

THE CENTRE CHORÉGRAPHIQUE NATIONAL DE CRÉTEIL ET DU VAL-DE-MARNE

COMPAGNIE KÄFIG
瓦勒德馬恩省克雷泰伊國家舞蹈中心



PRESENTS

YO GEE TI

CHOREOGRAPHED AND DIRECTED BY
MOURAD MERZOUKI



A 2012 PRODUCTION

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STATEMENT OF INTENT

The collaborative project with the National Chiang Kai-Shek Cultural Center was born during my first trip to Taiwan where our Company was performing its show *Récital*. I was captivated by the energy of the dancers that were sharing the stage with us that day. I thus decided to meet with a new culture both imbued with ancestral traditions and rooted in extreme modernity.

Encountering the “Other” is always a source of inspiration for me: whether with Chinese dancers for a piece’s transmission project, or with South African or Brazilian performers for a creation. The relationship to the “outsider” is necessarily and inherently different - the language barrier forces us to think differently, and body language therefore prevails over any other form of communication. The modesty and reserve one feels in front of this other are ultimately transcended by a new language: the gestures of bodies shaped and filled with cultures that enrich one another and are intertwined.

The language barrier invites me to change my relation to dancers, to music, to space. The entrenchment I intend to stir up animates my creative process: I’m curious to find the fulcrum between the dance that characterizes me and the dance in Taiwan, as the bodies, the influences and the training inevitably differ from my experience.

The cast for this creation will feature Taiwanese and French performers. I will rely on some close collaborators, but for the first time I will work with a young designer I met in Taiwan. He stands out by creating costumes carved in wool and I have been impressed by his work. The costume as a constraint for the dancer’s gesture pushes me to find the rhythm elsewhere. In doing so, I wish to trigger a new relation to movement and to set dance performance into another space.

Mourad Merzouki

製作群與巡演日期

ARTISTIC CREDITS

Artistic direction and choreography Mourad Merzouki

Assistant of the choreographer Marjorie Hannoteaux

Music design AS'N (interpreted by Fabrice Bihan, cello - Dorian Lamotte, violin - Yi-Ping Yang, percussions)

Additional music Ludovico Einaudi, Marc Mellits, Le Trio Joubran

Dancers Rémi Autechaud known as *RMS*, Kader Belmoktar, Sabri Colin known as *Mucho*, Manuel Guillaud, Hai-Wen Hsu, Hsin-Yu Kao, Stéphane Lavallée, Saief Remmide, Yui Sugano, Bi-Jia Yang

Lighting design Yoann Tivoli, assisted by Nicolas Faucheux

Stage design Benjamin Lebreton in collaboration with Mourad Merzouki

Felt Elisabeth Berthon and Chloé Lecoup for Morse Felt Studio, Johan Ku Design Ltd.

Costume design Johan Ku / Production Johan Ku Design Ltd.

Duration - 1h10

Suitable for children aged 7 and above

Additional music credits:

« Masâr » composed by Le Trio Joubran, interpreted by Le Trio Joubran © & (p) 2009 Randana Harmonia Mundi S.A. / world village France

« Lady Labyrinth » Music of Ludovico Einaudi © Chester Music Ltd, with the kind authorisation of Première Music Group

« Tapas » of Marc Mellits for string trio: Tapas 1, Tapas 5, Tapas 7 – Piece dedicated to Fabrice Bihan interpreted by Fabrice Bihan, cello - Ayako Tanaka, violin - Arnaud Thorette, viola

Production

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

Commissioning producer National Chiang Kai-Shek Cultural Center

Co-producer Festival Montpellier Danse 2012, Maison des Arts de Créteil, Fondation BNP Paribas

ARTISTIC CREDITS

MOURAD MERZOUKI'S PORTRAIT

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 Minister 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 Miahailleanu, José Montalvo and Dominique Hervieu ...

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

May 30, 2004 Mourad Merzouki receives the award for best young choreographer at the International Dance Festival at Wolfsburg, in Germany. Other winners include Sidi Larbi Cherkaoui, Tero Saarinen and Maurice Béjart.

