

TUE-WED

FEB

25 & 26

2014 ///

7:30 PM

COMPAGNIE KÄFIG

Centre Choregraphique National
de Créteil et du Val-de-Marne



“This is raw energy...Shirts on or off, this is what dance is all about.”

– The Daily Telegraph

Photo Credit: Michel Cavalca

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Mourad Merzouki, *artistic direction*

Dancers

Diego Alves Dos Santos known as *Dieguinho*
Leonardo Alves Moreira known as *Leo*
Cleiton Luiz Caetano De Oliveira
Aguinaldo De Oliveira Lopes known as *Anjo*
Hélio Robson Dos Anjos Cavalcanti
Cristian Faxola Franco known as *Faxola*
Geovane Fidelis Da Conceição
Diego Gonçalves Do Nascimento Leitão known as *White*
Aldair Junior Machado Nogueira known as *Al Franciss*
Jose Amilton Rodrigues Junior known as *Ze*
Alexsandro Soares Campanha Da Silva known as *Pitt*

Cécile Robin, *light control*

Guillaume Blanc, *sound control and stage management*

Sincere thanks to Guy Darnet, who made this encounter happen.

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PROGRAM

CORRERIA (2010)

Mourad Merzouki with the collaboration of the dancers, *choreography*

Laurence Pérez, *assistant to the choreographer*

AS'N, *musical arrangements*

Yoann Tivoli, *lighting design*

Mourad Merzouki and Benjamin Lebreton, *stage design*

Delphine Capossela, *costume design*

Charles Carcopino, *video*

Centre Chorégraphique National de Créteil et du Val-de-Marne / Compagnie Käfig, *producer*

Espace Albert Camus de Bron, *co-producer*

Acknowledgements: Studio de la Maison des Arts de Créteil

INTERMISSION

AGWA (2008)

