

THE ACCRORAP COMPANY / KADER ATTOU PRESENTS

The Whisper of Dreams

CREATION 2023

CHOREOGRAPHIC WORK
FOR ALL AUDIENCES
over the age of 5

CIE ACCRORAP
DIRECTION
KADER ATTOU

The Whisper of Dreams

Creation: 6 & 7 November
L'Usine, Istres (Théâtre de l'Olivier
Scènes et Cinés « extra muros »)

TEASER

A production for all audiences over the age of 5
with 4 dancers
created in 2023 by Kader Attou
For schools: 55 mins – For all audiences: 65 mins

What should one do with this child called Kader, who was 6 years old and enjoyed catching butterflies, taking time to gather them one by one, to collect the famed powder they had on their wings, then to cover the cardboard wings he had made for himself to try to fly? What should one do, today, with the boy who fell asleep in the evening in a room with wallpaper covered with both baroque and plant motifs, which, when they started to move, provoked nightmares and daydreams for a long time afterwards?

Creatives

Artistic director
& Choreographer
Kader Attou

Scenography
Kader Attou

Dancers
Ioulia Plotnikova
Eléonore Dugué
Artem Orlov
Kevin Mischel

Music
Régis Baillet

Lighting
Cécile Giovansili-Vissière

Video
Caroline Grastilleur

Accessories
Olivier Borne

Illustrations
Jessie Désolée

Production

Producer
Compagnie Accrorap

Coproducers
Scènes et Cinés, scène conventionnée
Arts en territoire

Maison des Arts de Créteil

Supported by
Département des
Bouches-du-Rhône – Centre
départemental de créations en
résidence

Accompanied creation residency
La Fabrique Mimont-Cannes





Artistic vision

I remember when I was a child in the peaceful obscurity of my room, I would lose myself in the meanders of my imagination.

Every night, when the lights went out, the still wallpaper would come to life, revealing a hidden world, a doorway to the unknown. By magic my room became the theatre for an enchanted voyage, where the real and imaginary worlds melted into one bewitching murmur.

As my dreams led me on, I escaped into fantastic worlds, met enigmatic creatures, danced with graceful fairies, and explored magical forests. Every motif on the wallpaper opened a door to a realm of fantasies, an irresistible pull into adventures. The nighttime hours became suspended moments in time, ephemeral souvenirs captured by the dreams' embrace.

The various monsters rhythmically danced a dreamlike ballet, setting the tempo for this dance between reality and illusion. The frontier between the tangible and the imaginary gradually disappeared, leaving space for a flood of intense feelings and emotions.

THE WHISPER OF DREAMS is an invitation to plunge into the dreamlike universe of my childhood, to explore the hidden corners of my imagination, to dance with the stars and to capture the magic of each instant, for children and adults alike.



THE WHISPER OF DREAMS combines several choreographies and embraces various forms. The work thus finds its strength on large stages as well as in more unusual or smaller venues. It can also be readily adapted for wider audiences creating wonder and magic, evoking powerfully poetic images.

It is a new approach, a challenge requiring me to be true to my deepest inner self.

For this new adventure, I called upon a quartet of dancers, men and women, the superb illustrations created by Jessie Désolée which breathe life into a poetic world of creatures, full of imaginary monsters, fantastic plants, and animals.

Altogether, soaring with the lyrics and music written by the composer, Régis Baillet (Diaphane).

Rosa Montero would say that «childhood is place we never return to, but which is, in reality, one we never leave».

Kader Attou

«The *Whisper of Dreams* calls upon our ability to go beyond what we are, allowing invention, imagination, suggestions arouse our emotions... Kader wants to reawaken the murmur of dreams that have never left us».

Agnès Izrine





Dancer, choreographer, and artistic director of the Accrorap Company, Kader Attou is one of the most outstanding representatives of hip-hop dance. With a humanist artistic approach and open to the world, merging influences and breaking down the barriers between genres, Kader Attou has contributed to the transformation of hip-hop into a new platform of dance, bringing to the forefront dance created by artists, 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 Biennale de la danse de Lyon in 1994, which announces a choreographic revolution and consecrates the birth of hip-hop dance as being capable of investing the stage of a theatre.

