new center for choreographic creation and development: Pôle Pik opened its doors in Bron in 2009.

In June 2009, Mourad Merzouki was appointed director of the Centre chorégraphique National de Créteil et du Val-de-Marne. He continues to develop his projects there, with an accent on openness to the world. In 18 years, the choreographer has created 23 shows and his company gives on average 150 performances per year around the world.

February 15, 2013 The City of Lyon is awarding Mourad Merzouki the Medal of the City.

July 14, 2012 : Mourad Merzouki is named Knight of the Legion of Honour.

July 5, 2011 : Mourad Merzouki is named Officer of Arts and Letters by the Ministry of Culture and Communication.

June, 2009 : Mourad Merzouki is appointed director of the Centre Chorégraphique National de Créteil et du Val-de-Marne.

February 19, 2008 Mourad Merzouki receives the 2008 Award Designers without Borders, awarded by the Minister of Foreign and European Affairs, Bernard Kouchner. The trophy is awarded each year to artists and personalities for their particularly remarkable actions throughout the world.

December 4, 2006 The newspaper Le Progrès and Tele Lyon Métropole organize an evening rewarding Lyon's cultural players. Ten awards are given in ten artistic categories. Mourad Merzouki and the Compagnie Käfig receive the Lumières de la Culture Award in the Dance category.

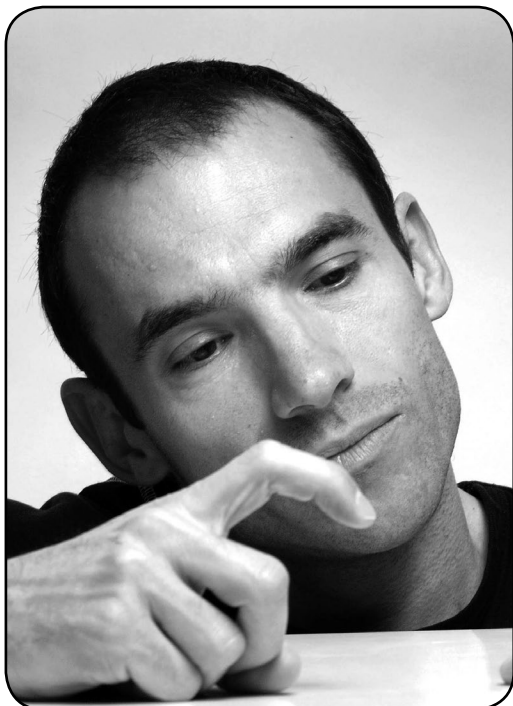
June 12, 2006 Mourad Merzouki receives the Choreographic New Talent Award by the SACD. 2006 SACD winners include, among others, Gad Elmaleh, Julie Ferrier, Radu Mihaileanu, José Montalvo and Dominique Hervieu ...

July 14, 2004 Mourad Merzouki is named Knight of Arts and Letters by the Minister of Culture and Communication.

May 30, 2004 Mourad Merzouki is awarded the prize for best young choreographer at the Wolfsburg's International Dance Festival. Other winners include Sidi Larbi Cherkaoui, Tero Saarinen and Maurice Béjart.

GUEST CHOREOGRAPHERS

Denis Plassard - Compagnie Propos



The company was created in 1991 by Denis Plassard, one year after the creation of his first solo *Propos*, which inspired the company's name. The creation of new pieces (30 in 20 years) and their performance lie at the heart of his activities. Plassard's performances vary greatly in their form bringing together contemporary dancers and artists from various backgrounds (actors, dancers, hip-hop, circus performers, musicians and singers) to participate in research and choreography where many elements converge: hip-hop, vaudeville, circus, classical and electronic music, dance and texts.

Whether on tour or based in their Lyon studio, the company develops many unique choreographic adventures : choreographed balls, workshops, amateur creations. He works a great deal to raise awareness of dance which, for him, is a friendly practice that is accessible to all.

