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*ANANIA DANSES / TAOUFIQ IZEDDIOU*

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*BOTERO EN ORIENT*  
*TITRE DE TRAVAIL - CRÉATION JUIN 2018*



**CHOREGRAPHE TAOUFIQ IZEDDIOU**

## CONCEPT

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After the solo 'En Alerte', Taoufiq starts the search for a creation for a group, transgressing the codes of the acceptable corpses to set on stage.

He will invite atypical performers to celebrate the dance, and to celebrate the complexity of an existing outside the established formats of our contemporary societies; an ensemble with singular personalities with exceptional bodies that will give us a dance that first reflects inwards and in a second tempo is in respond mode towards the others.

In the creative trajectory of Taoufiq Izeddiou, there is a pattern of alternation between solo creation and work for a collective. There is this need for solitary research, as an austere poet of the movement, the need of distance towards the collective, too enhance an inner quest, beside composing for others. A group allows Taoufiq to explore other dimensions: the ambiguous relationship between singularity and collectivity, between the intimal search of the self and the collective aspirations, the genuine and the coded.

The project will work with a set of seven performers / dancers to challenge the inner search of each, to question what can be shared and how a collective form or dance could occur.

Seven, a number with old meanings of good faith: the wonders of the ancient world, the seven circles of heaven evoked in the Koran and the Bible, the seven gates to paradise...

Here: seven dancers, seven personalities, seven singular bodies to celebrate the individual and the collective, to question the entity in relationship with the group that becomes an entity on itself.

As a primary source the project refer to the particular universe of the Colombian plastic artist Botero, whose artwork burst the corporal forms to investigate the human condition, not without ingenuity and irony. The "Abu Ghraib" paintings testify the painter indignation at the inflicted tortures and humiliations. Estranged and familiar trough the pictorial tradition, these paintings please and abhor the eye of the viewer, pushing their significance beyond the evident critical subject of the "Abu Graib" paintings. The "deranged" beauty of the corpses, brutal or gruesome, will be the research of this new writing, hence the work title 'Botero in the Orient'.



**« Abu Ghraib 57 » 2005, oil on canvas**

The selection of dancers in 'Botero in the Orient' will be also “deranged” regarding the expected typecast. Each performer will question the codes and formats of contemporary dance, searching for an 'unexpected' beauty through individual singularities. By “composing” them 'scenically', as in Botero's painting, they conjugate themselves, in evolving tableaux, touching beauty, crudeness and fragility.

Particular bodies on scene will be the primal material of the next creation of Taoufiq Izeddiou. Out of acceptance in certain cultures and beautiful in others, the project is an exploration of the elegance of these corps-masses in movement, dancing!

The raw treatment of dance bodies is the basic material for a minimalist language sought after by this next creation. A scenography where the performers are as much in attraction as in repulsion, in the normality of a time and the marginality of another time. A notion of mass that haunts the stage as much as to confer it individual and collective grace.

The performance is devoted to compose a graphic beauty of a movement of masses, as a particular music coming from the belly of the earth. The sounds of the falls of these bodies / masses will so be seismic impulses, shaking our regards and displacing the expected.

These masses in display will be the components of the future writing of this piece, as the raw notes of an unexpected partition; a performance in sound and movements of bodies because sound is an integral part of Taoufiq's choreographic writing; a sound generated by the bodies and amplified to become the partition of 'Botero in the Orient'

## PRESSE MAI 2016 & IIENS VIDEO

» Celui qui essaie de percer les mystères de l'indicible, ne peut qu'être debout et danser pour être libre. Taoufiq Izzeddiou, est de ceux-là. «

– Sylvia Botella – **RTBF**

» Une présence forte et singulière sur scène. «

– Guy Duplat – **La Libre belge**

» En mouvements et en sons, Taoufiq Izzeddiou exprime son cheminement spirituel face aux réalités du monde actuel. . «

- Didier Béclard – **l'écho**

» Taoufiq Izzeddiou est un des fondateurs de la première compagnie de danse contemporaine au Maroc. Il fonde en 2005, le festival de danse « On marche » et s'interroge depuis toujours sur la spiritualité et l'attraction naturelle au divin.

Du profane au sacré, ses spectacles sont percutants. «

- Marie-Christine Vernay

**last creation 2016: En Alerte sur vimeo / page de Taoufiq Izzeddiou**

<https://vimeo.com/album/4006606>

**TEASER:** <https://vimeo.com/album/4006606/video/170778846>

**VIDEO DOCUMENT (Interview) :**

<https://vimeo.com/album/4006606/video/171379047>

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## **PARCOURS ARTISTIQUE**

**2016**

**EN ALERTE**, solo avec deux musiciens :Mathieu Gaborit et Maalemm Stitou

**2013**

**Rev'illusion**, pièce pour 4 danseurs et un plasticien.

**2011**

**Jabidia**, solo

**Aaleef** (Je tourne), solo en collaboration avec un maître gnaoui.

**2009**

**La voix est libre**, avec Ballake Cissoko

**2008**

**Äataba** (le seuil), pièce pour 5 danseurs

**2006**

**Déserts, désirs**, duo avec Bouchra Ouizguen

**2005**

**Clandestins**, pièce pour 12 danseurs

**2004**

**Coeur sans corps**, pièce pour 8 danseurs

**2003**

**Fina kenti**, pièce pour 4 danseurs

**2002**

**Je crie dans mon délire**, solo

**2001**

**Danse Nord**, solo

**2000**

**170 huit pas avec les artistes**



**ANANIA DANSES / TAOUFIQ IZEDDIU**

[anania.association@gmail.com](mailto:anania.association@gmail.com)

[nedjma.brxl@gmail.com](mailto:nedjma.brxl@gmail.com)

[www.taoufigzeddiou.com](http://www.taoufigzeddiou.com)

[www.facebook.com/TaoufigIzeddiou](https://www.facebook.com/TaoufigIzeddiou)