

CIE ACCRORAP  
DIRECTION  
KADER ATTOU

SET

# REPORTAGE

KADER ATTOU

PRODUCTION 2021

6 dancers & 2 musicians

# LES SEPT AUTUMNES

**KADER ATTOU** NEW PRODUCTION 2021  
6 DANCERS & 2 MUSICIANS

**Premières :**

**30<sup>th</sup> & 1<sup>st</sup> October at the Toboggan, Décines-Charpieu (France)**

Duration: 1 hour 15 minutes

All audiences (from 7 years old)

Artistic director & choreographer

**Kader Attou**

Dancers

**Capucine Goust, Ioulia Plotnikova, Wilfried Ebongue,  
Sébastien Vela Lopez, Erwan Godard, Pasquale Fortunato**

Musical composition

**Régis Baillet**

Live musicians

**Loup Barrow, Grégoire Blanc**

Scenography

**Olivier Borne**

Dramaturgy

**Camille Duchemin**

Lighting design

**Fabrice Crouzet**

Costumes

**Colombe Lauriot**

*Videos*



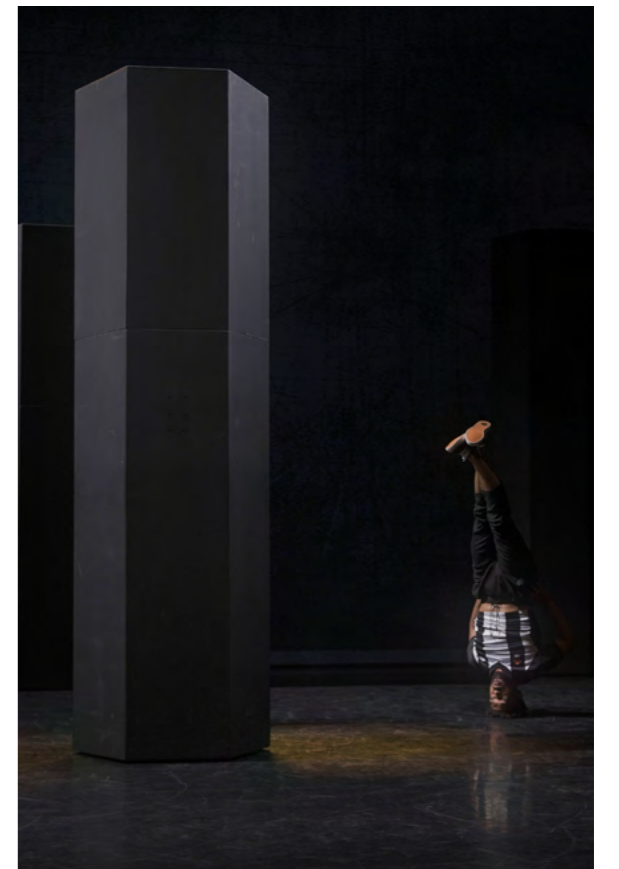
# NOTE OF INTENTION

Since the beginning of my career, I have always refused stereotypes. I consider that hip hop is a discipline of art and research where cultures, artistic practices and experiences meet. The idea of this new production started by meeting with remarkable musicians who play rare and unusual instruments. I have shared my universe with them and they have agreed to work on the project. Loup Barrow, a multi-instrumentalist and percussionist who is always looking for new sounds, is among the great specialists of the cristal baschet, "the crystal organ" whose keyboard consists of glass rods that he strokes with his wet fingers, sculpting a fascinating sound by creating vibration effects. Grégoire Blanc, is a Cellist and engineer and one of the few players who has mastered the theremin. The theremin is a mysterious electronic instrument that is played by undulating hands inside an electromagnetic field and without touching anything. It makes a sound like an invisible violin emanating vibratos and dazzling melodies of exceptional purity. Thereafter, the desire to work around the notion of the strange and unusual was born, which generates beauty and poetry whilst renewing the dialogue between music, dance and scenography. Between unexpected appearances, moments of illusion and elements of surprise, we enter a space-time where the extraordinary replaces the ordinary. The dance is performed by



