



Friday and Saturday, November 16–17, 2018, 8pm  
Zellerbach Hall

## Compagnie Käfig

Centre chorégraphique national de Créteil et du Val-de-Marne

### *Pixel* (2014)

<i>Artistic Direction and Choreography</i>	Mourad Merzouki
<i>Digital Production</i>	Adrien Mondot & Claire Bardainne
<i>Music</i>	Armand Amar
<i>Concept</i>	Mourad Merzouki and Adrien M/Claire B
<i>Digital Production</i>	Adrien Mondot & Claire Bardainne
<i>Music</i>	Armand Amar Sarah Nemtanu, <i>violin</i> ; Julien Carton, <i>piano</i> ; Nuria Rovira Salat, <i>vocals</i> Additional music: Anne-Sophie Versnaeyen, <i>viola</i> Drum programming “Les Plocks,” Artback Society: Stéphane Lavallée and Julien Delaune Vincent Joinville, <i>recording, mixing, sound design</i> Martin Fouilleul, <i>modular synthesizer</i>
<i>Assistant to the Choreographer</i>	Marjorie Hannoteaux
<i>Artists</i>	Marc Brilliant, Antonin “Tonbee” Cattaruzza, Elodie Chan, Aurélien Chareyron, Yvener Guillaume, Amélie Jousseau, Ludovic Lacroix, Ibrahima Mboup, Paul Thao, Sofiane Tiet, Médésséganvi “Swing” Yetongnon
<i>Lighting Design</i>	Yoann Tivoli, assisted by Nicolas Faucheux
<i>Stage Design</i>	Benjamin Lebreton
<i>Costume Design</i>	Pascale Robin, assisted by Marie Grammatico
<i>Paintings</i>	Camille Courier de Mère and Benjamin Lebreton
<i>Producer</i>	Centre chorégraphique national de Créteil et du Val-de-Marne/Compagnie Käfig

*Cal Performances’ 2018–19 season is sponsored by Wells Fargo.*



<i>Co-producers</i>	Maison des Arts de Créteil, Espace Albert Camus in Bron
<i>Additional Support</i>	Compagnie Adrien M/Claire B
<i>Lighting Control</i>	Stéphane Loirat
<i>Video Management</i>	Eve Liot
<i>Sound Control</i>	Alexis Lazar
<i>Stage Management</i>	François Michaudel
<i>Exclusive North American Tour Representation</i>	Rena Shagan Associates, Inc.

*Pixel will be performed without an intermission  
and will last approximately 70 minutes.*

*The National Choreography Center of Créteil and Val-de-Marne/Käfig Company, directed by Mourad Merzouki, is funded by the Ile-de-France Regional Cultural Affairs Office, the Ministry of Culture and Communication, the Val-de-Marne Department, and the City of Créteil. The company receives the assistance of Institut français for its international tours.*

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## PROGRAM NOTES

### From the Choreographer

We are constantly exposed to images, videos, and digital media. Screens are everywhere. One need only walk down the streets of the world's large cities to imagine what the city of tomorrow will look like: a constant, unending exposure to images that is even now a growing part of our everyday life.

*Pixel* was born when I first encountered the work of Adrien Mondot and Claire Bardainne and from the fascination I felt at that moment—it was as if I had lost the ability to distinguish between the real world and the virtual world. I quickly decided to explore a partnership using their new technologies with—and for—dance.

This first experience mixing dance and interactive video has been a breathtaking experience for all of us who have been part of the project. Demonstrating the same curiosity and open mind that first inspired me, everyone involved braved the challenges of an impalpable world created by the light projections developed by the Adrien M/Claire B Company. The challenge of making both (real and virtual) worlds interact with each other and of striking a subtle

balance between the two—so that dance and abstract representations answer each other without one getting the upper hand—destabilized me in terms of how I approach gesture. I followed the same quest for motion that I have developed in each of my creations, but now with new constraints and new playing partners.

How does the dancer perform in a space made up of illusions, on a 3D-set, where video might accompany motion as well as hinder it?

I also wanted Armand Amar's music to fit the choreography and the images. Accompanying the performers, his music brings out the energy as well as the poetry within the dancers' bodies.

These new paths of discovery allowed me to create an exciting extension of reality and to work within a synthetic world, which is a strange thing for a choreographer who feeds off bodies and physical material—inhabiting dance in a space where the body only faces dreams, developing gestures in moving landscapes created by Adrien M and Claire B.

I wanted to open up the ways in which the world of digital projection can interact with the dancers' reality.

The artists have playfully immersed themselves in this new world, with open minds, relying on hip-hop virtuosity and energy, mixing up poetry and dreams, to create a show at the crossroads of the performing arts.

