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**UNE DERNIÈRE DANSE
ET UN PREMIER BAISER**

*TO MY FATHER,
ONE LAST DANCE
AND A FIRST KISS*

*A solo dance
Choreographer- interpreter:
Radhouane El Meddeb*



© photo Agathe Poupény

TO MY FATHER, ONE LAST DANCE AND A FIRST KISS

For his next solo, Radhouane El Meddeb has wished to work closely with a Tunisian ceramicist, Malek Gnaoui, who is working since 2011, on the theme of sacrifice. The artist will create for this choreographic performance, a replica of B.S Dead Meat 0464, a creation which is among the most representative of his work.

In *To my father, one last dance and a first kiss*, the artwork of Malek Gnaoui will be integrated in the scenography and will intervene in the choreography danced by Radhouane El Meddeb.

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CREATION FESTIVAL MONTPELLIER DANSE 2016

JULY, 1ST AND 2ND 2016

Creation, choreography and performance :

Radhouane El Meddeb

Artistic collaborator : **Moustapha Ziane**

Artwork : **Malek Gnaoui**

Scenography : **Annie Tolleter**

Sound : **Olivier Renouf**

*Samples from the Goldberg Variations of Johann Sebastian Bach
interpreted by Glenn Gould.*

Lights : **Xavier Lazarini**

Costumes : **Cidalia Da Costa**

Stage Manager : **Bruno Moinard**

Sound Manager : **Jonathan Reig**

Administration-Production : **Bruno Viguier**

Booking-Production : **Gerco de Vroeg**

Production : **La Compagnie de SOI**

Coproduction : **Festival Montpellier Danse 2016, La Briqueterie Centre
de Développement Chorégraphique du Val de Marne à Vitry-sur-Seine,
Pôle Sud - Centre de Développement Chorégraphique de Strasbourg.**

with the support from **CND**, national art center for dance, artist residency.

Radhouane El Meddeb is associate artist at CENTQUATRE Paris.

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Communication.

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CHOREOGRAPHER'S NOTE

To my father,
One last dance and a first kiss.

In my dream, I was all alone, in a very large space and I was facing one single person: my father. At that point, I confessed myself.

My father already died 5 years ago, with no prior notice, alone, in the morning. He left us all of a sudden. I had no time to bid him farewell...

And yet, I still would have liked to tell him things, I would have liked to tell him about my life, far away from him, confessing secrets to him and dancing in front of him...Now, he is gone and will never return.

*It took me time to find out how to speak,
how to tell and express all that I had not told
my father, and all that I had craved telling
him.*

In Venice, one day, in an exhibition, I stopped, dumbfounded, in front of a video. Steve Paxton was improvising on Goldberg Variations. To me, it was a big shock, an earthquake.

One man is dancing alone, he stops his movements to have a look at his audience, he dances, he sweats. I was struck by him.

The figure of my father, of my dear deceased father, has appeared all of a sudden, as well as that of my own body dancing with that music !

I had remained motionless in front of that video for a very long time...

It looked as if Steve Paxton and Johann Sebastian Bach's music had been able together to carry me away to another dimension, in which I could meet my father again and actually stand in front of him.

And then, the feeling of missing my father, the beauty of Steve Paxton's video and Bach's extraordinary music have immediately upset me and made me want to dance.

« To my father, one last dance and a first kiss », the mirror of a last kiss that I was forbidden, and one last dance that could have been the first, which we would have shared, suddenly appeared to me as obvious.

CHOREOGRAPHER'S NOTE

The kiss comes first, because it initiates both, for my father and myself, a new way of saying things; the dance comes last, because this one usually happens late in the evening, it is the one you have in order to make the pleasure last, and to give way to confessions.

Instead of funerary farewells, I start to dance as moving as a first love and quivering like bodies that are learning how to move as one, with the aid of music.

In fact, Bach's music is carrying confessions, with some bursts of voice and whispers, with its staccato rhythm and by the smoothness which sometimes settles down, just like two people who eventually understand each other.