Mourad Merzouki, *choreographer*

Kader Belmoktar, *assistant*

AS'N, *musical director*

Yoann Tivoli, *lighting design*

Mourad Merzouki and Benjamin Lebreton, *stage design*

Angèle Mignot, *costume design*

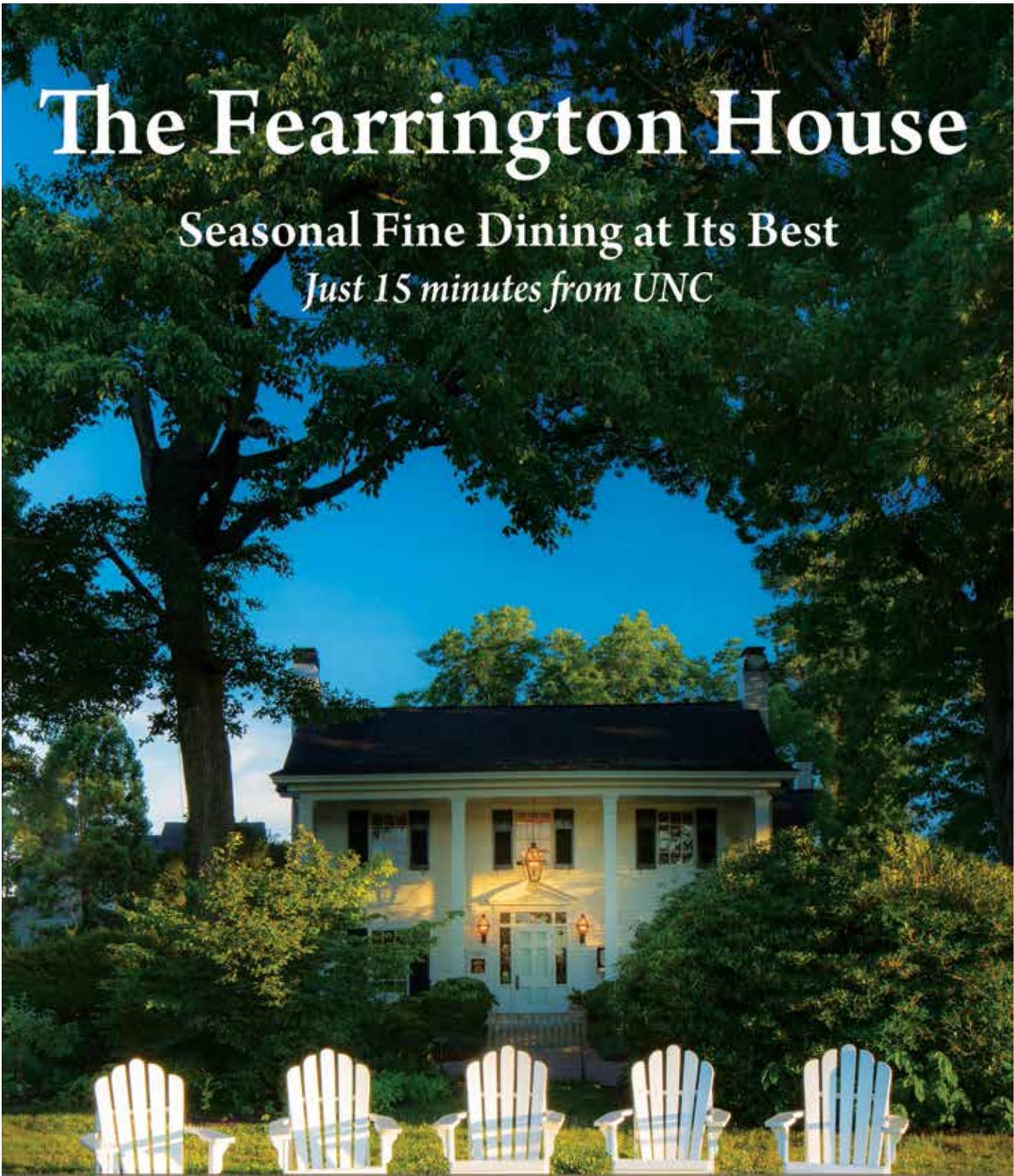
Compagnie Käfig, *producer*

Biennale de la Danse de Lyon, Espace Albert Camus de Bron, *co-producers*

Acknowledgements: Nouveau Théâtre du 8ème – Lyon, Centro Coreografico de Rio de Janeiro and the French Consulate at Rio de Janeiro

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BIOGRAPHIES

Compagnie Käfig

Choreographer Mourad Merzouki draws his creative strength from what he learned at circus school, which he started attending at the age of seven, and from martial arts. Compagnie Käfig found its artistic dimension within a fusion of styles combining a sense of humor with gravity, flavoring its works with hip hop vocabulary as well as a spirit of openness to other choreographic and artistic languages. Avoiding social stereotypes, the company asserts a unique style that embraces its origins and enables the hip hop movement to win over audiences as diverse as the dancers themselves with entertaining performances giving impetus to a dreamlike and sensitive universe. Compagnie Käfig has toured throughout Europe, the Americas, Africa, China and Russia.

