



CIE HEDDY MAALEM

LE SACRE DU PRINTEMPS

NORTH AMERICAN PREMIERE TOURS

JUNE & OCTOBER 2008

Fourteen utterly distinctive dancers from Mali, Benin, Nigeria, Senegal, Togo and Mozambique have come together for Hedy Maalem's explosive interpretation of Stravinsky's *Le Sacre du Printemps*. Maalem's *Sacre* is placed in Africa, inspired by the choreographer's time in Lagos, Nigeria where he confronted the cacophony of a city of 12 million people and Stravinsky's music echoed in his mind. The hour long performance is furious and bold, straightforward and without artifice. Highly dynamic dance sequences and overwhelming group scenes are interlaced with intense scenes of silence and atmospheric film projections that provocatively contrast with the dynamics of the music. Again and again, the male and female dancers -- each one urgent and unflinching -- melt into one unit, pulsating with energy.

Hedy Maalem was born in Algeria to a French mother and Algerian father. Maalem's early and extensive training in boxing and the Japanese martial art of Aikido continue to influence his choreography which is marked by precision, sparse vocabulary and clarity. The ensemble of compelling dancers he assembled for *Le Sacre du Printemps* are trained in both contemporary dance and the traditional dance forms of their respective countries of origin. *Le Sacre du Printemps* is the final part of a trilogy of dances inspired by Lagos, which include: *Black Spring* (2000), which deals with the recurring question of identity; and *L'Ordre de la Bataille* (2002), which questions the meaning of existence in a war-torn world. Hedy Maalem collaborated with award-winning filmmaker Benoit Dervaux on each of the three parts of the trilogy. Their film, *Black Spring*, has been screened and awarded prizes at film festivals around the world.

Le Sacre du Printemps has had more than 100 performances throughout Europe. The 2008 tours will mark its North American premiere. Confirmed U.S. dates include The Spoleto Festival, Charleston, SC; The Joyce Theater, New York City; and Jacob's Pillow, Beckett. MA in June 2008 and shows in Ann Arbor, Seattle, Nashville, Chicago, Burlington, Providence and Chapel Hill in October 2008.

The North American debut tours are produced by **MAPP International Productions** through **The Africa Contemporary Arts Consortium** – a coalition of 11 diverse arts institutions, advancing a dynamic exchange of arts and ideas between artists, arts organizations, cultural and other institutions of Africa and the United States.

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LE SACRE DU PRINTEMPS

CREATION 2004

a piece for fourteen dancers

choreography

Heddy Maalem

music

Igor Stravinsky

dancers

Simone Gomis
Hardo Papa Salif Ka
Amie Gomis
Marie-Pierre Gomis
Marie Diedhiou
Shush Tenin
Serge Anagonou
Awoulath Alougbin
Rachelle Agbossou
Alou Cissé
Dramane Diarra
Qudus Aderemilekun Onikeku
Kehinde Awaiye
Taiwo Awaiye

images

Benoît Dervaux

soundtrack composer

Benoît Declerck

costumes

Agathe Laemmel

running time

60 mn

coproduction

CDC /
Centre de Développement Chorégraphique
de Toulouse
Midi-Pyrénées
Théâtre National de Toulouse/
Théâtre de la Cité
Le Parvis /
Scène Nationale Tarbes-Pyrénées
Centre Culturel Français de Bamako Centre
Culturel Français de Lagos
La Rose des Vents /
Scène Nationale de Villeneuve-d'Ascq
La Ferme du Buisson /
Scène Nationale de Marne-la-Vallée
CCN de Biarritz

co-direction

Les Francophonies en Limousin
Artistic residency:
Centre Culturel Français de Bamako
TNT - Théâtre de la Cité Toulouse Théâtre
d'Angoulême / Scène Nationale
Centre culturel Jean-Pierre Fabrègue
Saint-Yrieix-la-Perche dans le cadre des
Francophonies en Limousin.
With the support of the AFAA
Elf Petroleum Nigeria.

It was dawn, Stravinsky premiered *Le Sacre du Printemps*, something completely unexpected, unheard of. We heard a hymn, an ode to Nature, the music of a world, of life, of something growing green again. We know now he was composing a song, the voices of the forces inside the spiral of the unescapable darkness. Spring after spring, one war vomits out the next - and the soft green-ness of the new leaves does not last.

It is the beginning of a new dawn.