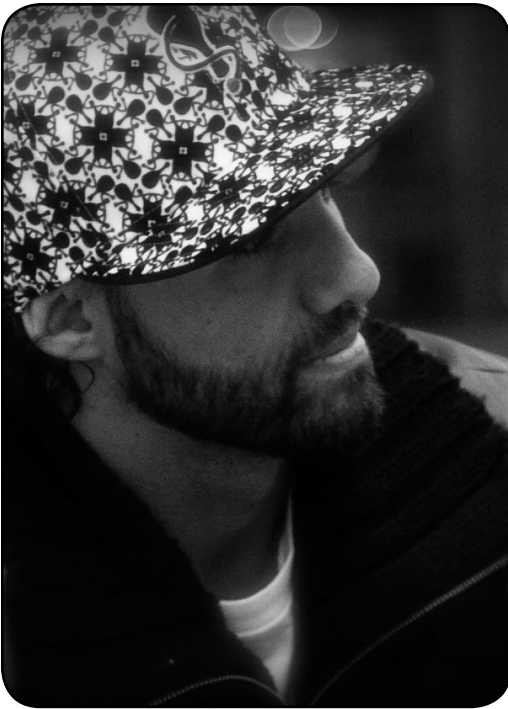
Céline Lefèvre - Compagnie C'Mouvoir



In February 2004, after having worked for several dance and theatre companies (Des Equilibres, Choréam, Trafic de styles, Franck II Louise...), as a choreographer, dancer and actress, Céline Lefèvre decided to create her own company: C'Mouvoir. Her career as a performer developed through various styles from classic to hip-hop via jazz and contemporary dance. She has just completed a residence in the city of Les Lilas as part of a dance project combining pedagogical aspects, artistic awareness and creative choreography.

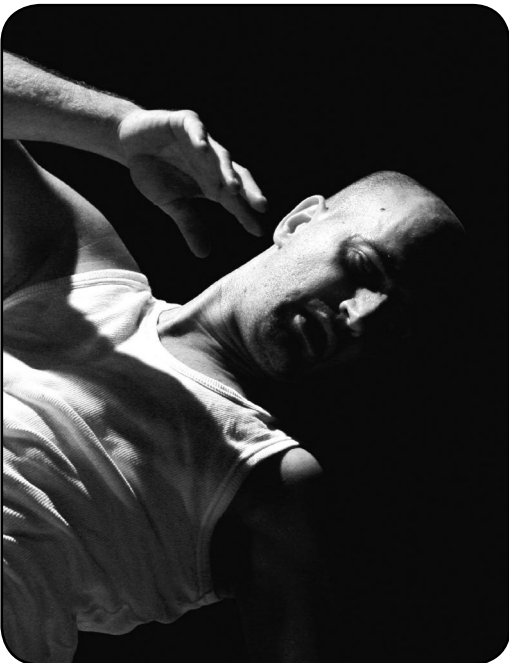
In 2011, Céline Lefèvre is awarded at SACD Beaumarchais Prize with her choreography *Des Branchés*.

Octavio Nassur – Dance Heart Company



Brazilian director and choreographer of Dance Heart Company, Octavio Nassur is also a professional musician and producer. He is founder of and coordinator of Curitiba International Hip-Hop and Brazil Tap Jazz Festival and he is regularly invited to offer his expertise in Los Angeles and Barcelona. He is coordinator of the Dance MBA at 'Gestao aos Aplausos' at Faculté Inspirer, he sits on many dance competitions juries for major dance festivals in Brazil and abroad ('Street Dance' on the television programme 'TV Xuxa' and 'Dance for the Stars' on 'Faustão' – both broadcast by the Rede Globo channel). He is the creator of the Funk Slide System. He also acts as a hip-hop consultant in choreography and composition in Brazilian universities: Fédéral du Paraná, Faculté des Arts du Paraná, URI, UCS and UNICRUZ, Rio Grande do Sul. As such, he is regularly invited as professor to Curitiba Sports and Leisure Activities Secretariat and Paraná Secretariat for Education to train dance teachers. He was the choreographer of the Brazilian hip-hop delegation that took part in the world championships in Miami and Prague.