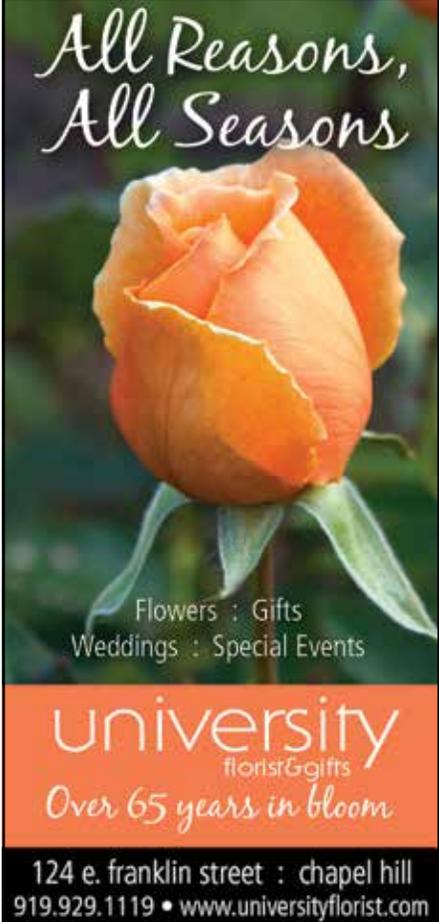
Mourad Merzouki, choreographer

Born in Lyon in 1973, Mourad Merzouki began practicing martial arts and circus arts as a seven-year-old. At the age of 15, he encountered hip hop culture for the first time, and through hip hop, he discovered dance. He quickly decided to develop this form of street art while also experimenting with other choreographic

styles, particularly with Maryse Delente, Jean-François Duroure and Josef Nadj. The wealth of his experiences fed his desire to direct artistic projects blending hip hop with other disciplines. In 1989, he and a group of dancers created his first company, Accrorap. In 1994, the company performed *Athina* during Lyon's Biennial Dance Festival – a triumph that brought street dance to the stage.

Merzouki's travels have led him into uncharted territory, where dance can be a powerful means of communication. In order to develop his artistic style and sensitivity, Merzouki established Compagnie Käfig in 1996. In 2006, Compagnie Käfig began a residency at Espace Albert Camus in Bron. The theater became the venue for the Karavel Festival, created by Merzouki in 2007 to invite hip hop companies and other initiatives to the city. Merzouki also spearheaded the inception of Pôle Pik, a new center for choreographic creation and development that opened its doors in Bron in 2009.

In 2009, Merzouki was appointed director of the Centre Choréographique National de Créteil et du Val-de-Marne, where he continues to develop his projects. Merzouki has created 21 shows in 17 years. His company performs some 150 shows each year around the world. ○



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THOMAS PHILLIPS on Brazilian Dance



Samba, sugarloaf, jungle, piranha. Four words spoken in *The Thomas Crown Affair* as the protagonist considers exile in Brazil. Four words that hold a great deal of truth about what can be found in South America's largest country, as well as its stereotypical image. While all four can be observed to some degree even in a week-long trip, only one seems ubiquitous to the point of nearly defining Brazil all by itself. From supermarkets to

sandy beaches, from *favelas* to luxurious villas, music in general and samba in particular form the soundtrack of everyday life, celebration, and anything in between for millions of Brazilians.

After coffee and sugar, music and dance just might be Brazil's greatest exports, easily observed as early as the '60s in the Bossa Nova classic "The Girl From Ipanema," who sways down the street to the beach like a samba. Indeed, walking down crowded sidewalks in Rio this summer led me to believe that Brazilians learn to samba in the street, twisting and sliding as shoppers suddenly stop to stare inside the display case.

Or as old friends bump into each other on their daily stroll to a nearby juice bar. Or as an odd missing section of the famous tiled sidewalks requires a shift in the hips to avoid a fall. All of this to the ever-present noise of a radio somewhere.

Spontaneous dancing and impromptu musical performances are not confined to Rio or samba: folksy *farró*, with its zydeco-like accordion pulsing, encourages intimate conversation between dance partners. Gravity-defying *capoeira*, a combination of martial arts and African circle-dance brought by slaves to Bahia, is a trendy fitness routine all over the world. Brazil's national soccer team delights crowds with footwork so fancy even Fred Astaire could hardly manage.

Brazilian rhythms and moves are part old and part new, a perfectly succinct model of what the country is at its core: a palimpsest of Portuguese language atop Indigenous origins, seasoned with African drumming, mixed with more influences from countless immigrants who have added their own elixir to form the intoxicating blend that is Brazil.

Thomas Phillips is a Ph.D. candidate in Romance Languages and Literatures at UNC. He also serves as the Peace Corps recruiter for the University.