Le Sacre has been performed a thousand times, unforgettable yet always new, with the same shocking joy overflowing out of time, out of the ages, an edge, the alliance of the arches, the high sound of the grass being cut by a scythe, stalking an animal, its charge, a stream running over and under the earth, the inexplicable rhythm of fires burning at night, a line of shrieks blotting out a whimper. Unstoppable violence. How we would have liked to not have heard the death knell of the old drums, their power, their deep vibrations which encourage the idea: animate, then kill.

Our dawn finds us enmeshed in the process of recognizing the forces knotting our bodies, we are dancing. To the same chord, united in complete dis-harmony to celebrate this Sacre, dancing what is dead, what lives again and will die. Show the ritual, that which mixes death with life, bones and ash. To say again what a man does to celebrate the gift of such a terrible joy. To breathe this rhythm for the first and last time, when the veil drops before our eyes.

And Africa – a whole continent contained in the space which separates the day as it ends, from the beginning of the next one, daybreak. The end and the beginning of the world, a world on its knees when Stravinsky saw Red suns coming up in the East. A continent from which springs – at the same time as a promise – *the thickening anguish of spring*.

An earth withstanding the great leap forward of the universe, the force of Tomorrow ever present.

A last kingdom where we are now walking.

Heddy Maalem

June, 2003

Heddy Maalem talks about being in Lagos, Nigeria four years ago, preparing the work that would become *Black Spring*, he also heard echoing inside his head bits of Stravinsky's *Sacre du Printemps*. In the bustle and clamor of a city of 12 million inhabitants, this African New York revealed the grotesque, savage features of Western modernity. In Lagos, the choreographer watched open-mouthed as black Africa and the white world sank together into despair.

After *Black Spring* and *L'Ordre de la bataille*, this is the third part of an unspoken [African] trilogy. In *Black Spring*, Heddy Maalem uncovers the overused clichés about black Africa, flooding them with a pitiless light which exposes the stereotyped precepts of the West, including his own. Bulging muscles, gross sexual anatomy, an inherent sense of rhythm, blind obedience, the self-effacing smile of the house Negro, the hypocrisy and uncontrolled violence of the homeboys – all portrayed with a sunny disposition which had some audiences wincing. *L'Ordre de la bataille* stays away from anecdotic narrative, choosing instead to place seven dancers from the South in front of giant filmed images, evoking the coming chaos as they march in formation, showing the explosion of bodies in love and war. At the beginning and at the end, the simple presence of a slim female body or a hesitant duo between a man and a woman insinuate the possibility of new lives beginning.

In 1913 in *Le Sacre du Printemps*, Stravinsky brought us life through the spasms of a killing, the death of a young girl burned in a “primitive” ritual. Today we know that Stravinsky's score was the foreshadowing of a war which lasted four years. It is also said that the work by Nijinsky and Stravinsky was an emblematic combination of the barbarism and modernity of the twentieth century. Jacques Rivière in his review of *Sacre* in September 1913, asked if Stravinsky's piece instead of evoking things, confirms them, that Nijinsky's choreography made the dance less interesting than the movement. In any case, Rivière spoke of *Sacre*'s score as “without effusion,” its “limited music,” its way of “direct, deliberate expression” is also part of Heddy Maalem's choreography, straightforward, devoid of unnecessary prettiness, without artifice, all driving toward one goal, the “desire to express something to the letter.”

The set is clear, simple: Heddy Maalem replaces the traditional “black box” space with the white cube favored by museums and galleries, neutral, chilly, open. A black dance floor evokes the asphalt, bare feet walking on it. Here M. Maalem assembles fifteen dancers, from Mali, Bénin, Nigeria, Sénégal and Guadeloupe. He gives them Stravinsky's score, its modern manifesto – Maalem wondering how these two excellent rhythms will face off. Benoît Dervaux, a documentary filmmaker, cinematographer and cameraman, who with Maalem won the *Best Dance on Film* prize at the *New York Dance on Camera Festival* of 2003 for a 26 minute film based on *Black Spring*, will bring the sounds and images of Lagos onstage interspersed with the music, which the choreographer has cut into two parts.

He sees a prologue in the form of a sunrise, with a sound which represents daybreak, then a sexual rite to the long crescendo of the Stravinsky score. The sounds of Lagos ripple over the crowd marching, the war begins with the closing thunder of the Russian's music. He sees the dawn light floating over the stage, the bodies being pulled offstage, a young man or woman left standing, moving just a little.