—*Mourad Merzouki (November 2014)*

A major figure on the hip-hop scene since the early 1990s, choreographer **Mourad Merzouki** works at the crossroads where many different disciplines intersect, adding circus, martial arts, fine arts, video, and live music to his exploration of hip-hop dance. Without losing sight of the hip-hop movement's roots—of its social and geographical origins—this multidisciplinary approach opens new horizons and reveals new outlooks.

Beginning at the age of seven, Merzouki trained in the circus school of St Priest, in Lyon's eastern suburbs, while also practicing martial arts. At age 15, inspired by hip-hop culture, he gravitated towards dance. From there, Merzouki began working on his own choreography; he soon created his first dance company, Accro-rap, in 1989, with Kader Attou, Eric Mezino, and Chaouki Saïd. With this group, Merzouki continued to develop his unique brand of hip-hop movement while simultaneously exploring other dance genres with contemporaries Maryse Delente, Jean-François Duroure, and Josef Nadj.

Accro-rap performed *Athina* during the 1994 Dance Biennial in Lyon and earned acclaim for bringing hip-hop from the street to the stage, enabling the troupe to perform internationally. It was during a performance at a refugee camp in Croatia that Merzouki saw the power of dance to communicate and express emotion.

In 1996 Merzouki decided to establish his own company. Naming the troupe after his inaugural piece, *Käfig* (which means “cage” in Arabic and German), he set a symbolic tone that represents his “openness” and refusal to become locked into a single style.

From 1996 to 2006, Merzouki created 14 pieces that explored dance through a multitude of styles. He was also instrumental in the creation of the Pôle Pik Choreography Center in Bron as well as the Karavel Festival.

In 2009, Merzouki was appointed director of the National Choreography Center of Créteil and Val-de-Marne, where he developed a project called “Dance: A Window on the World” with a central focus on “openness.” While creating and performing new works, Merzouki also provided training and support for the choreographic arts and for independent groups. In 2013 he created the Kalypso Festival, bringing the mainstream promotion of hip-hop dance companies to Paris.

In March 2016, Merzouki was appointed artistic advisor for Pôle en Scènes in Bron, where he brings together the Pôle Pik Choreography Center and the Espace Albert Camus, in support of the common goal of training, creating, and promoting the performing arts. Merzouki has stayed true to his artistic beliefs by creating bridges between disciplines and opening diverse spaces to an ever-wider audience.

Mourad Merzouki is member of the support committee to choreographic art of the French Ministry of Culture (DRAC Île-de-France) and the sponsorship committee for dance of Caisse des Dépôts.

#### **Adrien Mondot & Claire Bardainne,** *digital production*

The Adrien M/Claire B Company creates many forms of art, from stage performances to exhibitions, that combine digital arts with live performing arts. The company is co-directed by Claire Bardainne and Adrien Mondot. They place the human body at the heart of technology, with a goal of developing and customizing their own IT tools. The company operates as a research and creativity workshop, creating a live digital world: mobile, organic, ephemeral, random, sensory.

#### **Armand Amar, music**

French, of Moroccan origin, and born in Jerusalem, Armand Amar has always been fascinated by extra-European music. An autodidact, he learned to play *tabla*, *zarb*, and congas, and studied under various masters of traditional and classical music. Through his discovery of dance in the 1970s, Amar expanded his relationship to music, celebrating the power of free

improvisation and the advantages of authentic, on-the-spot, serendipitous exchanges. He has worked with choreographers from different branches of contemporary dance, including Marie-Claude Pietragalla, Carolyn Carlson, Francesca Lattuada, and Russell Maliphant.

#### Marc Brillant

After a 10-year-period of practicing *capoeira*, street acrobatics, and Parkour (the art of movement), Marc Brillant joined the Malabar Company and discovered the Cyr wheel. His atypical career led him to join prestigious street performance groups, circuses, and dance companies, mostly performing on his Cyr wheel. Brillant uses his wheel not only acrobatically, but in combination with his *capoeira* skills to create

a unique connection with the floor, both around and outside of the wheel. This particular style led to him joining the Czech company La Putyka and the Pietragalla Company, before joining Compagnie Käfig to participate in *Pixel*. At the same time, Brillant is developing his own artistic project with his company Le Quatrième Corollaire.

#### Antonin Cattaruzza

Antonin Cattaruzza, known as Tonbee, was trained at the Académie Internationale de la Danse in Paris in contemporary dance, ballet, and modern jazz. He then learned hip-hop dance at the Centre de danse du Galion. Cattaruzza danced on tour in musicals and shows with singers including Slimane and TAL. He also worked as a choreographer for M Pokora, X Factor Liban, and the videogame *Just Dance*. Later, he began working with hip-hop dance companies including Trafic de Styles, Dyp tik, Massala, and Compagnie Käfig.