JOURNEYS AND MEETINGS: THE HEART OF AN ARTISTIC APPROACH

Since 1996, Kader Attou has been the sole director of the Accrorap Company as it follows this collective adventure with numerous creations and tours 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.

In 2022, when Accrorap Company moves to the South of France, the

creation of *Prélude* is an invitation from choreographer Kader Attou to invites 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.

SOME ACTS AND ACKNOWLEDGEMENT

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 attests to this achievement and his solid roots in the southern region. *Prélude* (2022) exceeded all expectations, attracting a large audience since its creation. *Le Murmure des Songes* (2023) immerses the audience in a world that is both poetic and dreamlike.

CREATIONS

2023 - The Whisper of Dreams
 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 reprise 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





© Vincent Assié



© Vincent Assié

The Accrorap Company



© Jean-Charles Couty

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 Accrorap Company has chosen to establish itself in the Southern Region and has settled at La Friche La Belle de Mai, where it has a zoom² studio. This studio allows the company to host artists in residence and to promote values dear to Kader Attou: encounter, exchange, and sharing. A solid partnership has been established with Scènes et Cinés, a venue with the Art in the Territory label, for the period 2022-2024. This partnership has facilitated the development of artistic creation, pedagogical support, and an increased presence in the region.

Dancers-performers



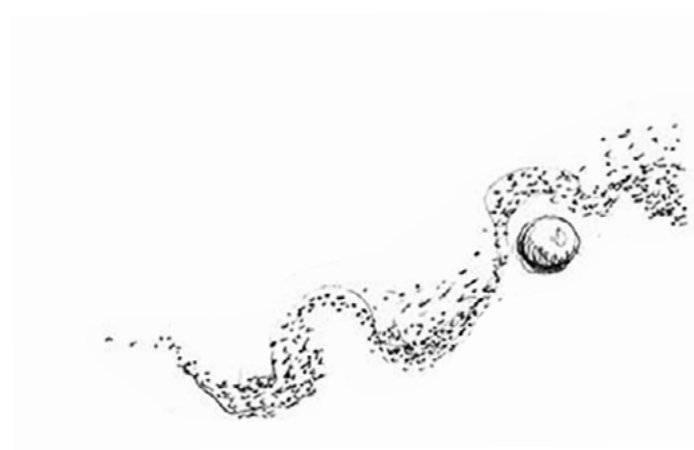
Ioulia Plotnikova

Ioulia Plotnikova is a professional dancer, choreographer, and contemporary dance teacher, who trains in Saint Petersburg and Paris. Her register includes several styles, and she has collaborated with artists such as James Thierrée, Claude Brumachon, Kader Attou and Géraldine Armstrong, among others. She has also been assistant choreographer for James Thierrée. The founder of TanZoya, Ioulia creates performances for festivals and brands, and runs dance workshops. A member of the artist collectives L'Horizon and A+K Bourglinster, she collaborates with multi-disciplinarian artists and has taught at the Stanlowa Institute of Dance since 2022. TanZoya was awarded the Prix Jeunes Talents Cirque Europe in 2008 and two prizes at the Solo-Tanz-Theater Festival in Stuttgart in 2011. For the Accrorap Company she dances in *Les Autres*, *Symfonia Pieśni Żałosnych* and *The Whisper of Dreams*.



Artëm Orlou

Artëm Orlou is a leading figure of break dance. Established in France for the past 13 years, he is known as the winner of numerous international battles. From 2001 to 2006 he studied at the Oural State teaching University where he followed a course on physical culture and sport education. From 2008 to 2009 he danced in the musical *Murka* in Russia. In 2010 he joins the French company S'Poart for several creations: *Na Grani*, *In Vivo*, *Art Ter*, *Instable*. He also collaborates with the Art Move Concept, Les Associés Crew, Chriki'Z, I2A, Positive element companies... In 2013 he meets Kader Attou and joins the Accrorap Company for *The Roots*, *Opus 14*, *Un Break à Mozart* in 2014, and *The Whisper of Dreams* in 2023.



