

PRÉLUDE

IN OUT



Choreographic piece
for 9 dancers

2022

CIE ACCRORAP
DIRECTION
KADER ATTOU

PRÉLUDE

CREATION 2022

TEASER IN

TEASER OUT

**Choreographic piece
for 9 dancers**

PRÉLUDE can be performed both outdoors and indoors.

Outdoor version: 35 minutes. Adaptable to any space

Indoor version: 1 hour 05 minutes

For audiences aged 7 and up



© Julie Chérki

DISTRIBUTION

Choreographer

Kader Attou

Dancers

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

Musical composition

Romain Dubois

Additional music

Lighting Design

Cécile Giovansili-Vissière

Production

Compagnie Accrorap

Coproduction

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

ARTISTIC STATEMENT

"Dance allowed me to exist, to find freedom, and to open myself to the world. What truly matters is to keep being amazed, as a child would."

Kader Attou

A movement, a struggle, a dancing humanity

Prélude is born from a breath — the very first one, the vital impulse.

In this piece, Kader Attou revisits his own story: his childhood in the suburbs of Lyon, his discovery of boxing, the beauty of gestures, Chaplin's silent films, and the power of hip-hop as a space for freedom. He explores the deep connection between dance, music, and breath — that shared pulse that unites us all.

Carried by the electroacoustic music of Romain Dubois, the piece rises from silence to intensity, like a fight fought to the very end. The nine dancers embody a humanity in tension — bodies entangled, breathing, surging, resisting. The choreography becomes a metaphor for struggle — physical, poetic, and brotherly.

Two interpretations, one energy

Prélude Out – the "all-terrain" version

Created for public spaces, *Prélude Out* reaches those who might not step inside a theater. Condensed and vibrant, this version offers raw, collective dance that's open to everyone. It celebrates the power of movement and the joy of shared emotion.

Prélude In – the stage version

In the theater, *Prélude In* unfolds like a long breath. Kader Attou appears both as dancer and voice, evoking his twinhood, his beginnings, and boxing as a metaphor for inner struggle. The lighting design by Cécile Giovansili-Vissière shapes a poetic, physical space where effort turns into beauty. The piece becomes a sensorial journey — where strength, grace, and humanity intertwine.

A prelude to life

Between *In* and *Out*, *Prélude* offers two ways of dancing the same urgency: Outdoors, the immediacy of encounter and shared breath; Indoors, memory, voice, and the slow unfolding of emotion. Two choreographic writings, one horizon: making dance a space for connection, resistance, and light — a prelude to life.



© Julien Chauvet

KADER ATTOU

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

THE FEVER OF THE 1990s

In 1989, during the feverish discovery of breakdance, Kader Attou created the Accrorap Company with his circus friends Eric Mezino, Chaouki Saïd, Lionel Frédoc and Mourad Merzouki to move out of the world of street performance and to bring meaning to their choreography. Acrobatics, breakdance and ballet, bring much acclaim to *Athina* presented at the 1994 Dance Biennale in Lyon, which announces a choreographic revolution and consecrates the birth of hip-hop dance as being capable of investing the stage of a theatre.

VOYAGES AND MEETINGS: THE HEART OF AN ARTISTIC APPROACH

Since 1996, Kader Attou is the sole director of the Accrorap Company, pursuing this collaborative adventure with numerous new creations and tours both in France and abroad.

He inscribes his dance in the sharing of and dialogue between cultures at the crossing of all aesthetics.

His writing is inspired by different disciplines such as the circus, contemporary and Indian dance, the visual arts, traditional Arab music, classic hip-hop and electroacoustic music. He searches within the journeys and encounters made, for material to nourish his work. Thus, *Anokha* (2000) combines hip-hop and Indian classical dance, whereas with *Les corps étrangers* (2006) he builds bridges between France, India, Brazil, Algeria, and The Ivory Coast. Being a child of immigration, the questions of identity, difference, and otherness, lay the roots to his approach, transforming his dance into a place of convergence where a community of bodies and emotions constructs itself.