Dominique Crébassol
April, 2004

HEDDY MAALEM: BIOGRAPHY

Heddy Maalem was born in Batna, in the heart of the Aurès, of an Algerian father and a French mother. He was a prolific trained boxer and also studied aikido, and when he discovered dance it was as if it had always been a part of him. His faith in the strengths of his own body launched him into a long period of research to uncover his own movement.

In 1990 he founded his own company, and his early works: *Transport phenomena* (1991), *Corridors* (1992) and *Trois Vues sur la douce paresse* (1994) set the tone for his work, in which the choreographer works with the body as a poet works with words, as material.

His choreography, with its precise, sparse vocabulary, seeks clarity, legibility.

In 1997, he created *Un Petit Moment de faiblesse*, a well-received solo, the prologue to *Beau Milieu* which premiered the same year at the Avignon Festival in the *Vif du Sujet* section.

In *K.O. Debout*, a piece for seven dancers created in 1999 at the Maison de la Culture in Amiens, the choreographer developed further his requirement of the 'right' movement, a disavowal to and in counterpoint to the scrambled world of images and sounds.

In *Black Spring* (2000), Heddy Maalem brought together dancers of African origin born in France, as well as dancers from Nigeria and Sénégal, dealing with the recurring question of identity.

The humanity of this work impressed the documentary filmmaker Benoît Dervaux, who works with the Dardenne brothers. The film of *Black Spring* was coproduced by Arte France and Heures d'été Productions in a series which attained cult status, according to Le Monde, called *DanseDanseDanse*.

In 2001, in *Petite Logique des forces*, three solos created at the Festival *Danse à Aix*, the dancers are present, without violence but with a precision which forces the eye to watch: three figures extricate themselves, each dancing to the images of the filmmaker Nicolas Klotz.

With *L'Ordre de la bataille* in 2002, Heddy Maalem questions the meaning of existence in a world which is literally a bloodbath. The question may be simple but the answer is complex, embodied by seven dancers from the South, with images by Benoît Dervaux.

In 2004, creating the last part of his trilogy, Heddy Maalem, continuing his collaboration with Benoît Dervaux, created his *Sacre du Printemps* for fourteen African dancers.

Pursuing a policy of alternating which is essential to him, Heddy Maalem is now preparing a series of solos and short pieces, *Le Principe de solitude* which will premiere in 2006. He is also working on *Un Champ de forces*, a piece for twelve dancers.

BENOÎT DERVAUX

Mr. Dervaux was born in Belgium in 1966. He directed the documentary films *Gigi, Monica et Bianca, La Devinière* and *À Dimanche*. He is also a cinematographer and was AC on the two most important Belgian films of the last decade, *Rosetta* (1999) and *L'Enfant* (2005) by the Dardenne brothers who won the Golden Palm at the Cannes Festival. In 2002, he met Heddy Maalem during the *Temps d'images* Festival at the Ferme du Buisson in the Paris area, and there they collaborated on a first film and choreography project called *La Femme du Buisson*. They repeated the experience in 2002 around *Black Spring*. The resulting film *Black Spring*, coproduced by Arte France and Heures d'Été Productions, was awarded prizes at several festivals. Since then, Benoît Dervaux has been an important part of both the *L'Ordre de la bataille* and *Le Sacre du Printemps* productions.

BENOÎT DECLERCK

Mr. Declerck was born in Liège (Belgium) in 1969, and he studied sound engineering at the INSAS in Bruxelles and participated in the construction of several documentaries. His encounter with Benoît Dervaux was a turning point; as he has collaborated on *Gigi, Monica et Bianca, La Devinière* and on *À Dimanche*. He also met Jean-Pierre Duret, the sound man on the films of the Dardenne brothers and became one of their sound technicians, working on their feature films *Rosetta, Le fils* and *L'Enfant*. At the same time he also worked in venues with live performances and in recording. Since the *Black Spring* film shoot in 2002, he has also become a collaborator in the Compagnie Heddy Maalem, participating in both *L'Ordre de la bataille* and *Le Sacre du Printemps*.

AGATHE LAEMMEL

Agathe Laemmel has been a costume designer since 1990. She has worked with Heddy Maalem since 1999, as well as with Frédéric Lescure and Alfred Alerte; with theatre directors such as Stéphane Fievet, Benoit Bradel and Jacques Dacqmine; and with directors such as Emilie Chédid (music videos), Igor Wojtowicz and Christophe Barraud.