To my father, I wished to tell him all that I could have never been able to say to him, what I had never taken time to tell and what I had never dared tell him.

Fear, and our own culture, the way in which we used to live together had always hindered this need to say things, and when I felt the need to do it, I had a lack of courage and strength, maybe even conviction, because, in the end, what was the point of it all?

Today, I know that speaking to him, who is absent and far from me, as if I were confessing myself, telling him all my tenderness, revealing to him how burdensome and bitter the secret and the silence were, and revealing to him, how much dancing has allowed me to exorcize myself.

Nowadays, Bach's music may express a life lived to the full, that is often clear and sometimes confused and restless, accepted preferences, often painfully. A life that had not been a consequence of a choice, but was simply a lifetime itinerary in quest of intensity and truth.

But there is also in this dance and this kiss, which my father had not seen, what I would have been able to announce to him, that his country has gone through a revolution ! The Tunisians have succeeded one day in getting rid once and for all of the monster, the dictator...

« I dream of voting freely before dying » , he said to me one day...

To my father, I wish to tell him about the revolution, about the change and the hope of a whole Arab people for a better world, free and just.

With my father, I would like to share the confusion, the threat of an extremist and obscure ideology, the thought of a better future.

To my father, I want to scream my anger and my anxieties, in a world that is more and more violent, howling and chaotic.

CHOREOGRAPHER'S NOTE

All this, I have done it in my dream, in this huge space where he was facing me.
He invites me to dance my secrets, my enigma and my intimacy.
Dancing my freedom, our freedom.
Dancing threats, danger and the void.
What we are today;
and the person I am.

I will write my confessions with gestures, like words, and with movements, like sentences. I will tell him my life story. I will also express, through dancing, the hesitation of a sentence that begins, and that is resumed elsewhere, that does not know where to begin with, like the Variations that brush the theme through the pianist's fingers and give a variety of approaches. Stronger, softer, different, piano, pianissimo. Strong when it proclaims and demands. And sometimes softer, like a murmur, when it confesses.

The dance itself will be written, as it were, on music paper, very fine, at edges, and music will be there to support, cover, carry and give me strength and courage. It is already tinged with the bittersweet taste of nostalgia, not like folklore or like going back to our beginnings, but like a beloved's voice still ringing in our ears, an intonation, a way of saying words, a way of whispering in someone's ear, all that Bach's music contains.

Radhouane El Meddeb

ARTISTIC TEAM

RADHOUANE EL MEDDEB

Creation, choreography and performance

Trained at the Higher Institute of Dramatic Art of Tunis, he is recognized as "The young hopeful of the Tunisian theatre" in 1996 by the Tunisian Section of the International Theatre Institute. He is, then, recruited as an actor within the training and research workshop of the National Theatre of Toulouse under the direction of Jacques Rosner. In Tunisia, he works with Fadhel Jaibi, Taoufik Jebali and Mohamed Driss, highly influential artists in the Arab world. In France, he works with the directors Jacques Rosner, Lotfi Achour and Catherine Boskowitz, and he collaborates artistically with contemporary authors such as Natacha de Pontcharra, Adel Hakim and Camille de Toledo. As a movie actor, he appeared in two films by Férid Boughdir, *Un Été à la Goulette / A Summer at La Goulette and Halfaouine, l'Enfant des Terrasses / Halfaouine, The child of Terrace Roofs*.

Throughout those years devoted to the theatre, he worked in the same time with Tunisian choreographers, as an interpreter and an artistic collaborator. Being quite fond of dancing, he is equally nurtured by classes directed by Lisa Nelson and Jean Laurent Sasportès in Europe.