#### Elodie Chan

Elodie Chan has been interested since an early age in the culture and arts of the Chinese circus. She was trained in the contortion arts by Liu Wei in Paris. Since 2013 she has been involved in workshops with the acrobatic troupe of Tianjin, then at the national school of the Beijing Circus and with Canadian performers.

Chan has also taken classes in contemporary dance in Paris. As a designer of contortion shows in which she searches for fluidity and ceaseless movement, she has participated in several events, cabarets, television shows, and musicals. Chan joined the company in 2014.

#### Aurélien Chareyron

After almost eight years of practicing hip-hop, Aurélien Chareyron participated in several contests in France and abroad. He won the Express Yourself contest in Paris, and took second place at the XXL Championship of London and third place at the UDO European Street Dance Championship, and reached the quarter-finals in the television show *La Meilleure Danse*. In 2010 he joined the Metamorphoz Company, directed by Mohamed Rouabah. Chareyron joined the *Pixel* team in 2014.

#### Yvener Guillaume

Yvener Guillaume started to dance hip-hop when he was 12 years old. He then took lessons in ballet, jazz, contemporary dance, singing, and comedy at the Académie Internationale de la Danse. Guillaume has worked with choreographers including Maurice Béjart, Kamel Ouali, Nasser Martin Gousset, Hiroaki Umeda, Fouad Boussof, and Simhamed Benhalima. He has acted in advertisements, films, and television series, and has won dance contests and been called on to act as a judge at various competitions. Guillaume has also developed significant pedagogical work providing internships, classes, and workshops in France and abroad. He joined the *Pixel* team in 2013.

#### Amélie Jousseume

Amélie Jousseume perfected her skills in jazz and hip-hop dance before turning to break dancing and working with Echos-liés (winners of the 2009 television program *Incredible Talent*). She then joined the Canadian-French team of Ayong in 2012. Jousseume choreographed and performed as a soloist in *L'Arbre des Découvertes*, a children's play by Karine Thomas. She joined the 6ème Dimension Company for the productions of *Je me sens bien* and *Satisfaite* before joining Compagnie Käfig's *Pixel* team.

### **Ludovic Lacroix**

Ludovic Lacroix has been travelling across France for several years to participate in hip-hop battles (Battle of the Year 2006, regional competitions, etc.). In 2011 he performed in the musical *Ali Baba*. At the same time, he has improved his skills through working with companies such as Fradness, Alexandra N'Possee, Us Latino, Daskik, and Compagnie Käfig (since 2013).

### **Ibrahima Mboup**

Ibrahima Mboup, known as Ibou Sene, started rollerblading in Senegal at the age of 17. He rapidly became a role model in the African and international rollerblading field. Mboup trains in slalom, acrobatic jump, speed, and dance. He won his first championship in 2007 and has created shows with the company Roller Dance Africa, which has received repeat invitations to appear at the festival ETNOSUR in Spain. Mboup settled in France in 2012. He joined Compagnie Käfig in 2016 as a dancer on rollerblades for *Pixel*.

### **Paul Thao**

Paul Thao was born in 1984 in Nîmes. He started breakdancing at the age of 14, with his family. Thao discovered other hip-hop styles by training beside Storm, Poppin Taco, Junior Almeida, and Ronnie from Full Force Crew. Thanks to these experiences, he began teaching

in 2003. Thao has danced with MIX, Groove, and Evasion and was cast as a dancer in the film *Planet Bboy*. He joined the artistic team of *Pixel* in 2015.

### **Sofiane Tiet**

Sofiane Tiet was born in Belfort in 1986. He left his hometown in 2003 to move to Paris, where he studied jazz, ballet, and contemporary dance at the Académie internationale de la danse. He joined the Japanese company S20, created by Hiroaki Umeda, in 2009, touring with the group for two years. In 2013 he was cast as a dancer in the team of Street Dance for Puma the Quest. This event enabled him to train and gain experience in various cities around the world. He joined Compagnie Käfig in 2015.

### **Médésséganvi "Swing" Yetongnon**

Médé, known as Swing, trained in hip-hop dance with the Bordeaux team La Smala. Travelling from street shows to battles, he won the French National Championship and reached third place at the Battle of the Year 2010. Médé joined the Rick Odums Center and took lessons in jazz, ballet, modern, and contemporary dance. While continuing to participate in contests, he has become a member of companies including Echos-liés, Malka, RV6K, and Funky Feet in Belgium. Médé joined the *Pixel* team in 2014.