six dancers from the hip hop and contemporary aesthetics. Three other artists with a distinctive universe will work with me: the scenographer Olivier Borne who, with his imaginary places, his expressionist sets which play on the poetics of the object. Régis Baillet who, with his sensitive music, characterizes the electroacoustic and crystalline loops whose elegance and fluidity accompany my dance. Camille Duchemin will accompany me on the dramaturgy. The musicians will be on stage, alongside the dancers, impregnating with their virtuosity and their personality. It is a production that reflects of our interactions and emotions being baroque, intense and surprising.

Kader Attou



# INTERVIEW WITH KADER ATTOU

**Les Autres is your latest production as director of the CCN of La Rochelle. What are you working on and what are the challenges?**

The idea is to find with six dancers, the strange and the poetic in the body and movements. We transform the everyday through mundane objects such as a coat or a lamp post. The objects become part of the dancer's body and create a kind of chimera. It is these emotions and states of the body that are of interest to me in this production, a bit like in *Petites histoires.com*. I wanted to slow things down, unlike *Allegria* and *Opus 14*, which were very dynamic shows and choreographed like a ballet.

**In our current lives, others represent our social relationships that we have missed so much during lockdown. But they are also individuals or groups that we find hard to trust because we are afraid to meet them. How do you define the others here?**

There is a political dimension in this show, in which I bring my sensibility as an artist. It means that both readings are possible. We are working on uniformity and constraints in today's world, on individuation and the clash of encounters. This includes the human clash as well as the clash of cultures. Then come the chimeras whose images ask questions about ourselves: who are we and who are the others who scare us because we don't know them? This is our response to the communitarianism that is becoming more and more unbearable. As a child, I was raised in a melting pot community. So, for me the others are all my companions who allow me to invent new worlds in where I try to reconnect to. Artistically speaking, the others are also the acrobats and poets who allow our imagination to work triggered by a musical note, a detail, a space that lights up, a shadow. All of this also includes dimensions of ourselves that we do not know, that we do not control and that can be scary. It is to stop the fear that I want to ask, on stage, the question of bringing together. How to become one with the other?

**The idea of dialogue and fusion with the others is also expressed through the musical instruments, as they have rarely been seen or heard, especially in connection with dance. They will be played live and will be an integral part of the show. What do they represent?**

The start of this production happened thanks to my meeting with some atypical musicians. They are Grégoire Blanc with the theremin and Loup Barrow with his Cristal Baschet. Those instruments add a strong poetic dimension and allow the music to echo my emotions. The theremin, one of the first electronic musical instruments, was invented a century ago in Russia by Léon Theremin. The device was first created for research and development on physics sensor. It later became a musical instrument. I find it extraordinary how this object has been transformed. Furthermore, it has a powerful sound. Playing the theremin require to make a very specific gesture, a way of choreographing the sound. Grégoire Blanc also plays the musical saw, which touches me because it is the instrument of the clowns in the circus. It is an object with a social connotation that belongs to popular culture. You don't need to understand, you are touched directly. Next to Grégoire Blanc, we find Loup Barrow with the Cristal Baschet, a «crystal organ» used by only ten or so musicians in the world. This instrument weighs eighty kilos and Loup Barrow, who is himself of impressive size, plays it in a very gentle way.