Because he felt the need for an artistic experience other than the theatre, he signed for his first creation in 2005, a solo dance entitled *Pour en finir avec MOI / In order to conclude with MY SELF*, as an intimate introspection and a vital experience. A real revelation that will make him go into dancing and become a choreographer-interpreter. Once performed at the Rencontres Chorégraphiques de Carthage / The Choreography festival of Carthage, this show has identified by professionals, a turning point in his career. Then, he signed several creations in France, beginning in the following year, with his solo dance *Huwa, ce lui / Huwa, that one* for Montpellier Danse 2006.

In 2007, he joined the casting of *1000 Départs de Muscles / 1000 Starting Signals of Muscles*, a creation of Héra Fattoumi and Eric Lamoureux.

In 2008, he presented his creation *Quelqu'un va danser... / Someone's going to dance...* at the International Choreography Festival of Seine-Saint-Denis. In the same year, he created *Je danse et je vous en donne à bouffer / I dance and give you food...* at the Centre National de la Danse in Pantin (CND / The National Dance Center).

ARTISTIC TEAM

In 2008 and 2009, Radhouane El Meddeb participated to *Corps produit, corps productif / Produced body, producing body*, held by the International Choreography Festival of Seine-Saint-Denis and to *Mon corps, mon lieu / My body, my place*, supported by the Fondation Culture et Diversité. These workshops attempt to raise awareness of contemporary dancing and to transmit choreographic composition to a large audience, bringing together young people coming from Zones d' Education Prioritaire (Areas of Priority Education), women members of neighborhood associations and also elderly people.

In 2010, he created his first group show, at the CND, *Ce que nous sommes / What we are*, with five dancers, which has been on tour in France for two years. In December 2010, he collaborated with Stéphane Gombert in *Chant d'amour / Love Song*, a creation about a novel and a film by Jean Genet, which they performed at the Collectif 12, Mantes la Jolie. The creation process begun as early as 2009, at the Babel Theatre in Beirut, with the support of the French Cultural Center.

Starting from January 2011, Radhouane El Meddeb became an associate artist at the CENTQUATRE-PARIS. *A l'Étroit / In a narrow situation* is created there in March 2011, a creation initiated by the festival concordan(s)e and in collaboration with Philip Adam. In the same year, he directed the performance *Tunis, January 14 2001* at the Beirut Art Center in Lebanon on the occasion of the Meeting Point 6.

In July 2012, at the Montpellier Danse Festival, he created and danced the solo dance *Sous leurs pieds, le paradis / Under their feet, the heaven*, whose choreographic composition is shared with Thomas Lebrun. In 2012, he is invited by Matias Pilet and Alexandre Fournier to choreograph the nouveau cirque duo *Nos limites / Our limits*, created in 2013 at the CENTQUATRE-PARIS. In parallel with his creations, Radhouane El Meddeb is designated as a reporter for scenography, direction and choreography for the jury in charge of the selection of pensioners of the French Academy in Rome for the years 2012 and 2013.

In 2014, he created a new group show *Au temps où les Arabes dansaient... / When the Arabs used to dance...* a performance for 4 dancers, within the International Festival CDC Toulouse and région Midi-Pyrénées and at the CENTQUATRE- PARIS.

In 2015, with the support of the National Monuments Centre and in the frame of the first edition of the event Monuments en Mouvements / Landmarks in Movements, Radhouane El Meddeb presented the premiere of *Heroes, prelude*, performance for 10 urban dancers, at Pantheon in Paris, which hosted contemporary dance for the first time. In June 2015, he's invited by the College of Dance Biennale in Venice, he choreographed *Nous sommes tous étrangers / We are all Foreigners* at Campo San Trovaso, with Italian interpreters .

In 2016, Radhouane El Meddeb continues the work with interpreters of *Heroes prelude*. The premiere of this new creation called *Heroes* is presented at the Festival of Marseille - Dance and Arts Multiples 2016.

MOUSTAPHA ZIANE*Artistic Collaborator*

Moustapha Ziane multiplies artistic experiences between creation, adaptation, reconstruction, transmission and collaboration with other authors, always eager to open new artistic perspectives and engage innovative adventures in the field of choreography.

