

# *H Ô W À* */ Ce Lui*

Création 2006  
Radhouane El Meddeb

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# Hûwà / The one

Conception and choreography  
**Radhouane El Meddeb**

Interpretation  
**Lucas Hamza Manganelli**

Musiic  
**Dhafer Youssef**

Lights  
**Xavier Lazarini**

**Production**  
La Compagnie de SOI

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## **Hûwà / The one**

In his very early texts, Gibran Khalil Gibran announces with his prophetic voice: " I have come to say a word and I will say it", and asserts that any great Easterner's aspiration is to be a prophet who sees the hidden invisible and responds to its call, and who listens to the secrets of the unknown because the known is simply a means to reach the unknown.

It is the invocation of Hûwa, The One...

A lone man, an original being.

An anonymous body in wait, in fever, all shivering, into a trance, struck by violence and the bliss of revelation, of inspiration, of the fear of the Next World, of the dazzling light. Man's body getting itself in all states, the called man, the wandering man, the virgin man facing his own existence down here in front of us.

What are revelation, inspiration, a state of bliss, extinction, the beauty of illumination, ecstasy?

How can we aspire to spiritual lives while being troubled in our heads and our bodies? Can we recover, during the time of a creation, some of the pure and original nature and , as a result, go beyond the physical space in order to enter the spiritual universe?

How can we find ourselves in a state of innate prayer full of exhilaration?

How can the free and unique body be incarnated so as to experience unicity?

Which trace is left of this voyage, this quest for the body?

Which man is to be found after his entrance into uncertain and even forbidden spaces?

My own intimate history with dancing is the beginning of a long initiation itinerary, the attention through the body to the secrets of the unknown.

In order to explore those uncertain, forbidden spaces, those most profound and freest sensations.

Between day and night...

A faint light between heaven, earth and sea.

## **Conception: Radhouane El Meddeb**

Educated at the Higher Drama Institute of Tunis, he was recognized as " the most promising theatre actor in Tunisia" in 1966 by the Tunisian section of the International Theatre. He was then selected as an actor to take part in the training and research workshop of the National Theatre of Toulouse under the direction of Jacques Rosner.

In Tunisia, he worked with the pioneers of the Tunisian Theatre and the Arab world: Fadhel Jaibi, Taoufik Jebali and Mohamed Driss.

In France, he worked with the directors Jacques Rosner, Lotfi Achour and Catherine Boskowitz. He Worked closely as an artist with contemporary authors such as Natacha De Pontcharra and Adel Hakim.

As a cinema actor, he was in two films by Férid Boughedir " One Summer in La Goulette" and " Halfaouine, the Boy of Terraces".

As for dancing, apart from his participation in several training courses namely with Jean-Laurent Sasportès and Lisa Nelson, he contributed to the conception, drama and lights of several choreography creations.

In 2005, he put himself on stage with " To end up with MYSELF" and then he created a one-man show for an interpreter " Hûwa, The One" for Montpellier Dance Festival in 2006.

In 2007, he was cast in " 1000 Departures of Muscles" created by Héla Fattoumi and Eric Lamoureux.

In 2008, he created " Someone is Going to Dance..." for the International Choreographic Encounters of Seine-Saint-Denis. In the same year, invited by the choreographer Salia Sanou from Burkina at the National Choreographic Centre for " Tones and Bodies from Africa", he designed the culinary and dancing performance of " I Dance and Give you Some of it to Eat".

In 2008 and 2009, Radhouane El Meddeb was involved in the sets " Body Produced, Body Productive" organized by the International Choreographic Encounters of seine-Saint-Denis and " My Body My Place" supported namely by the Culture and Diversity Foundation. These sets consist in workshops raising public awareness of contemporary dance and transmitting choreographic writing to a larger audience including young people from Priority Education Areas, women members of local associations or elderly people.

In 2010, at the National Dance Centre in Pantin, he created his first group show « Ce que nous sommes " (« What We Are »).

## **Interpretation: Lucas Hamza Manganelli**

He trained himself for the circus arts at the National School Annie Fratellini in Paris from 1996 to 1997 and then at the Lassaad Theatre Movement Mime School in Brussels from 2001 to 2002.

During those years, he also studies acupuncture at the IEATC.

Enriched by these experiences, he has discovered contemporary dancing and, ever since 2002, he has worked as an interpreter with different choreographers: Olivia Grandville, Yasmine Hugonnet and Christian Bourigault.

He is working today with the theatre company " Les Cambrioleurs" ( "The Burglars") directed by Julie Bérès.

"(...) Dance Montpellier is hosting several choreographers coming from the Mediterranean basin. " On the margins of Europe", Nacera Belaza, Radhouane El Meddeb, Aydin Teker, Filiz Sizanli and Mustafa Kaplan bring together contemporary issues. (...)

Radhouane El Meddeb, come from the Maghreb, is in quest of a dancing gesture that would not ignore the sacred dimension: his body is set in tension aiming at reaching a new, incarnate spirituality going beyond the divorce generally considered to be ended there but where dancing often resists. The response to these approaches must always be not so much the question: " Where are you coming from?" but, on the contrary, the following one: " Where do we want or could we go to?" (...)

### DISPLACEMENT OF INTERIORITIES (...)

In his new show, Hûwa, he choreographs for Lucas Hamza Manganelli. If he has chosen this French artist, it is because of his familiarity with the Arab-Muslim culture. And so El Meddeb leaves the stage, putting himself, as it were, at a distance full of anxiety from a new movement of revelation. In his life, he had lived intense moments of faith. He wants to resurrect the bodily trace of them: " This type of interiority, which is related to the state of grace, ecstasy and the aspiration to the divine, is not at all static, it is conveyed by the body." By forbidding it, the Muslim religion does not allow the artist any patrimonial representation, namely in visual arts, of its mysteries. This is why he is clearly faced with the challenge of perceiving the unknown, the hidden, in a gesture held on the edge of indefinite spaces where the loss between the most troubling intimate and the intimidation of the farthest and the most superior, is looming. The body is to be trusted so that it can catch a glimpse of what can be seen.

And thus, contemporary choreographers from the Maghreb are yearning for a complex awareness of the incarnation of the Verb and the bodily writing of belief. They go beyond the simplistic dichotomy separating flesh and spirituality. Like Radhouane El Meddeb, they locate themselves at a pause of the separation- Hûwa is translated by " This One", designation in two words and in the third person but side by side with a first self, a SELF to end up with."

**G rard Mayen, Pi ces d'identit s,  
Mouvement n 40 July-Sept 2006**

" (...) Radhouane El Meddeb has still things to say and his new show H wa is a way of reliving with another. The idea of a one-man show comes from Jean-Pierre Montanari, the director of the festival, specially for this session of " Dance Montpellier" which concerns the Mediterranean, the basin of religions. It is a work about this relationship with the rite without its folk aspect, about the state of the believer's body, about the state of grace,

about abandonment, the believer's fever, the rhythm of reading and saying.

(...)

Hûwa is an affectionate relationship with the divine, a solitary voyage within intimate nature in order to understand the things of the invisible and within the power of conviction. It is a physical process that goes first through the body. (...) Hûwa might be a show that would also respond to that state of the sacred become, unfortunately, synonymous of violence whereas at bottom, it is a state of grace. (...) With Hûwa, Radhouane El Meddeb claims his status as a choreographer and gets away from his first one-man show in order to push back the limits of the body. He begins one narrative with movement and his fingers run lightly over something absolute."

**Asma Drissi, Creation works in mysterious ways, La Presse de Tunisie, 2006.**