CREATING SENSITIVE UNIVERSES TO REVEAL THE POETRY OF HIP-HOP

From the very beginning, he considers hip-hop dance as a discipline of art and research and, which forms its singularity, as a means to bear witness to the condition of mankind and reflect on social issues. Taking the liberty to invent a rich dance that does not restrict itself in any way, he never ceases to renew hip-hop with creativity without denying its founding values. With *Symfonia Piesni Zalosnych* 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 reopens the dialogue between music, dance, and scenography in a universe that places the strange and the poetic at the forefront.

ACTS AND RECOGNITION

In 2008, Kader Attou was appointed director of the National Choreographic Centre of La Rochelle and Poitou-Charentes, becoming the first hip-hop choreographer to lead such an institution. He developed a large-scale cultural project for the region with a strong international dimension. He supported the emergence of numerous dance companies and, in 2016, created the Shake Festival, which promotes diversity in hip-hop dance. In 2013, he was awarded the title of Knight of the Order of Arts and Letters, and in 2015, he was appointed Knight of the National Order of the Legion of Honour.

Since 2022, he has been based at La Friche la Belle de Mai in Marseille. The success of his two latest creations reflects this achievement and a solid grounding in the southern region. *Prélude* (2022) exceeded all expectations, drawing a large audience since its premiere. *Le Murmure des Songes* (2023) immerses spectators in a world that is both poetic and dreamlike.

CREATIONS

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



© J2M/C Photo

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

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

Prélude is a ballet that Kader Attou conceived in the city of Marseille and will present in Grasse in its «in» version (indoor) this Friday, and in Draguignan in its «out» version on Saturday, September 28. A ballet in two forms, which encapsulate the philosophy that has guided this passionate artist for over thirty years.

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

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

It was meant to be something ephemeral: a 35-minute performance—set to a fantastic electro score by Romain Dubois—designed for outdoor presentation with minimal resources.

But as the project progressed, I realized I could create an indoor version. *Prélude In* lasts about an hour; it's the "Out" version enhanced with a new narrative, a sort of choreographed rehearsal, accompanied by additional musical pieces and a lighting design that offers a different interpretation. I can't explain it exactly, but there is a real communion between this piece and the audience—a connection.

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

That's true. *Prélude* also conveys a sense of urgency to live, which becomes a metaphor for the human condition. The audience feels this deeply.

But *Prélude* also offers something magical and positive—a sense of togetherness. What matters to me is not simply creating performances that people enjoy, but stirring them, reaching into their most hidden depths. It's a piece that resonates with many.

More than your previous shows?

It's like asking a mother which child she prefers! (laughs) Each of my shows has its own narrative, a unique story... You know, I came into this field as an outsider. I immediately understood the impact dance could have on my body, my career, and what I could bring to the world.

What matters to me now is simply telling stories. Whether people connect with them or not is up to them. It's often said that none of my shows are alike, and that makes me happy. I like to challenge myself, to step into situations I've never faced before—it's a bit dizzying at first, confronting a blank page, but I also move forward by staying connected to the world around us. I trust my sensitivity, intuition, and experience...

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

Of course. I've always danced in my shows because I've always created from within—except during my time directing the CCN. During those 13 years, I enjoyed creating, but what saddened me was not being on stage with them.

Since stepping down from that role, *Prélude* feels like a return to my roots. A rebirth, even though at 50, I don't have the same body I had at 20...

In *Prélude*, we hear Albert Camus say: «I cannot live without my art, but I have never placed it above everything. If it is necessary to me, it is because it does

not separate me from anyone and allows me to live as I am, at the level of all.»

How does this resonate with your work?

What is heard in the performance sums up why I live today, why I pour so much love into my work, into dance. Because we exist only through the audience. We are nourished by what the audience gives us, and vice versa. Art cannot be separated from that. Camus also says, "Art is not a solitary joy; it is a means of stirring the greatest number of people by offering them a privileged image of common sufferings and joys."

When you read that, when you truly understand it... it's my life. I can't explain it. I've always lived in a multidisciplinary mix—that's what nourished me. I don't know what it means to live confined in a box, and I don't know what it's like to live without a community. I am a free man. This wealth of encounters resonates with my work, which is essentially an invitation to be enriched by difference.