Anthony Égéa – Cie Rêvolution



In 1984, Anthony Égéa discovered hip-hop dance. Already familiar with a number of techniques, he perfected his training at Rosella Hightower Academy (Ecole Supérieur) in Cannes thanks to a choreography scholarship from the Ministry of Culture and Communication. After obtaining another scholarship from the Ministry of Foreign Affairs, he trained at the Alvin Ailey Dance Theater in New York. He founded Compagnie Rêvolution in 1991 where he created *Amazones* (2003), *Soli* (2005), *Urban Ballet* (2008), *Clash* (2009) and *Rage* (2012). In 2010, he wrote *Tétris* for the Bordeaux National Opera Ballet and in 2011 he wrote *Middle* for the Beijing Dance Theater. He looks closely at transformation, so that over his pieces and projects, the movement is revised and hybrid forms are developed in order to move away from convention and expectation. He also juxtaposes virtuosity and inferiority, the demonstrative and the expressive. Since 2002, he has been director of Compagnie Rêvolution's professional hip-hop dance training center in Bordeaux.

TRAJECTORY OF COMPAGNIE KÄFIG _____

Since 1996, 23 creations were performed in more than 700 cities.

In 18 years, the Compagnie Käfig gave over 2600 performances in 61 countries for more than 1 million people. 6 shows are currently on tour.

A major figure on the hip-hop scene since the early 1990s, choreographer Mourad Merzouki works at the junction of many different disciplines: to his exploration of all hip-hop styles, he adds circus, martial arts, fine arts and live music. Without losing sight of hip-hop movement's roots, of its social and geographical origins, this multidisciplinary approach opens up new horizons and reveals complete new outlooks.

His training is rooted in the circus school in St Priest, in Lyon's eastern suburbs, which he Attended from the age of seven while also training in karate and boxing. Hip-hop came along when he was fifteen: he began dancing in the street, then moved on to choreography with Kader Attou, who would remain his associate from 1990 to 1994. During that time he was also learning from contemporary choreographers like Jean-François Duroure and Josef Nadj.

In 1994, recognition came with **ATHINA**, a piece co-written with his first company, Accrorap. The project was backed by Guy Darnet's Maison de la Danse in Lyon, which has subsequently supported all his new productions.

Mourad's first fully independent work, **KÄFIG**, was performed at the Rencontres Urbaines de la Villette in Paris. Käfig means "cage" in Arabic and German and becomes the name of the dance company. It points to the choreographer's receptivity and openness and his refusal to become locked into a single style.

On a deck surrounded by a net, a hip-hop dancer and a contemporary performer challenge each other in order to improve their dialogue. The message is clear: hip-hop is extending its territory without losing itself. The Maison de la Danse of Lyon, directed by Guy Darnet, supported the project and since then, collaborated with most of Mourad Merzouki's new productions.

Two years later **RÉCITAL**, an unusual dialogue between six dancers, a musician and the image of a classical concert, launches the Compagnie Käfig's style. Mourad hangs a bunch of violins over the stage and choreographs the unlikely members of an orchestra. An international tour (40 countries) will bring worldwide fame to the Käfig Company.

Teaming up with South African choreographer Jay Pather in 2000, he creates **PAS A PAS**, an explosive mix of traditional Zulu dances and hip-hop.

In 2001, **DIX VERSIONS**, also created at Lyon's Maison de la Danse, outlines the hip-hop singularity of seven performers, including New York's dancer Klown. The piece is to be performed at the prestigious Jacob's Pillow Festival in Berkshire, USA. DIX VERSIONS highlights hip-hop writing and acrobatics with circles of lights that isolate each dancer in his artistic originality, whether inspired by acrobatic or martial arts. The show is embedded in an off-beat plastic environment. Geometric objects are moved around the space by the dancers in a lively game of forms and energies. DIX VERSIONS confirms Mourad Merzouki's aesthetics.

In 2002, he signed «A Fable to La Fontaine» **LE CHENE ET LE ROSEAU**, aimed at a young audience, part of the project led by La Petite Fabrique - Annie Sellem.

For the Year of Algeria in France in 2003, he created **MEKECH MOUCHKIN - Y'A PAS DE PROBLÈME** (No Problem!) with dancers from Algiers.