**Down memory lane : What does the time you've spent at the National Choreographic Centre of La Rochelle mean to you since you took over as director in 2009?**

These thirteen years have been very rich and intense. In 2009, I was lucky enough not to arrive as a stranger as I already knew the region. In 1996, La Coursive had co-produced my first production. My appointment as director of the CCN emphasized the arrival of hip hop dance in a choreographic institution. I knew I was ready, but at the time we were still seen as «the others». When I arrived, I received an anonymous letter from a disgruntled

audience member. She mentioned the 'elegant' dance steps of Régine Chopinot, that were going to be replaced by 'squeaky trainers'! Shortly afterwards, Mourad Merzouki was appointed at the CCN of Créteil. It was a gamble for all of us, as we had to prove ourselves, we had to do more than the previous directors. But we were able to show that in the history of dance, hip hop still had a lot to tell. And in terms of attendance and support, we don't have to hide, it is the opposite! Today, hip hop dance has taken an important place in the city of La Rochelle. When I meet people who know that I'm leaving and are thanking me for having made a difference, that's priceless to me. Even if I am currently frustrated by this stagnating period caused by Covid-19, it is important to know that people will not forget me.

**Hasn't the arrival of hip hop in the direction of a choreographic institution also contributed to a change in thinking about the role of National Choreographic Centres in general?**

Without a doubt, yes. Because it is not the NCC that feeds an artist, it is the artist who feeds the choreographic centres. We are not just a management, we have a project. I presented my own project, based on encounters and exchanges. Sensitive to emerging artists, I have followed, supported and accompanied many of them. I tried to bring goodwill each time. I also have set up Shake La Rochelle festival, which created a strong dynamic project in partnership with other art structures. I am very proud to have brought the NCC to where it is now, namely in fourth place nationally in terms of own income and projects.

**In the course of these thirteen years, how have you seen hip hop dance developing in the choreographic landscape?**

Today, the unique writing of some of the hip hop choreographer is finally recognised as of great authors. Hip hop dance has now its own repertoire. This is important because for a very long time we were put in the position of the «others». Ever since I was a

kid, people kept putting me in a box and saying: «Your dance is great, but you don't belong here.» When we moved from the street to the stage, we were told: «You're going to lose your energy, your artistic flair.» We showed that on the contrary, it made it even greater by creating new choreographic forms. Because the idea was never to repeat what we did in the street.

**You will be leaving the NCC of La Rochelle at the end of 2021. What are your plans from 2022 onwards? What do you dream of?**

I'm going to reactivate the Accrorap company, which has been dormant since I took over at La Rochelle. I'm in the process of setting up an artistic presence in Toulon, Istres, Cannes, etc. I am building an itinerant project, a Mediterranean centre for choreographic creation. This centre should allow meetings with multicultural artists: dancers, musicians, poets, storytellers, etc. where imaginative creative projects telling the story of the Mediterranean with its splendour and its suffering will take place. There are such beautiful things to say and others that are hard to tell. Of course, I remain a creative artist with several projects, but today I also enjoy working in programming. At the same time, my family will stay in La Rochelle, so I will always keep a link in this region.

Interview by Thomas Hahn (May 2021)



surrounds himself with atypical collaborators whilst creating sensitive universes that sit between reality and dreams. His choreographies combine physical strength, fluidity of gesture and complexity, whilst revealing the poetical power of hip hop that his dancers duly capture with enthusiasm. In 2008, Kader Attou was appointed director of the National Choreographic Center of La Rochelle and Poitou-Charentes, thus becoming the first hip hop choreographer to head such an institution. He develops large-scale cultural projects with a strong international dimension. He supports the emergence of many young dance companies and in 2016 he creates the Shake Festival, which aims to show the diversity of hip hop dance.

## KADER ATTOU

CHOREOGRAPHER OF ACCRORAP COMPANY

Dancer and choreographer of Accrorap Company, director of the National Choreographic Center of La Rochelle, Kader Attou is one of the major representatives of hip hop dance. With a humanist artistic approach and an openness to the world merging cultural influences and deconstructing genres, he has helped change hip hop dance into a new dance scene. He has created dance that transcends cultural dialogue and traverses aesthetics. His choreographic writing is inspired by different disciplines such as circus, contemporary and Indian dance, visual arts, traditional Arabic music, classical, hip hop or electroacoustic. Travels and encounters nourish his work. Children of immigrants, the questions of identity, and differences are part of his thinking and aim to transform his dance where it builds a community of bodies and emotions.