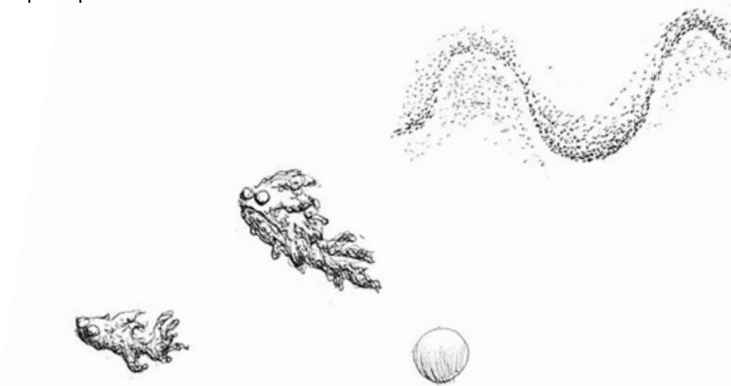
Éléonore Dugué

Éléonore Dugué is a dancer and multidisciplinary artist. She trained in classical and contemporary dance at the Conservatoire de Lorient, then at the Rosella Hightower Higher School of Dance in Cannes. She began her career in the Netherlands, working with Dutch choreographers. In 2016, she joined the José Montalvo Company, where she worked for eight years at the Théâtre National de Chaillot and later at the MAC de Créteil, taking part in national and international tours. Alongside this, she collaborated with Linga Company on the piece *Concerto*, as well as with choreographers Simhamed Benhalima, Delphine Caron, and Mayalen Otondo. She also took part in two creations by Art Move Concept Company, directed by Mehdi Ouachek and Soria Rem. A visual artist and artistic director of the project *Fragments d'Elles*, she develops a practice that connects visual arts and dance through exhibitions, performances, and choreographic works.



Kevin Mischel

Kevin Mischel was trained in popping by Brunon Falcon and Amar Agouni. He has collaborated with the choreographers Dominique Boivin, Misook Séo, Monica Casadei and Hiroaki Umeda. He dances for the Accrorap Company in *The Roots*, *Opus 14*, *Un Break à Mozart* and *The Whisper of Dreams*. In cinema he plays the leading male role in the film *Divines* by Houda Benyamina, Caméra d'Or at the Cannes Film Festival. In 2017, he joins Catherine Deneuve for the last Louis Vuitton campaign. The same year he was selected for the leading male role in the feature film *Break* by Marc Fouchard and for his following film in 2018, *Hors du monde* (Prix Polar at Cognac). Returning to dance in 2020 with the Art move concept company, for *Anopas* choreographed by Mehdi Ouachek. Kevin lands a role in the Netflix series *Braquers* by Julien Leclercq. It is in the film *L'Enfant du paradis*, by the director Salim Kechiouche, selected at the Angoulême Festival, that he returns to independent art house cinema.





Jessie Désolée

ILLUSTRATIONS

When young, Jessie Désolée loved doodling willies on her school desk, sniffing Cleopatra glue and eating plasticine. She should have known that a career in art was for her. But life sometimes means that getting to what's obvious means taking roundabout routes. And then one day, a biro was lying around, somebody believed in her, and Jessie began scribbling away again. Today it is with the same biros that she uses her ten fingers and puts her brain on standby, just for the time needed to give life to a jumble inhabited with more or less scary monsters, fantastic plants and animals. Jessie Désolée* apologises all the time, which really annoys her friends, but which helped her find a name for herself. One day she will end up with tons of tales to tell about her career path in art. In the meantime, she's sorry for this crazy biography and hopes you'll appreciate her work.

*NdT : “désolée” means “sorry”



Régis Baillet

SOUND CREATION

With music training in classical piano, Régis Baillet has never ceased to enrich his scores, pushed by a curiosity about sound which leads him, for example, to the discovery and practice of Dhrupad singing – classical singing from Northern India. He asserts that his musical influences are in classical music, as well as in the most demanding movements of electronic music: electronica, modern classical modern, ambient, industrial and dubstep. His musical style is in constant evolution. In his compositions, Régis Baillet proceeds by accumulation of layers and sounds revealing a sensitive music of melancholic and contrasting ambiances.