In 2004, **CORPS EST GRAPHIQUE**, the result of a period of residence at the Maison de la Danse of Lyon, supported by BNP Paribas Foundation, was performed with an equal number of male and female dancers. A kind of lightness travels from one dancer to another as they revisit the codes of seduction using large puppets. A sense of humor rarely found in hip-hop is revealed.

In January 2006, **TERRAIN VAGUE**, set in a fantasized no-man's-land, looks into the choreographer's childhood and personal journey. For the first time, Mourad Merzouki tells a story. In a fun, colorful space of all possibilities, hip-hop dancers, theatre and circus artists challenge each other with audacity and virtuosity. An eclectic show for a visual, sensory, choreographic and musical journey, bursting with energy.

With **TRICÔTÉ**, in 2008, Mourad Merzouki takes the audience behind the scenes as the company began a residency at the Espace des Arts de Chalon-sur-Saône. Set to the music of the troupe's faithful collaborator AS'N, this piece offers to all audiences a look at the creation process of a new work, from auditions through to performances.

For the 2008 Biennale de la Danse in Lyon, Mourad Merzouki, as a "guest artist", performs **AGWA**, a creation featuring 11 Brazilian dancers. AGWA is all about water, at once a vital component of our bodies, a precious – vital, even – natural resource to be preserved and used with care and a symbol of renewal.

For the 2008 edition, he directed the Parade of the Lyon Biennial Festival of Dance, a major event bringing together choreographers and local associations: **LES POINTILLÉS** drew a connecting line between the 18 cities participating in the parade on the theme "Legends of the Future." Mourad Merzouki was also artistic director for the third time of Bron's participation in the event.

Between January 2006 and June 2009, Compagnie Käfig was in residence at Espace Albert Camus in Bron. The theatre became the venue of the Karavel festival, created in 2007 under the leadership of Mourad Merzouki. The festival invites some 20 different hip-hop companies and other initiatives to the city.

In 2009, **Pôle Pik**, a new place of creation and choreographic development dedicated to hip-pop dance opened its doors in Bron, in Lyon's eastern suburb. This new place, whose creation has been supported for almost ten years by Mourad Merzouki, who is now the director, allows to keep spreading hip-hop dance and to develop its promotion, opening it to other art languages.

The project is articulated around three axis: to support choreographic creation and spread; to pass down and train non-professionals and professionals where "Kampus" is the key project; to combine in a synergic way artistic teams and an area around the hip-hop culture.

In June 2009, Mourad Merzouki was appointed director of the **Centre Chorégraphique National de Créteil et du Val-de-Marne**. Here, he has developed a project called "Dance: a window on the world", with an accent on openness. Alongside this project, he continues to create and show his works, to provide training and raise awareness about hip-hop dance, and to organize unique encounters to promote access to the choreographic arts and to support independent dance groups.

In 2010, Mourad Merzouki creates **CORRERIA**, a second part presented jointly with AGWA, which takes the viewer into a thrilling, frantic race, like the one that paces our lives. The show tours the world : Japan, Korea, Canada, Unites-States, Europe, Australia...

The same year, the choreographer presents **BOXE BOXE**, a creation that gives him the opportunity to reconnect with martial arts, his initial training. This piece is also the opportunity to explore new areas of research by surrounding himself with the Debussy String Quartet. Presented at Lyon's 14th Biennale de la Danse in September 2010, this new show receives a warm welcome from the audience and the professionals.

In March 2011, under the prestigious "Friday evening events" at the Louvre museum, the Centre Chorégraphique de Créteil et du Val-de-Marne / Compagnie Käfig is involved in this artistic event under the thematic: the "Fight" evenings. On that occasion, Mourad Merzouki imagines choreographic works based on BOXE BOXE and that echo the sculptures of the museum.

In 2012, two new works are added to the repertory:

YO GEE TI, a Franco-Taiwanese work developed in collaboration with the National Chiang Kai-Shek Cultural Center, is presented in March 2012 in Taipei and has its European premiere in June 2012 at the Montpellier Festival of Dance, where Mourad Merzouki has been appointed associate artist.

KÄFIG BRASIL: this work premieres at the Montpellier Festival of Dance and marks the return of Brazilian dancers from CORRERIA AGWA. For this creation, Mourad Merzouki invites several French and Brazilian choreographers to collaborate in an atmosphere of shared artistic friendship.