LE SACRE DU PRINTEMPS TOUR

2004

September 24 – Festival “Les Francophonies” en Limousin, Centre Culturel Jean-Pierre Fabrègue, Saint-Yrieix-la-Perche
September 28 – Festival “Les Visages Francophones”, Cahors
October 2 - 3 – Festival “Les Francophonies” en Limousin, le Grand Théâtre, Limoges
October 5 – Le Théâtre, Scène Nationale, Angoulême
October 14 – Centre Culturel L'Espal, Le Mans
October 19 – Le Carré, Scène Nationale, Château Gontier
October 22 – Théâtre de Verre, Châteaubriand
October 26 – Espace culturel l'Onyx, Saint-Herblain
October 28 – Le Manège, Scène Nationale, La Roche-sur-Yon
November 4 – Le Théâtre, Bourg-en-Bresse
November 5 – Le Théâtre, Privas
November 9 – L'Hexagone, Scène Nationale, Meylan
November 12 - 13 - 14 – programed in the Maison de la Danse de Lyon, Le Toboggan, Décines

2005

January 20 - 21 – Le Manège, Scène Nationale, Reims
January 28 – L'Estive, Scène Nationale, Foix
February 1 - 2 – TNT/Théâtre de la Cité, Toulouse
February 8 – Le Parvis, Scène Nationale, Tarbes
February 12 - 13 – Festival “Presqu'Îles de Danse”, La Ferme du Buisson, Scène Nationale de Marne-La-Vallée, Noisiel
February 18 – Festival “Les Hivernales” d'Avignon, Le Théâtre, Scène Nationale, Cavailon
March 1 - Espace Appollo-Accord, Mazamet
March 4 - 5 – Le Théâtre, Grasse
March 12 – Théâtre de La Comédie, Montpellier
March 15 – Palais des Congrès, Perpignan
March 17 - 18 – Le Triangle, Rennes
May 3 - 4 – La Filature, Scène Nationale, Mulhouse
May 10 – Maison de la Culture, Scène Nationale, Amiens
May 12 – La Faïencerie Théâtre, Creil
May 24 – L'Hippodrome, Scène Nationale, Douai
May 26 – Théâtre Duchamp-Villon, Rouen
July 15, 16 – Centro Cultural de Belem, Lisbonne, Portugal
July 20 – Teatro Municipal de Faro, Portugal
July 25 – Festival “Bolzano Danza”, Nuovo Teatro Comunale, Bolzano, Italie
July 29 – Centre National de Création et Diffusion Culturelles, Châteaувallon
September 27 - 28 – Théâtre Forumeyrin, Meyrin, Suisse
October 1 – “Festival International de Danse”, Théâtre Cévelin 36, Lausanne, Suisse
November 25 – Le Prisme, Saint-Quentin-en-Yvelines
November 29 - 30 – Festival “Scènes Etrangères 05”, La Rose des Vents, Scène Nationale, Villeneuve d'Ascq
December 3 – “Journées Théâtrales de Carthage”, Théâtre National de Tunis, Tunis, Tunisie
December 9 - 10 – Le Grand Théâtre, Lorient
December 13 – Théâtre de l'Agora, Scène Nationale, Evry

2006

January 21 – Espace Jules Verne, Brétigny-sur-Orge
January 24 – L'Equinoxe, Scène Nationale, Châteauroux
January 27 – Gallia Théâtre, Saintes
February 1 - 3 - 4 – Het Muziektheater, Amsterdam, Pays-Bas
February 7 - 8 – Théâtre Les Colonnes, Blanquefort
March 21 – CC Zamek, Poznan, Pologne
March 28 – Le Théâtre, Corbeil-Essonnes
March 31 – Larc, Scène Nationale, Le Creusot
April 4 – Théâtre de l'Olivier, Istres
April 7 – Le Théâtre, Béziers
April 11 – Espace Malraux, Joué-les-Tours
April 20 – Centre Culturel Juliette Drouet, Fougères

TECHNICAL SPECIFICATIONS

proscenium width: 12m (39' minimum)
opening wall-to-wall: 15m (50') minimum
depth: 11m (36') minimum
distance to grid: 8m (26.5')

day 1: load in stage, hang lighting, set sound
day 2: continue load in, tech, performance (1 hour), strike and load out

CONTACTS

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Located in Toulouse, the company is supported by the Ministère de la Culture et de la Communication – Direction Régionale des Affaires Culturelles de Midi-Pyrénées, by the Midi-Pyrénées region. It also receives support from the Département de la Haute-Garonne and the city of Toulouse. L'AFAA (Association Française d'Action Artistique) contributes regularly to the international tours of the company.