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 Numeridance (international online dance video library) website: <http://www.numeridance.tv/en/collections/53>

2014 - 2015 SEASON

November 25 - Théâtre Claude Debussy, Maisons-Alfort

December 19 and 20 - Tianjin Grand Theatre, Tianjin, China

January 13 - Forum de Flers, Scène Nationale 61

April 24 - Le Bateau Feu, scène nationale de Dunkerque

2013 - 2014 SEASON

October 1st and 2 - L'Espace des Arts, scène nationale de Chalon-sur-Saône

October 15 - Le Granit, scène nationale de Belfort

October 23 and 24 - RAMT, Théâtre de la Jeunesse, Moscou - Russia - in collaboration with the Russian Institut Français

October 27 and 28 - Théâtre du Drama Volkov, Yaroslavl - Russia - in collaboration with the Russian Institut Français

November 14 - L'Avant-Seine, Théâtre de Colombes

November 19 - Théâtre de Charleville-Mézières

November 21 - Théâtre de Cusset

November 23 and 24 - Le Channel, scène nationale de Calais

December 3 - Espace Jean Legendre, Compiègne

December 5 to 8 - Théâtre de Saint-Quentin-en-Yvelines

March 28 - Teatro Ariosto, Reggio Emilia - Italie

March 31 and April 1st - Espace Albert Camus, Bron

April 3 - Centre des Bords de Marne, Le Perreux

April 5 - Théâtre des Bergeries, Noisy-le-Sec

April 8 - Le Carreau, scène nationale de Forbach

April 10 and 11 - Opéra de Rouen

April 15 - Les Scènes du Jura - Scène nationale - La Commanderie de Dole

April 17 - L'Estive, scène nationale de Foix

April 26 - Kurtheater Baden - Switzerland - Tanzfestival STEPS

April 28 - Dampfzentrale Berne - Switzerland - Tanzfestival STEPS

April 30 - Theater Casino Zoug - Switzerland - Tanzfestival STEPS

May 2 - Théâtre de l'Octogone, Pully - Switzerland - Tanzfestival STEPS

May 4 - L'Equilibre, Fribourg - Suisse - Switzerland - Tanzfestival STEPS

May 7 - 8 - Gessnerallee Zürich - Switzerland - Tanzfestival STEPS

May 10 - Salle CO2, Bulle -Switzerland - Tanzfestival STEPS

May 14 - Burghof, Lörrach - Germany - Tanzfestival STEPS

May 16 - Théâtre du Passage, Neuchâtel - Switzerland - Tanzfestival STEPS

May 18 - Teatro Verdi, Padova - Italy

2012 - 2013 SEASON

September 12 to 27 - Maison de la Danse, Biennale de Lyon

September 29 - 30 - Espace 1789, Saint-Ouen

October 9 to 13 - Maison des Arts de Créteil

October 16 - Hippodrome de Douai

October 19 to 21 - Les Gémeaux, Sceaux

October 25 - Théâtres en Dracénie, Draguignan

October 27 - Théâtre de l'Olivier, Istres

December 4 - Le Théâtre, Narbonne

April 26 - Bühne Haus, Bregenz - Austria

April 29 -30 - Maifestspiele, Wiesbaden - Germany

May 10 - 11 - National Chiang Kai Shek Cultural Center, Taipei – Taiwan

May 15 - Graha Bhakti Budaya, Jakarta Art Center, Jakarta – Indonesia

May 18 - Taman Budaya, Bandung – Indonesia

May 25 - Aksra Theatre, Bangkok – Thailand

May 30 - 31 - Grand Theatre, Hong Kong Cultural Centre, Hong-Kong – China

June 7 - Children's Palace, Shenzhen – China

June 11 - Yi Hai Theatre, Shanghai – China

June 15 - People's Liberation Army Opera House, Beijing – China

2011-2012 SEASON

March 2 to 4 - National Chiang Kai-Shek Cultural Center, Taipei – Taiwan

March 9 to 10 - Jihdhe Hall, Kaohsiung – Taiwan

June 22 and 23 - Le Corum, Montpellier, Montpellier Danse Festival

Since its creation, YO GEE TI was played 95 times in 52 cities and 10 countries.



"Yo Gee Ti features five Taiwanese contemporary dancers alongside Merzouki's own troupe. The result is mostly seamless in its abstract invention and musicality, a vision of how hip-hop can still be stretched as a genre: here it feeds off the sheer fluidity and elegance of Merzouki's guests. A duet between a tiny Taiwanese woman and the tallest hip-hop dancer shows them as equals, evenly matched for strength and movingly in tune. A moment that opens a door to new choreographic territory."

Laura Cappelle, The Financial Times, September 24, 2012

Dancingtimes

"In terms of Merzouki's choreographic evolution, the result is remarkable. The 70-minute work succeeds in creating a strange, other-worldly atmosphere of almost meditative beauty."

Michael Crabb, Dancing Times, July 3rd, 2012



"In the course of this West-meets-East encounter, Merzouki seems to have discovered new possibilities. Amidst the predictable bursts of high octane break dance in Yo Gee Ti, there are moments of poetic calm, transcendent beauty and wonderful strangeness."