INTERVIEW
with Karine Michel

NICE-MATIN
Published on 27/09/2024

1. Tiré de son discours pour son Nobel de littérature.



© J2MC Photo

© Julie Cherkki

DANCERS



Damien Bourletsis discovered hip-hop dance at the age of sixteen and quickly developed a passion for this art form, which allows him to combine performance and creativity. A dancer and battle organizer, he began teaching in 2001 and, for nearly 12 years, led classes and cultural outreach workshops in various venues and institutions. Alongside his work in education and as a dancer for companies such as Caliband Théâtre, Chriki'z, Les Associés Crew, Drive, Les Trainees Savates, Accrorap and the CCN of La Rochelle, he broadened his artistic practice and undertook drama training in 2018.

He later pursued his path as a photographer and filmmaker. His latest short film *What Binds Us (Ce qui nous lie)* has been selected for several festivals, including Montreal, Berlin, Athens, Stockholm and festivals in France. In 2025, he founded his company DBMOTION in Hyères with the dance, poetry and music piece *Never Stop Dreaming (N'arrête pas de rêver)*.



Aline Lopes begins her training at the CDA in the Algarve, then the National Conservatory of Dance in Lisbon, and the Junior Ballet of Geneva. In 2013, she joins the 7273 Company for several new works (*Tarab, Beyrouth, 3, Nuit*).

She takes part in the *A escalada de HuRmano* project by Marco Ferreira da Silva, and also *Free* by Gregory Maqoma in Porto. She works for the company Ilka for *Touch Down* in 2015, and in 2017 she joins the company Grenade for several new works (*Amor, Stolar, Rodeo*) and also the Kontamine company to take up a role. In 2019, she joins the companies Kubilai Khan (*No mundo, Demonios na Cabeza, Rien de Vue est à nous*) and B21 (*Coloriés, Relative World*). In 2022, she joins the AWA company in Luxembourg (*Mary's*) and in 2024, the Accrorap Company (*Prélude*).



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



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



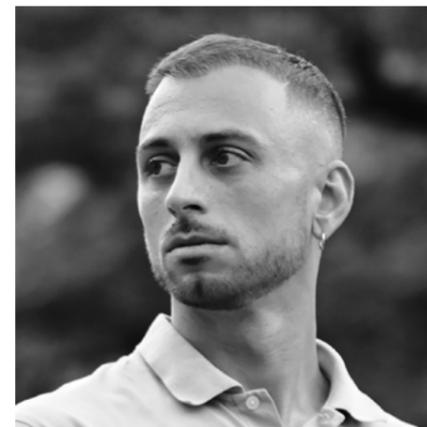
Azdine Bouncer is a plural artist, versatile, a dancer and performer for the companies Accrorap, Kafig and Alexandra N'Possee.

He is also a choreographer for the Amazigh Company and then for the Phoenix Company. He has been making his way for 20 years in the artistic world and in that of transmission. Engaged and poetic are the key words for his work in service of humanity. As the director of a specifically devoted to hip-hop culture, the Bounce School, he runs technical and choreographic workshops for children, teenagers, and adults.



Jikay starts Popping dance as a self-taught dancer and perfects his skills by doing workshops with pioneers of hip-hop culture and winning battles at both a national and international level. After a first project at the Marseille Festival, he collaborates on the piece *Yooo!!!* choreographed by Emanuel Gat.

He then joins the company Remue-Ménage and, very recently, the work *N187* by Yan Gilg which mixes dance and theatre. Wishing to enrich his vocabulary, he follows training courses with international dancers' pioneers in his discipline such as Poppin Pete, Walid, Junior Boogaloo. He is also interested in contemporary dance. The result of this fusion of styles is a dance that combines impact, precision, and lightness. He is a hip-hop dance teacher and dancer in various companies.



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



Alexia Lambert discovered dance at a very young age. In 2015, she joined the Conservatoire of Avignon in a sports-study program, where she trained for four years before continuing with a year in an advanced training cycle.

She then chose to broaden her experience internationally and joined the contemporary training program of the CobosMika Company in Spain. After completing her studies, she collaborated with various projects and companies while also developing a strong interest in transmission. For two years, she taught dance in several schools in the south of France.