### A discipline of art and research to reinvent dancing

Kader Attou has always considered hip hop dance being a discipline of art and research, and a way to demonstrate what is the human condition as well as reflecting on questions about society. Kader Attou wishes to create a dance with no boundaries and never ceases to renew hip hop dance with creativity whilst always keeping its values. With *Symfonia Piesni Załoznych* by Polish composer Henryk Górecki, he will be the first hip hop choreographer to create from an integral and classical musical work, exploring the link between the energies, the intentions of his plural dance and of the music and instruments. A 100% hip hop dance piece, *The Roots* demonstrates with rage and passion the incredible evolution of hip hop writing as well show his hip hop ballet of 16 dancers *Opus 14*. In 2017, he created *Allegria* to talk about the gravity of the world with a light-hearted touch and reinventing another, funny, dreamlike world, filled with hope and the simple pleasure of dancing. Looking to develop a common language between dance, music and scenography, Kader Attou



## OLIVIER BORNE

SET DESIGN

Olivier Borne is a set designer, sculptor, and has been working for over thirty years for theater, dance and circus companies. He has a master's degree in «Research and experimentation in the performing arts» and has collaborated with Johann Le Guillerm, Catherine Diverrès, Matthias Langhoff, Alain Françon, Benno Besson and Jérôme Deschamps. Expert in 3D modeling, he is certified by the Blender foundation. He develops virtual reality and 3D printing tools for set designs. He has already worked on the set design of two of Kader Attou's productions *The Roots* and *OPUS 14*. Olivier Borne thinks that «set design is the work of an architect who work with materials in order to extract poetry from it, similar to the choreographer who chooses to enter the heart of humanity and puts it on a stage. Sets and accessories must question the drama and the obstacles to overcome. On stage, the doors should always be closed badly and the chairs should always be wobbly.»



## CAMILLE DUCHEMIN

DRAMATURGY

Graduated in set design in 1999 from the National School of Decorative Arts in Paris, she has created set designs for theater, dance and opera. In music and opera, she has worked with Christophe Gayral on *Matrimonio Segreto* and with Armand Amar. She was nominated for the Molières 2011 in the set design category - for her work on the play *Le repas des Fauves* directed by Julien Sibre.

For the theater, she has worked with Arnaud Meunier, Laurent Sauvage, Tilly, Denis Guénoun, Khierdine Lhardhjam and with Frédéric Maragnani.

Since 2014, she has been working with the Birgit *Ensemble on Berliner Mauer Vestiges*, performed at the Théâtre Gérard Philippe in Saint-Denis. She is also working on the *Prélude* in 2015 and on the new production *Sarajevo et Athène* in July 2017.

In contemporary dance, after creating set designs for Caroline Marcadé, she collaborated with Hamid Ben Mahi on *La Géographie du Danger*, *La Hogra* and with CFB451, François and Christian Ben Aïm on *Peuplé, Dépeuplé* in 2016 and on the last show *Brûlent, nos coeurs insoumis* in 2017.

She worked for the first time with Kader Attou on the set design of *Allegria* in 2017 then will accompany him on the dramaturgy of this new project.



## RÉGIS BAILLET - DIAPHANE

MUSIC COMPOSER

Régis Baillet has started to learn music with piano that lead him to the discovery and practice of Dhrupad, the art of classical singing from North India. All of his musical influences come from classical music, as well as in electronic music: electronica, modern classical, ambient, industrial and dubstep.

In 1991, he created the electronic music duo *Ab ovo* with Jérôme Chassagnard and the duo signed up with the German industrial music label Ant-Zen, which marked the beginning of a success. In 2010, the group decided to break up in order to concentrate on solo projects. Régis Baillet then formed Diaphane and released two albums *Samdhya* and *Lifeforms*.