REVIEWS

[...] The darkness at the heart of *Sacre* is felt deeply by Heddy Maalem, son of an Algerian father and a French mother, born in the Aurès area of Algeria. Five years ago, on a trip to Lagos (Nigeria), he dreamed about it and today approaches Stravinsky with fourteen dancers from different parts of West Africa. "Lagos made me think of the end of the world, like the Stravinsky music, which blurs the line between leading and killing. With Stravinsky I am choosing to speak of forbidden things, I want to skew the Western view of the black body. I have the impression, in pushing things to the extreme, that somehow Africa is no longer part of humanity and I want to share the riches of the world, musical riches, with the dancers."

Rosita Boisseau - Le Monde

February 6 and 7, 2005

Heddy Maalem presents his *Master of Ceremonies* split into twins. The brothers Taiwo and Kehinde Awaiye do the honors, their thin thighs poking out from too-big boxers. The set suggests an urban atmosphere. This *Sacre*, evoking the sounds of Lagos, its frenzy when the "spring" sacrifices some street kids, dancing for pennies as if they were the Chosen One -- until they are exhausted.

Heddy Maalem sets the action of his piece at dusk, when the African man dreads the upcoming night of battle as well as the uncertain future. Raw, unflinching, his *Sacre* leaves out none of the sacrifices, lays out the relationships between men and women, isolates the Promised One to be raped. Maalem's company has both traditional and contemporary dancers, and their dance manifesto shows us today's Africa as well as its ancestral rituals and breakdowns.

Marie-Christine Vernay - Libération

March 12 and 13, 2005

HEDDY MAALEM TAKES ON AN EXALTING RITUAL IN HIS "SACRE DU PRINTEMPS"

[...] The tension stays high during Heddy Maalem's *Le Sacre du printemps*. His version for fourteen African dancers shows us the singularity of this Franco-Algerian choreographer haunted by the disaster of the dark continent. Under the deadly spell of the city of Lagos (Nigeria), the choreographer gives us a ritual in fluorescent bathing suits. His idea straddling the lines between tradition and contemporary dancing, couples swaying and feet stomping, underlines the impact of Stravinsky's music. The massed bodies squeeze together and apart, directed by twin dancers (drawing their power from iconic images of twins in Africa) who hold the reins of this great ride, playing off the pulsing terror of sex, the transfixing quivering of human intercourse.

Rosita Boisseau - Le Monde

February 17, 2005

COMPANY TOUR SCHEDULE

1989 – **Creation of the CIE HEDDY MAALEM in Toulouse**

1990 – **OUM**

artistic collaborators: Aziz Boulachrat (percussion), Equidad Barès (song)
production: Cie Heddy Maalem

1991 – **TRANSPORT PHENOMENA**

production: Cie Heddy Maalem

1992 – **CORRIDORS**

production: Cie Heddy Maalem

1993 – **DOMMAGE POUR HANK**

production: Cie Heddy Maalem

“Dommage pour Hank” is a short film directed by Heddy Maalem

1994 – **TROIS VUES SUR LA DOUCE PARESSE**

production: Cie Heddy Maalem

1995 – **BAL PERDU**

production: Cie Heddy Maalem

1996 – **ON N'EST PAS COUCHÉ**

Created for “Les Hivernales” summer festival, in Avignon

production: Cie Heddy Maalem

1997 – **UN PETIT MOMENT DE FAIBLESSE**

production: Cie Heddy Maalem

1997 – **CE FRUIT ÉTRANGE**

production: Cie Heddy Maalem

1997 – **LE BEAU MILIEU**

artistic collaborator: Philippe Hersant, composer

production: Cie Heddy Maalem

1997 – **K.O. DEBOUT**

artistic collaborators: Luc Lévêque (musicologist), Patrick Faubert (conception soundtrack)

production: Théâtre Garonne en Toulouse, Théâtre du Merlan-Scène Nationale de Marsella,

Maison de la Culture de Amiens, Scène Nationale de Cavailon, Scène Nationale de Foix,

Maison des Arts de Créteil, Centre Culturel de Moissac.