In September 2025, she moved to Paris to continue her career as a performer and engage in new artistic collaborations. In March 2026, she joined Cie Accrorap for the revival of Kader Attou's piece *Prélude*.



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

MUSICAL COMPOSITION



Romain Dubois is a dedicated composer and musician, collaborating on a multitude of artistic projects across various fields. He has worked with contemporary dance companies such as Tango Sumo and Cie Accrorap led by Kader Attou, and has explored the world of circus through pieces like *Foutoir Celeste* by Cirque Exalté and with the group Fleuves, before launching his solo piano project, *Una Bestia*. Over time, Romain has developed a deep understanding of the connection between music and the body, navigating genres such as contemporary dance, traditional dance, and circus, while questioning his own role as a musician through his solo work. He has also completed numerous commissions, from film scores to sound design for advertising, notably for Nespresso and Lidl, and has contributed to monumental mapping projects, including collaborations with Spectaculaires and the Architectural Sonar Works project with Cedric Brandilly. Romain Dubois's work has been showcased in hundreds of performances in France—at events such as Jazz à Vienne, Les Vieilles Charrues, Les Transmusicales, the Lille Piano Festival, and the Festival d'Aurillac—and internationally in cities including Quebec, Seoul, London, Vienna, Ostrava, Belgrade, Carthage, and Glasgow.

LIGHTING DESIGN



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.





HIP-HOP BALL

Esperanza

True to Kader Attou's philosophy of creating connection and sharing, the evening continues after the *Prélude Out* performance and its high-flying acrobatics with the Hip-Hop Dance Party *Esperanza*—a moment of electrifying energy shared with the audience.

TEASER

A **participatory dance party** celebrating funk and soul music from the 1970s to today.

The event draws inspiration from the legendary TV show *Soul Train*, hosted by Don Cornelius, which for nearly forty years was a must-see rendezvous for funk and groove enthusiasts — and laid the foundation for what would become hip-hop culture at the end of the 1970s.

The evening is led by dancer and DJ **Jikay**, who performs a **1h15 set**, joined by dancers from the company — some of whom specialize in locking and popping, styles that were born on *Soul Train*.

Using simple moves drawn from hip-hop and club dancing, local participants, previously prepared, invite the audience to join them on the dance floor.

Preparation workshops are organized prior to the event, totaling six hours, with a ratio of one dancer for fifteen participants. No prior dance experience is required. These workshops are ideally held on the weekend before the event, followed by a rehearsal on the day or the day before the performance.

During these sessions, the dancers-teachers share four to five choreographic moves with the participants, who then reproduce and pass them on to the audience throughout the set.

The highlight of the evening is the famous *Soul Train Line*, where participants form two rows, creating a path for dancers to step into the spotlight in pairs, showcasing their moves to the cheers of the crowd.



LaProvence.

Marie-Ève Barbier

Trained on the asphalt in the 1980s, Kader Attou, originally from the suburbs of Lyon, became the first hip-hop choreographer to direct a National Choreographic Centre in France — the CCN of La Rochelle — where he left a lasting imprint over thirteen years. After this remarkable journey, he embarked on a new chapter in Marseille: since January 2022, his company Accrorap has been based at La Friche la Belle de Mai.

Having settled in Marseille, a city with a powerful hip-hop culture, Attou saw the opportunity to anchor his company there. The first thing he did was organize auditions to discover the wealth of local talent. Nine dancers, including two women, joined him in the creative adventure of *Prelude*.

The piece was born from the idea of performing outdoors, to reach audiences who do not usually attend theatres. Following the success of this short open-air version, *Prelude Out*, a second version was created — *Prelude In* — designed for indoor stages. The title *Prelude* itself is a nod to his arrival in Marseille, marking the beginning of a new chapter.

The ensemble of dancers becomes a metaphor for a dancing humanity — one that reflects both harmony and struggle, mirroring the challenges of our times. The final half hour unfolds like a firework display, an emotional release where the dancers give themselves entirely, leaving the audience breathless. Above all, *Prelude* is a moment of genuine connection.

hottello

Véronique Hotte

Kader Attou is a dancer, choreographer, and artistic director of Compagnie Accrorap — one of the major figures of French hip-hop dance. Guided by a humanist approach that is open to the world, blending influences and breaking down boundaries between genres, he has helped transform hip-hop into a new choreographic language — an auteur's dance form with a distinctly French identity.