Together with Mohamed Ahamada (functional analysis of body in the dance movement) and Christine Roquet (work study through analysis movement, University Paris 8), and in partnership with the CND Pantin and CCN of Caen, he developed a pedagogy of the warming up and the construction of the body in the dance movement, around the idea of vigilant body.

After studying five years of classical dance at the conservatory in Grenoble where he has obtained a gold medal, he joined the formation of National Contemporary Dance Center of Angers, directed by Joel Bouvier Regis Obadia and choreographers from 1996 to 1998. At the end of this training, he met the choreographers Hela Fattoumi and Eric Lamoureux, currently directors of Belfort CCN, with whom he collaborated on many projects (creations, performances). He also works with other choreographers in France and abroad, such as Bouvier / Obadia (Compagnie Sketch), Carolyn Carlson, Claudio Bernardo, Silenda ...

In 2013, he met the choreographer Radhouane el Meddeb with whom he collaborated to the creation of many artistic projects.

ARTISTIC TEAM

MALEK GNAOUI

Artwork

Born in 1983, Malek Gnaoui is a young ceramist of the rising generation. He studied at the School of Art and Decoration, and at National Center for Ceramic Sidi Kacem Jellizi. He realized several artistic residences including at the Cité des Arts in Paris in 2009/2010 and at Living Art Centre of the City of Rades where is currently teacher. He receipt in 2008, the first prize of Ceramics in the 4th exhibition of sculpture and ceramics in Sfax.

After a training at the School of Art and Decoration, that ended in 2007, Malek left academic pathways and took the adventurous trails borrowing of contemporary art. This breaking is triggered by his meeting with Sufism, on the occasion of a residence At Rades Living Arts Centre and an exhibition of Pierre Relieves the Cité des Arts in Paris. These moments has upset his mind.

During a masterclass at the National Ceramic Art Centre, in the mausoleum of Sidi Kacem Jellizi, in 2007, Malek started to observe the believers offering black sheep as a sacrifice to the saints, to obtain their benefits. Il developed, then a thought on the Symbolism attached to acts. The main themes of work could be: black sheeps, knives, sacrifice, blood, slaughterhouse, life and death. In this life-death duality, other symbolic elements like the numbers and the colors have an important place.

ANNIE TOLLETER

Scenography

Set designer, artist, teacher, Annie Tolleter builds performance spaces for dance and theater, since 1985. She designed most of the performances of Mathilde Monnier, choreographer and director of the National Choreographic Center of Montpellier.

Since 1997 , Annie Tolleter leads a contemporary research workshop dealing with the stage space, at the School of Fine Arts in Montpellier and she is involved in the National School of Architecture of Montpellier.

Also, she is a founding member of the collective of artists called Dehorsérie centered on experimenting with active image in the public space

ARTISTIC TEAM

OLIVIER RENOUF

Sound designer

Born 1953 in Brest, France. Graduate from Université Paris 7 with a diploma in psychology (DESS de psychologie clinique). Olivier Renouf has studied electroacoustic music at CNSM Paris and started to work as a sound designer for theater and contemporary dance.

He has worked with choreographers such as Georges Appaix, Boris Charmatz, Paco Decina, Herman Diephuis, Odile Duboc, le groupe Dunes, Olivia Grandville, Emmanuelle Huyn, Latifa Laâbissi, Alain Michard, Mathilde Monnier, Yuval Pick... as well with stage directors Hubert Colas, Serge Hureau, Daniel Janneteau, François-Michel Pesenti...

He has been collaborating on multi-media installations with the bands Dunes, Nan Goldin... and on sound environments for museums (Le Hall de la Chanson, le MAOAA de Marseille, le MUCEM-ATP de Marseille ...)

XAVIER LAZARINI

Lights designer

Xavier has been trained as lighting designer by different classes (ISTS FPTSC, Ecole Nationale Louis Lumière), and has been the wizard of Marie-Christine Soma, Rémi Nicolas and Dominique Bruguière. Between 1991 and 1995, he managed the light department of the Grande Halle de la Villette.