1999 – **SMALL FORMAT: ÉTUDE NUE (solo)**

production: Cie Heddy Maalem

2000 – **BLACK SPRING**

artistic collaborators: Isnel da Silveira (assistant), Luc Levêque (soundtrack composer),

Anita Renaud (set design)

Three months of artistic residency in Sénégal, creation of the piece at the festival

“Montpellier Danse”.

production: Cie Heddy Maalem

coproduction: Centre Culturel de Dakar, Festival Montpellier Danse, Ferme du Buisson/Scène

Nationale de Marne-la-Vallée, Théâtre de la Cité Toulouse, Le Parvis/Scène Nationale de

Tarbes, Scène Nationale de Foix, Théâtre de Saint-Gaudens, la Rose des Vents/Scène,

Nationale de Villeneuve d'Ascq, Théâtre Duchamp-Villon en Rouen, Hivernales d'Avignon,

Biennale du Val-de-Marne.

co-direction: Centre Culturel d'Orly, Théâtre de Vitry, Festival Alba-la-Romaine,

Scène Nationale de Sète.

“Black Spring” is a 26 mn film, shot by Benoît Dervaux and co-produced by Arte

and Heures d'Été Productions

COMPANY TOUR SCHEDULE

2001 – **UNE PETITE LOGIQUE DES FORCES**

artistic collaborator: Nicolas Klotz (film director)

production: Cie Hedy Maalem

coproduction: Scène Nationale de Foix, Festival "Danse à Aix", La Ferme du Buisson/Scène Nationale de Marne-la-Vallée.

2001 – **EPIDEMIC**

commission of the festival "Danse à Aix" (Aix-en-Provence)

production: Cie Hedy Maalem

2002 – **L'ORDRE DE LA BATAILLE**

artistic collaborators: Benoît Dervaux (images), Benoît Declerck (soundtrack composer)

production: Cie Hedy Maalem

coproduction: CDC/TNT Toulouse, Scène nationale de Foix, La Ferme du Buisson/Scène Nationale de Marne-la-Vallée, Ile de France Opéra Ballet, Maison de la Culture d'Amiens, Le Manège/Scène Nationale de Maubeuge.

2004 – **LE SACRE DU PRINTEMPS**

artistic collaborators: Agathe Laemmel (costumes), Benoît Dervaux (images),

Benoît Declerck (soundtrack composer)

production: Cie Hedy Maalem

coproduction: Centre de Développement Chorégraphique de Toulouse Midi-Pyrénées, Théâtre National de Toulouse/Théâtre de la Cité, Le Parvis/Scène Nationale Tarbes-Pyrénées, Centre Culturel Français de Bamako, Centre Culturel Français de Lagos, La Rose des Vents/Scène Nationale de Villeneuve d'Ascq, La Ferme du Buisson/Scène Nationale de Marne-la-Vallée, CCN de Biarritz.

co-direction: Les Francophonies en Limousin.

artistic residencies: Centre Culturel Français de Bamako, Théâtre National de Toulouse/Théâtre de la Cité, Théâtre d'Angoulême/Scène Nationale, Centre culturel Jean-Pierre Fabrigue Saint-Yrieix-la-Perche in the festival "Francophonies" in Limousin.

With the support of the AFAA and Elf Petroleum Nigeria.

2006 – **LE PRINCIPE DE SOLITUDE:**

La Formule des Hanches (solo), **Une rose est une rose est une rose...**

(solo), **Que fait un homme?** (solo), **Reconstruction de Vénus** (solo),

La Pratique de l'ombre (duet).

Created at the Centre du Développement Chorégraphique de Toulouse, in February 10 for the festival "C'est Du Contemporain".

production: Cie Hedy Maalem

artistic residencies: Centre Chorégraphique National de Rilleux-la-Pape - Compagnie Maguy Marin, Tunis, Journées Théâtrales de Carthage, Grand Théâtre de Lorient (2005), La Grainerie - Balma/Le Lido, circus school, Toulouse (2005), Gallia Théâtre, Saintes, Le Théâtre/Scène Nationale d'Angoulême, Le Big Danse Théâtre, Avignon, Théâtre de l'Ourdissoir, Lavelanet, Scène Nationale de Foix.

2006 – **UN CHAMP DE FORCES**

artistic collaborator: Samuel Dravet (film director)

World creation in September 4, at the festival "Oriente Occidente", Rovereto, Italy.

production: Cie Hedy Maalem