This “all-terrain” piece reaches out to all kinds of audiences, taking hip-hop dance to unexpected places, to the very edges of choreographic writing, while weaving connections between local communities and artists. *Prelude Out*, the shorter version of *Prelude In*, tells the story of the encounter between Romain Dubois's music and the dancers' physicality. The electronic score, with its rhythmic and melodic crescendos, builds a growing tension. The virtuoso dancers take flight with the music — quite literally — arms and legs lifted, bodies breaking and reforming, leaping or being propelled to the ground by one another, heightening the audience's attention with each movement.



Maryvonne Colombani

Prélude brings together Romain Dubois's music—full of ad libitum crescendos in an endless ascending spiral—and the dancers' bodies, carried by a surge of energy. A true homage to hip-hop, *Prélude* for nine dancers is built on the steps of this dance, inviting the performers to surpass themselves in solos of dazzling virtuosity. The ensemble movements, facing the audience, assert liberated gestures with renewed intensity, infused with the very sap of life. Breath shapes the movement, bends to the rhythms, and brings a breathtaking intensity to the performance.

ManiThea
La manie du théâtre

Catherine Correze

Hip-hop where you least expect it. With Kader Attou, dance is never just a series of technical feats. It tells a story, a beginning, a *Prélude*. From the very first moments, the choreographer opens himself up. He questions the very notion of beginning, gropes, explores. A first note, a first impulse, a first gesture—how does a work of art come to life? From a few hesitations emerges a symbiosis, and the magic happens. The answer seems to appear all at once when Romain Dubois's music begins.

For an hour and twenty minutes, nine dancers move within a shifting, vibrant space, in constant mutation and reconstruction. The virtuosity of the bodies blends with generous and powerful music. There are playful duos, fleeting solos, group reunions, bodies attracting and repelling one another like electrons in fusion. The energy is intense, almost infinite...



Kader Attou presents *Prélude*, performed by nine hip-hop dancers based in Marseille, as is his company Accrorap. The choreographer delivers an equally intimate work here, returning to his roots in hip-hop while appearing on stage several times to share anecdotes from his past. *Prélude* is also the story of the meeting between Romain Dubois's remarkable music and the dancers' physical performance.

The two women and seven men perform unreal balances on a single arm, breathtaking backflips, and a multitude of acrobatic feats executed with incredible mastery. The audience is left in awe, breathless at the way virtuosity and dynamic energy are combined with refinement and poetry. Indeed, thanks to the performers' intense inward focus, guided so well by Kader, they are not there to put on a circus act but to convey the choreographer's memories...

Théâtre du blog

Mireille Davidovici

After *Les Autres* — a baroque and poetic work that stood apart from his usual aesthetic — Kader Attou returns to the roots of his inspiration. Having settled in Marseille with his company Accrorap after leaving the National Choreographic Centre of La Rochelle, he invited around ten professional hip-hop dancers from the South of France to inhabit his artistic world. *Prelude* takes shape through Attou's memories, built in dialogue with the dancers. He recalls his childhood in the suburbs of Lyon and his discovery of boxing at the age of seven, which revealed to him the beauty of bodies in motion: the gestures of the arms, the footwork — the boxer as a dancer in potential, “a butterfly ready to take flight,” as he says. Forty-five minutes of pure, uninterrupted dance follow. The group radiates a fierce energy to the music of Romain Dubois — a single continuous composition that poses a true challenge. The dancers' virtuosity and the uninterrupted rhythmic and melodic pulse sweep the audience into a captivating visual and sonic maelstrom.



A leading figure in the contemporary hip-hop scene since the mid-1990s, Kader Attou channels his musical passion in this work through collaboration with composer Romain Dubois. Over a grooving score, whose rhythms recall Dubois's background as a pianist trained in bossa nova and jazz, nine dancers are swept up in a sonic wave that propels them forward. Rising through increasingly intense moments, the company plays with endurance, trance, and pleasure, all while maintaining a tight collective bond. Announced as “all-terrain,” *Prélude* is performed both on theater stages and outdoors, with the aim of bringing the audience as close as possible to the dancers' joyful tension.