On June 1st, 2012, he will take on the works of the Lyon Museum of Fine Arts, in a new experience.

In September 2012, Mourad Merzouki, alongside Dominique Hervieu, will be co-artistic director of the Biennale de la Danse's Parade in Lyon.

2013 brought the first edition of the **KALYPSO Festival** in Ile-de-France, which is an authentic showcase of contemporary choreographic creations. The Festival hosts about twenty companies in several places of the Ile-de-France region and attracts a broad audience around many encounters, workshops, master-classes, battles, etc.

In 2014, Mourad Merzouki finds his way back to creation through the **PIXEL** project. For this show, the choreographer liaises with Adrien Mondot and Claire Bardainne from the AMCB Company and focuses on digital arts. Using light projections that accompany dancers' motion, the purpose is to strike a subtle balance between the real and the virtual world, between energy and poetry, fiction and technical achievement to create a show at the crossroads of arts.

The Centre Chorégraphique National de Créteil acts as an active member of the 7Steps street dance European network, which encourages a common reflection on new stakes for hip-hop. A choreographic creation bringing together ten dancers from participating countries is expected in October 2014 under the artistic direction of Mourad Merzouki.

2014 will also bring a renewed success for the piece **RÉCITAL** :

- While he is in residence in New Delhi, Mourad Merzouki passes down the piece to Indian dancers;
- 150 young people from Créteil takes over the piece all long the year to present their work in June 2014 during the Créteil participative event named "Jour de Fête";
- The artwork, which was once again put on for 40 dancers during the 2012 Lyon Dance Biennial, is on tour in several French cities, as part of the "Kampus" project implemented by Pôle Pik;
- A notation system project using Labanotation is engaged on the piece: RECITAL is the first hip-hop artwork being the subject of a notation.

ARTISTIC COLLABORATIONS

Alongside his creations, Mourad Merzouki is invited to collaborate with other artists in France and abroad, thus contributing to the international reputation of the Käfig Company.

In 1997, he works with Josette Baiz and the company "Place Blanche" on the piece **RENDEZ-VOUS**, a choreography with four modern dancers.

In 1998 he directs the work of eight actors and four dancers in **LE CABARET URBAIN**.

Claudia Stavisky, the artistic director of Lyon's Théâtre des Célestins invites him in 2004 to direct **LA CUISINE** by Arnold Wesker and, in 2005, **L'ÂGE D'OR** (The Golden Age) by Georges Feydeau.

On the film side, in 2004, he collaborates to Marc Jolivet's first feature film, **CONCOURS DE DANSE A PIRIAC**, working on all the dance scenes, choreographing actors of all ages such as Ginette Garcin.

In 2007, he also works on **LES QUATRE SAISONS**, directing the skating duo Nathalie Pechalat and Fabian Bourzat.

In 2009, he adapted **RÉCITAL** for the Beijing Modern Dance Company's dancers.

The same year, Mourad Merzouki co-directs with Jeannot Painchaud the piece **iD.**, the Cirque Eloize's latest production, whose world premiere was given at Incheon in Korea.

Meanwhile, he creates **DES CHAUSSÉES** for the dancers of the Junior Contemporary Ballet of the Conservatoire National Supérieur de Musique et Danse in Paris.

In January 2012, at the invitation of Olivier Meyer, he created a work to celebrate the 20th anniversary of the Suresnes Cités Dance Festival: with Kader Attou, Sébastien Lefrançois and José Montalvo, he participated in creating a choral work, inspired by the energy of **BOXE BOXE**.

At the end of 2013, Mourad Merzouki liaises with the Norma Claire company during the 9th "Rencontres de danses métisses" Festival in French Guiana, to set up creation and transmission workshops to young traditional Native American dancers from the Awala-Yalimapo village.