In 1991, he creates the electronic duo Ab ovo with Jérôme Chassagnard, which signs up with the German label Ant-Zen in 2004. Since 2010, he is concentrated on solo projects. He therefore forms Diaphane and releases two albums *Samdhya* and *Lifefoms*. In 2012, he is the co-composer of the original soundtrack for *The Gatekeepers*, a documentary produced by Droh Moreh, which meets with worldwide success, nominated at the Oscars in the category “Best Documentary”. Régis Baillet composes the music creations for performances by the Mastoc Company and records a double CD consolidating years of collaboration: *Les gens de pluie*, *Vagues à l'âme au fil de l'eau*, *Vagues à l'âme*, *Dis-le moi*, *Des vils*, *Ça va valser* and *Lâche-moi...*

He pursues the creation of music for performances with the Pyramid Arenthan Company (*Transhumans*), the Cercle des danseurs disparus (*Poesia*), and the Slovenian company M&N Dance Company (*Room with a view*, *S/HE*, *Conspiracy of Silence*, *Labyrinth*, *Infra*). In January 2013, Kader Attou calls upon him to create the original soundtrack for his work, *The Roots*. This partnership continues on *Opus 14*, *Un break à Mozart*, *Yatra*, *La vie parisienne*, *Danser Casa*, *Allegría*, *Les Autres* and *The Whisper of Dreams*.



Cécile Giovansili-Vissière

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.



Olivier Borne

ACCESSORIES

Olivier Borne is a scenographer, sculptor, inventor of poetic machines for live performances and events for more than thirty years now in the fields of theatre, dance and the circus. Holder of a masters in “Research and experimentation in the stage arts”. He has collaborated with Matthias Langhoff, Benno Besson, Catherine Diverres, Johann Le Guillerm, Alain Françon and Jérôme Deschamps. Expert in 3D modelling, he is certified by the Blender Foundation as a “Certified Trainer”. He

develops Virtual reality and 3D printing tools for performance scenography with the desire to share, render compatible and simplify systems. He has already worked on the scenography of two of Kader Attou's pieces, *The Roots* (2013) and *Opus 14* (2014). According to Olivier Borne, “scenography is the work of a craftsman who plunges into the substance to extract a poem, as a choreographer plunges into the heart of humanity when staging their work.

Always seeking an instability, the decor and accessories must question the dramatic figure as many obstacles to overcome. On stage, the doors must never shut properly, chairs should always be lopsided, the flooring askew.”



The Argenteuil theater is packed to the brim: a majority of young children (from age 5) accompanied by their parents are here to attend Le Murmure des songes by Kader Attou. With four excellent performers (two women and two men), the choreographer invites the audience to dive into the dreamlike world of his childhood, to explore the hidden corners of his imagination, to dance with the stars, and to capture the magic of each moment, ever-present thanks to the splendid videos by Yves Kuperberg and the beautiful drawings by Jessie Désolée.

The stage is enveloped by the projection of a delicately flowered curtain that provides a refined backdrop to the children's dreams. In the land of dreams, between nightmares and imaginary daydreams, everything transforms at every moment with humor and delicacy.

From the bedroom wallpaper that starts to dance, to eyes that seem to watch the child sleeping alone, the duvet that reflects a ghost, and later, the feeling of swimming with dolphins, floating in the clouds, dancing with monsters... and even a nod to Méliès' A Trip to the Moon, enchanting worlds unfold that captivate both young and old. The music by Régis Baillet, combined with Cécile Giovansili-Vissière's lighting, accompanies the fantastic artists through several dance styles, from hip-hop mastered to perfection, to movements that stretch endlessly, with touches of classical dance, all infused with infinite grace and the lightness unique to a child's divergent nights.

This Murmure des songes amazes the entire audience, as it is Kader's first piece written for young audiences. An admirable and delicate personal challenge, perfectly executed, that makes children laugh and takes parents back to their own childhood memories.

Sophie Lesort



Kader Attou is an illusionist. He proves this in his new work, The Whisper of Dreams, at the Maison de la culture de Créteil. A much-acclaimed, delicate foursome for young audiences!

In a room with flowery wallpaper, a bed covered by a duvet and a frame hanging on the wall. This is the decor for the new piece by Kader Attou, The Whisper of Dreams, presented in a long series for elementary school children in Creteil. The choreographer has chosen an ingenious video projection to dress the scenography with characters and fantastic, floating figures of such beauty, drawn by the illustrator, Jessie Désolée.