The piece *Prélude*, performed on Saturday, August 3rd at the Vertical'été festival, deeply moved the audience. The choreographer Kader Attou's idea was to create a work that reaches out to the public—a truly “all-terrain” piece, explains Cathy Chahine, administrator of Cie Accrorap. And thus, *Prélude* was born. Nine dancers, 35 minutes, and an impressive crescendo set to the music of Romain Dubois.

This piece is full of emotion and showcases a strong sense of connection among the dancers—they move as one! The performers come from diverse backgrounds: break, hip-hop, contemporary... By the end of the show, the audience often feels an urge to embrace the dancers. And the dancers give so much that, in the final moments, they are directly connected to the public.



Christine Eouzan

The 600-seat hall at Scala Provence sold out on opening night. It was in front of this large audience that Kader Attou shared his reflections. Sitting at his work table, he spoke of the creative process — the “preludes” to a new piece and the moments before a premiere. Gradually, he opened up about his life, shaped by struggle, and the importance of breath, both for the individual and the dancer. He recalled an injunction from his mother at birth, when he arrived unexpectedly as the second twin after a difficult delivery: “Breathe, my son!” This command became a guiding thread for the performance: breathe to move forward, breathe to fight, breathe to dance, breathe to live and embrace the gift of life.

The nine hip-hop dancers radiate an extraordinary energy. Their dance is joyful, positive, full of life and solidarity. Above all, it is a celebration of human connection — a shared pulse that draws both performers and audience into the same breath.



Nathalie Simon

Kader Attou revisits his life alongside a remarkable ensemble of dancers. From his birth in Saint-Priest, considered one of the birthplaces of French hip-hop, to his discovery of boxing — experienced both as a school of life and a school of dance — he reflects at 51 on the necessity of passing the torch. He can no longer celebrate life through dance in the same way he once did; instead, he transmits his flame to his dancers. On stage, hip-hop unfolds with dizzying virtuosity and abundant energy. For those who believe that too much movement can never be excessive, this is a revelation. In *Prelude*, Attou also demonstrates his mastery of ensemble work, a skill he has perfected over years of choreography. The piece is a celebration of life, rhythm, and collective artistry, where every movement contributes to the strength and cohesion of the group.



S. B.

It was a first: the festival Les Invites took over the Tonkin neighborhood with a major performance—*Prélude*. The show brought together nine dancers in a perfectly synchronized performance. From the very first to the last note, the audience was immersed in the world of Cie Accrorap, led by the Lyon-based choreographer Kader Attou.

“It was extraordinary—I have no words. It brought tears to my eyes,” says Cécile, 26. “The energy and the pulse of their bodies with the music—it was perfectly calibrated,” adds her friend Tatiana, 35, who came from Bordeaux. The performance amazed both adults and children alike, including Oscar, 8, who was in awe of the various acrobatics...

PRÉLUDE



©Julie Cherki

CONTACT

Administration & production

Cathy Chahine

06 40 14 17 72

admin@accrorap.com

Development

Anne-Sophie Dupoux

06 60 10 67 87

annesophie.dupoux@gmail.com

PRESS SERVICE

ZEF

Isabelle Muraour

06 18 46 67 37

contact@zef-bureau.fr

DIFFUSION

En Votre Compagnie

Romain Le Goff

06 80 36 08 03

romainlegoff@envotrecompagnie.fr

Olivier Talpaert

06 77 32 50 50

oliviortalpaert@envotrecompagnie.fr

Bridge to Arts

Josep Alcaina

Representation of Accrorap in:

UAE · Spain · Germany

+49 155 1011 5922

jas@bridgetoarts.com

CIE ACCRORAP
DIRECTION
KADER ATTOU

Accrorap Company
Friche la Belle de Mai
41, rue Jobin
13003 Marseille

The Accrorap Company is supported by the Ministry of Culture, DRAC Provence Alpes Côte d'Azur.

The City of Marseille, the Department of the Bouches du Rhône, the Région SUD Provence-Alpes-Côte-d'Azur.

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

www.accrorap.com