THE SHOWS ON VIDEO

Video excerpts of the pieces as well as documentaries on Mourad Merzouki's work are available on CCN's collection on Numeridanse (international online dance video library) website:

<http://www.numeridanse.tv/en/collections/53>

TOUR DATES

2014-2015 Season

November 12	France - Herblay - Théâtre Roger Barat, Herblay
November 16	Switzerland - Fribourg - Fondation Nuithonie, L'Equilibre
November 18	France - Le Perreux-sur-Marne - Centre des Bords de Marne
November 22	France - Mende - Théâtre municipal
November 26	Belgium - Charleroi - Palais des Beaux-Arts
December 2-3	France - Châlons-en-Champagne - La Comète, Scène nationale
December 5	France - Bar-le-Duc - ACB, Scène nationale
December 9	Italy - Carpi - Teatro Comunale
December 13	France - Alfortville - Pôle culturel
March 13-14	Canada - Victoria - The Royal & McPherson Theatres Society - Dance Victoria
April 10-11	Canada - Vancouver Playhouse
April 14	Canada - Vernon - Performing Arts Centre
April 21	USA - Stanford - Memorial Auditorium - Stanford University

2013-2014 Season

October 31	Italy - Mestre - Teatro Toniolo
November 2 nd	Italy - Legnago - Teatro Salieri
November 5-8	France - Maubeuge - Le Manège, scène nationale
November 13	France - Petit Quevilly - Théâtre de la Foudre, scène nationale
November 19-23	France - Créteil - Maison des Arts
November 26	France - Le Blanc-Mesnil - Le Forum, scène conventionnée
Nov. 29 to Dec. 1 st	France - Nanterre - Maison de la Musique
December 3 and 4	France - Quimper - Théâtre de Cornouaille, scène nationale
December 6 and 7	France - Rennes - Le Triangle - 35 ^{èmes} Rencontres Trans Musicales

2012-2013 Season

January 18 - 20	France - Suresnes - Théâtre Jean Vilar - Festival Suresnes Cité Danse
January 30 - February 2	France - Bron - Espace Albert Camus
February, 5	France - Compiègne - Espace Jean Legendre

February, 9	France - Château-Arnoux Théâtre Durance
February, 16	France - Clamart -Théâtre de Clamart
February, 19	Italy - Carpi - Teatro Comunale
February, 21	Italy - Vicenza - Teatro Comunale
February, 23	Italy - Siena - Teatro dei Rinnovati
February 26 - March 2	Israel - Herzlyia - Performing Arts Center
March, 4	Israel - Beer Sheva - Performing Arts Center
March, 5	Israel - Haifa - Auditorium, Rapaport Hall
March, 6	Israel - Jérusalem - Jerusalem Theater
March, 13	France - Caluire - Le Radiant
March, 21	France - Echirolles - La Rampe
March, 24	France - Pantin - Théâtre au Fil de l'Eau
March, 26 - 27	France - Bray Dunes - Salle Dany Boon
March, 30	France - Sainte-Maxime - Le Carré
April, 5	France - Villejuif - Théâtre Romain Rolland - Biennale du Val-de-Marne
April, 10	France - Beauvais - Théâtre du Beauvaisis
April, 18 - 21	France - Sceaux - Les Gémeaux - Les rendez-vous chorégraphiques

2011-2012 Season

June, 29 - 30	France - Montpellier – L'Agora – Festival Montpellier Danse 2012
July, 4	Italy - Festival de Ravenna

Since the creation, **KÄFIG BRASIL** was played **76** times in **44** cities and **7** countries.

PRESS



“Käfig Brasil begins slowly on a classical music and performs gradually with some poetry and sensuality and finally revealing the energy and the manliness of those men who seem to perform with a full freedom of expression, practising their art with bursts of joy and a huge generosity”. Le Dauphiné Libéré, March 25, 2013



“Hip-hop basics are still there and are transcended; a transformation occurs towards a hypersensitive dance.” Le Progrès, February 2nd, 2013



“It sparkles with energy, worked down to the smallest detail, like an exercise in classical dance at the bar. [...] The usual scenario of virile challenge typical of the genre, with its compulsory moves such as the semicircle, is shelved here to make way for new forms, narrative in nature, where the collective will, strength of muscle, pace and achievement combine to create meaning.

It is unafraid to clench a fist. The slightest lift is perfected to an extreme degree, unlike in hip-hop when it is the self which is borne at arm's length. The final sequence is beautiful. The human mechanics overheat – sweat pours, now down the front, now down the back – suddenly appearing as a perfectly muscular installation.”