In 2012, he wrote the soundtrack of the documentary directed by Dror Moreh *The Gatekeepers*. The film was a success worldwide and was nominated for an Oscar in the "Best Documentary" category.

Régis Baillet then composed original music for several productions of the company Mastoc and recorded a double CD putting together years of collaboration: *Rain people*, *Waves to the soul over water*, *Waves to the soul*, *Tell me*, *Des vils, ça va walsen* and *Lâche-moi...* He also worked with the company Pyramid Arenthan, the circle of missing dancers, as well as with the Slovenian dance company M&N. In January 2013, Kader Attou asked him to compose the original music for his world famous production *The Roots*. This partnership carried on with *Opus 14*, *Un break à Mozart 1.1*, *Yatra*, *La vie parisienne*, *Danser Casa* and *Allegria*.



## LOUP BARROW

### CRISTAL BASCHET

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Renowned for being one of the major player of the cristal baschet, Loup Barrow has made rare instruments his area of expertise. Born in Paris amongst a family of artists, he begins his musical upbringing at the age of 3 whilst learning the violin. He then spent his childhood immersed in a culturally vibrant London where his parents lived and worked as musicians. While on a trip to Venice, he discovered the Glass Harp and decides to craft one himself on his return to France. He practiced on the Glass Harp and sharpened his curiosity for enigmatic instruments, just before discovering the cristal baschet. He is a very skilled multi-instrumentalist capable of playing a wide range of instruments. Loup is also a talented composer able of writing both orchestral pieces and more minimalist compositions.

Loup Barrow has performed in more than thirty countries and has collaborated with many international artists including Yaël Naim, Guo Gan, Serge Teyssot Gay, Manu Delago, Thomas Bloch, Olivier Mellano, Sebastien Leon Agneessens, Nadishana Vladiswar, Shaun Evans, Dominique A, Pauline Haas and Mathew Slater.

Recently he has worked on several projects including:

- . Signing up at Mobscene / Arkival (L.A) as a composer
- . Collaborating with the Paris orchestra for the festival Un violon sur le sable
- . Working with the Festival of sacred music in Fez
- . Performing Solo at La nuit des virtuoses in the Réunion.



## GRÉGOIRE BLANC

### THEREMIN

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Grégoire Blanc started playing the theremin right from the age of 15 after learning about it during a science lesson in high school. The very first contact with the instrument was a revelation after years of practicing cello. With the valuable support from his music teacher, and inspired by talented theremin players such as Carolina Eyck and Lydia Kavina, he mastered his technique and made significant progress. In September 2019, following six years of intense scientific studies, Grégoire allowed his life to take a new turn and decided to put music at the center of it. Holding two Master's Degree, one from the leading French school of Arts et Métiers and another one in sciences applied to music at Sorbonne University by IRCAM, he decided to pursue a career in music. He is being given great opportunities including participating in several music festivals Uzerche Music Festival, Rivages Électroniques and performing abroad at the Palais des Beaux Arts in Bruxelles, à Almaty in Kazakhstan, in Montréal and in New York to celebrate 100 years of the theremin. In Apparitions, Grégoire Blanc worked with Diederik Peeters in a project between performance and contemporary theater.

Grégoire is also involved in the sound creation of Anna Vigeland and Maja MaletkoviC's new show: *Kafakafakafa: Spectak avec un K*.

He is working for the first time with Kader Attou on his new production.

# LES AUTRES SCÈNES

KADER ATTOU

PRODUCTION 2021

6 dancers & 2 musicians

## PARTNERSHIP

**Produced by :** CCN La Rochelle – Cie Accrorap / Direction Kader Attou

**Co-produced by :** Les Gêmeaux/Sceaux/Scène nationale ; La Villette, Paris ; La Coursive, scène nationale de La Rochelle ; Châteauvallon, scène nationale ; Théâtre de Chartres, scène conventionnée art et création



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[www.accrorap.com](http://www.accrorap.com)

Pictures : DR, Damien Bourletsis, Loup Barrow