Michael Crabb, Dance International, May 2012



穆哈梅祖奇受邀擔任本屆舞蹈節主題編舞，有3個作品在舞蹈節中演出，其中「有機體」是最新作品，對他而言，與台灣跨國合作的方式也最特殊。他說，在有機體作品裡，他著重舞蹈語言本身，思考的是舞者動作和表現方式。

Mourad Merzouki is associate choreographer of the Montpellier Danse festival, where he presents three works, including his latest creation, Yo Gee Ti. This piece is the result of collaboration with Taiwan in which the choreographer has focused on combining two cultures and different choreographic languages.

Radio Taiwan International, June 26, 2012



"Yo Gee Ti has all the power of a Franco-Taiwanese blockbuster. Add to that the strangeness of an artistic concept deliberately seeking out the instability of unknown territories... and the result is ravishing!"

Rosita Boisseau, Télérama, June 9, 2012



"In a dark setting on a glossy black stage, the dancers start on the ground and continue to rise, transported by the captivating music. From the warm white lights to the string curtains, everything on the stage is subtle. The combined effect of these mixed cultures is neither hip-hop nor contemporary – it is at once energetic and tender, violent and poetic. In the intoxication of the dance we sense an almost mystical presence and especially the incredible journey of Mourad Merzouki."

Thierry Fiorile, France Inter, June 22, 2012



"By plunging into Yo Gee Ti, Mourad Merzouki, the most gifted of French artists from the urban dance movement, has created a mix of genres and nationalities, deliberately setting out to surprise himself in the process. [...] Yo Gee Ti has not however abandoned its hip-hop vocabulary but rather blended it with a more contemporary dance, thanks to the new horizons opened up by the choreographer. [...] Hip-hop, after twenty years on the French stage, could have no better ambassador than Mourad Merzouki."

Philippe Noisette, Les Echos, June 22, 2012



"Cultures and subject matter intertwine on stage. The raw wool costumes envelop the dancers and become part of the movement itself. A refined and energetic ballet, in which hip-hop has gained a great deal by moving beyond its borders."

Claire Auberger, TF1, June 24, 2012



"The hip-hop element is not swallowed up, thanks especially to Kader Belmoktar, but rather finds positive vibrations in the Taiwanese dancers – more contemporary, classic and acrobatic. Also of note in this visual feast is the wool costumes by young designer Johan Ku, distorting and reconstructing the strange bodies of the dancers."

Marie-Christine Vernay, Libération, June 25, 2012

LE FIGARO

"The steps give the impression of being knitted. A carefully placed leg, an arm thrown backwards, bodies in warp and weft, the elan of hip-hop crossed with the refinement of Asian dancers, raw virtuosity wrapped in satin to create a fabric shimmering with nuance, a beauty that invites ostentation, a tranquillity that demands a caress."

Ariane Bavelier, Le Figaro, June 25, 2012

Le Monde

"A Chinese brushstroke to soften the angles, a shot of hip-hop's nervous energy to bring out the personalities. In a nocturnal atmosphere with aquatic overtones, there are salvos of fluid group movements, interspersed with liberated solo outbursts. Violins that claw or caress, hovering between the languid Orient and serpentine Asia, while pas de deux leap forward in bizarre physical combinations. Merzouki's writing has taken wing."

Rosita Boisseau, Le Monde, June 22, 2012



MEDIAPART

"Against a striking musical background, choreographed like a sculptor with not an idle moment in sight, this Lyon-born dancer simply dazzles. You have talent, Mr. Merzouki. We love you! "YO GEE IT" is magnificent: 70 minutes of uninterrupted pleasure – or how to introduce hip-hop into contemporary choreography while mixing it with a taste of Taiwan! What life!"

Michel Philips, blogs.mediapart.fr, June 24, 2012

Midi Libre

"In a golden half-light, to the rousing sound of strings, the bodies of these dancers of North African and Taiwanese origin weave, as if in a competition, figures of hallucinatory complexity, like the threads of raw wool that descend from the heights. Against a canvas undulating like flames or carving out fantastic landscapes, this is a lavish marriage of hip-hop, Buddhist breathing and neo-classical virtuosity whose offspring is grace itself. The curtain falls to a standing ovation."

Lise Ott, Midi Libre, June 25, 2012



"The meeting of two complementary worlds, quenching each other's thirst and fascinating through their magnetic and hallucinatory metamorphosis. In the microcosm shaped by Merzouki, pas de deux are fashioned to blend the movements of hip-hop and loftier inspirations. It is a voluptuous and electrifying immersion, nourished by East and West, further ennobled by the hallmark of a French choreographer who seems to explore the concept of otherness with increasing perspicacity."

Géraldine Pigault, Direct Montpellier Plus, June 25, 2012

Other than its main goal, which is to create, the Creteil and Val-de-Marne CCN / the Käfig Company 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 theatrer 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 REHEARSAL

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 de Agnès Guillaume : 2003, 52 min

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

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

CONTACT

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