Muriel Steinmetz, L'Humanité, July 3rd, 2012



“Formidable is the adjective that best suits the eleven artists who glide with palpable ease from one scene to another. [...] And when Vivaldi is summoned to turn out the lights on Käfig Brasil, one cannot help thinking that this is about much more than hip-hop. What we are seeing here is nothing other than a full-on confrontation with the 21st century.”

Géraldine Pigault, Direct Montpellier Plus, July 2nd, 2012

EDUCATIONAL INITIATIVES

Other than its main goal, which is to create, the Centre Chorégraphique National (CCN) de Créteil et du Val-de-Marne / Compagnie Käfig ensure that each performance is accompanied by a promotional project to perpetuate and encourage hip-hop, through training, for example. Above all, this initiative is a way of sharing and involving the host city. That is why the CCN is envisaging workshops and meetings in partnership with theater and local dancers, whether amateur or professional, dance students or members of a company.

CHOREOGRAPHY WORKSHOPS AND MASTER CLASSES

The nature of what the CCN does enables it to address and adapt various different styles and techniques of hip-hop dance according to its audiences. The practical workshops are open to all, from beginners to experienced dancers, as long as the groups are of the same level (between 4-6 hours for a group of 20 people per tutor maximum).

The master classes address a particular hip-hop style or technique. They are open to artists, dancers, experienced amateurs, semi-professionals and professionals (2 to 4 hours per day, for a maximum of 15 people per tutor)

«DANCE MARATHON» MEETINGS

The Dance Marathon is offered to academic establishments and is a great opportunity to exchange and share knowledge. Dancers come into schools to tell students about being a dancer, to explain the creative process involved in putting a performance together, going on tour etc. They also perform a short demonstration of hip-hop dance and get the students dancing. These meetings last approximately 30 minutes before the dancer moves onto another class. The students prepare questions before the dancer's visit. No other preparation is necessary.

PUBLIC REHEARSALS

Some rehearsals are open to the public. Public rehearsals represent a privileged moment between the audience and the dancers as well as offering a unique way to discover the piece. These open rehearsals generally take place on the day of the performance in the afternoon.

STAGE SIDE MEETINGS

The performances may be followed by an exchange between the public and the dancers, who are happy to answer questions and discuss their work. Topics of discussion include: the creative process, the relationship between various artistic forms, the dancers' career paths, and the production and tours.

FILM PROJECTIONS

Several documentaries have been made about Compagnie Käfig and Mourad Merzouki and may be offered in addition to the performance. Film projections may also be followed by a meeting with the choreographer or the dancers:

Pa Gen Problem / film by Pierre-Olivier Pradinaud: 2009, 50 min

Dans les temps, défilé de la Biennale de Lyon / by the Maison de quartier des Genêts: 2008, 40 min

Rio, Gravité Zéro / film by Cathie Levy: 2008, 42 min

Les lumières de la ville, défilé de la Biennale de Lyon / by Association Yobo: 2006, 40 min

Faux Bond / film by Agnès Guillaume : 2003, 52 min

La Danse aux poings / film by Mohamed Athamna: 2011, 52 min

CONTACT

Cécile Beretta / Noura Sairour

diffusion@ccncreteil.com

CENTRE CHORÉGRAPHIQUE NATIONAL DE CRÉTEIL ET DU VAL-DE-MARNE
COMPAGNIE KÄFIG

Director : Mourad MERZOUKI

c/o Maison des Arts de Créteil
Place Salvador Allende
F - 94 000 Créteil - FRANCE
Tél : +33 (0)1 56 71 13 20
Fax : +33 (0)1 56 71 13 22
contact@ccncreteil.com
www.ccncreteil.com
facebook.com/CieKafig

CONTACTS

Marie CHÉNARD

Producer and Tour Booker
Tel : + 33 (0)1 56 71 13 21
Tel : + 33 (0)6 23 13 53 66
Email : production@ccncreteil.com

Cécile BERETTA / Noura SAIROUR

Tour Manager
Tél : +33 (0)1 71 33 03 36
Email : diffusion@ccncreteil.com