Then he assumed the function of light manager and general manager for the Compagnie of Josef Nadj (National Choreographic Center of Orleans) from 1998 to 2004. He works in different artistic fields: theatre, circus, opera, and more preferentially in the field of contemporary dance, alongside Hela Fattoumi and Eric Lamoureux for ten years, and more Recently with Franck Il Louise, Radhouane El Meddeb, Xavier Lot, Aïcha M'Barek and Hafiz Dhaou.

Since two years, he developed architectural and museum lighting, and he works as lighting designer at the Futuroscope in Poitiers, and at the General Electric Pavilion of the Beijing Olympics. He also participated to the Music Festival in Essaouira Gnawa, the Festival of Casablanca, fashion shows for Givenchy ...

CIDALIA DA COSTA*Costumes*

After training in the Visual Arts in Paris 8, she worked for 2 years with Mary Gromtseff. Then she chose to become stylist and to distribute her own creations in Paris. In parallel, she started to design costumes for theatre and cinema : Francis Leroy, Liliane Quermadec, Costa Kekemenis, Jean-Pierre Jeunet, Jan Kounen and Nicolas Wadimoff.

In 1982, the live show became the center of her work. She collaborated with directors and choreographers: Didier Bezace, JL Benoit Gilles Bouillon, Chantal Morel, Guy Delamotte, Philippe Adrien Yves Beaunesne, Brigitte Jacques, Vincent Colin, Daniel Mesguich, Gilbert Rouvière Pierre Ascaris, Christine Dormoy, Charles Tordjman, Didym Michel Jean Louis Jacopin, Jacques Nichet, Magali Leris, Hubert Colas, James Thierré David Gery, Gilberte Tsai, Etienne Pommeret, Stefanne Valensi, Gerold Schumann, Cristophe Gayral, Laurence Renn.

Meanwhile, she meets the great creative movement of the contemporary dance and she started to design costumes for Cristian Trouillas, Caroline Marcadé, Bernardo Montet, Jean Gaudin, Catherine Diverrès and Radhouane El Meddeb.

Her costumes have been presented at many major exhibitions at the Centre Georges Pompidou, at the Grande Halle de la Villette, at La Comédie Française and at Costume Museum of Moulins.

CREATION SCHEDULE

- 01** **11 - 24 January 2016**
Residence at Théâtre Pôle Sud CDC, Strasbourg (67)
- 02** **16 - 21 February 2016**
Residence at Centre National de la Danse, Pantin (93)
- 03** **21 - 26 March 2016**
Residence at La Briqueterie CDC, Vitry-sur-Seine (94)
- 28 - 30 March 2016**
Residence at Centre National de la Danse, Pantin (93)
- 04** **15 - 22 April 2016**
Residence at Centre National de la Danse, Pantin (93)
- 24 - 30 April 2016**
Residence at Agora, Cité internationale de la Danse, Montpellier (34)
- 05** **1st - 7 May 2016**
Residence at Centre Chorégraphique National de Montpellier (34)
- 17 - 21 May 2016**
Residence at La Briqueterie, Vitry-sur-Seine (94)
- 06** **13 - 18 June 2016**
Light creation at La Briqueterie CDC, Vitry-sur-Seine (94)
- 20 - 24 June 2016**
Light creation at La Briqueterie CDC, Vitry-sur-Seine (94)
- 07** **1st and 2nd July 2016 at 6:00pm**
*Première at Festival Montpellier Danse
at Studio Bagouet de l'Agora,
Cité internationale de la Danse, Montpellier (34)*

TOUR 2016-2017

8 March 2017 - *La Briqueterie CDC, Vitry-sur-Seine (94)*

14 and 15 March 2017 - *Théâtre Pôle Sud CDC, Strasbourg (67)*

18 March 2017 - *La Ferme du Buisson, Scène Nationale de Marne-la-Vallée (77)*