A small black ball with spiky fur, straight from a drawing by Odile Redon, sperm whales which swallow tiny plants, inspired clouds projected onto a canvas at the front of the stage or onto the screen at the back of the stage. The video system with its subtle lighting may be somewhat too ethereal for the huge space in the MAC of Creteil, bursting with children trying to understand what's real or not, but which without doubt makes the adults dream!

The curious and enthusiastic children don't necessarily see the homages to Méliès and to Chaplin when the image of the moon and the planet Earth bounce between the dancers' hands, yet they do appreciate the simple and effective dance of the quartet of dancers, two men and two women.

A mix between contemporary break dance and acrobatics whose supple and elastic ease accentuates the resonance with the dreamlike world unfurled before us for an hour.

Mischievous, the four dancers in the distance are also illusionists in their own way, from clownish jokes to humoristic hints. A lovely show for all.

Delphine Goater



The first creation for young audiences signed by Kader Attou, The Whisper of Dreams deploys never ending visual metamorphoses and choreography with great fluidity on the main stage at the MAC. And the gestures and movements by the choreographer, of an unforgettable delicatessen, once again making miracles.

It is in the dark that this choreographic meander begins, one proposed for young audiences from the age of 5. A darkness ideal for the emergence of the imaginary, of dreams, nightmares, fantastical visions. By going back in time to his own childhood, Kader Attou invites us to follow the wooded paths of our imagination, to open doors to new possibilities and infinite landscapes, to wander down paths contrary to serious thinking, to see in the obscurity that which hides in the hollows. In this darkness appears a pair of eyes, then two, then three, then a flurry of gazes drawn across a background of melodious whispers. Who hasn't already, in the loneliness of their childhood bedroom, has the feeling of being watched? Who hasn't stared at the patterns on the wallpaper until these motifs begin to dance in our heads ready to create magic? And there on this stage bordered with a screen of transparent netting which relegates the performers to be ephemeral chimaera, floating apparitions in a world that obeys different rules, the bodies are possessed by the madness of dancing, and here then the flowered wallpaper transforms itself. Here the space becomes limitless and undulates like the bodies in movement, woken with a start and no longer walking straight, a pair of legs over here, the rest of the body over there, tightrope walkers in their sleep moving through another reality. The other side of the day, the other side of our wakefulness? Here we are in the world


of dreams where everything is in perpetual metamorphosis. By working with the illustrator, Jessie Désolée, and the video artist, Yves Kuperberg, for the animation of the drawings, Kader Attou inscribes his dance in a powerful visual universe which draws us to drift between the depths of the ocean and the starry cosmos, to encounter clocklike mechanisms of a dream machine, moving through forests of wolves, swimming in the clouds. For the soundtrack, Régis Baillet composes a score just as moving and atmospheric as the aesthetic environment, a mixture of acoustic instruments and electronic music, of heady melodies and catchy tunes, it clothes yet does not burden the weightless movements of the four remarkable dancers, all of such grace, suppleness and fluidity.

Once again, the choreographer Kader Attou has not displayed power or exercised his virtuosity. His hip-hop has the delicatessen of the pillow feathers escaping from childhood games, it reveals and honours the elasticity of bodies, the amplitude of movements, from breaks to undulations. Never compliant, his dance draws upon contemporary and even classical dance, to better escape the shrines of knowledge and to nourish his own sensitive DNA. It is far from the imagery of battles and urban culture, here we play ball with the moon, roll up in a thick eiderdown, the duos are tender and the quartets playful. And the disco-ball scatters thousands of stars to crown the delicatessen of the ensemble.


Marie Plantin




Tour sheet

 Team on tour

4 dancers
1 choreographer
1 lighting technician
1 sound/video technician

 Fit up/Strike

Pre-fit up requested of venues
Fit up, settings, connections:
one whole day needed before
performance
Performance and strike the same day

 Decor transport

Volume: 10 m³

The Whisper Of Dreams



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The Accrorap Company is resident at the Friche la Belle de Mai

www.accrorap.com

