



YOUNESS ABOULAKOUL

MILLE MILES

CREATION 2021

PRODUCTION SHEET

14.05.2021

CHOREOGRAPHER'S NOTE

As an extension of his first solo « Today Is a Beautiful Day », Youness Aboulakoul continues his choreographic reflection on the ways in which violence affects the body and resonates in it. His dance shows how violence is embodied and becomes physically present: whether it is a source of stimulation or a source of trauma, what traces does it leave in the memory of one's flesh? How does brutality mobilise the space in which it manifests itself? By what means is it possible to oppose resistance to violence and what kind of bodies does this opposition create? Since the aestheticization of violence produces the risk of a certain habituation, going as far as the danger of a complete desensitization, leading to the annihilation of critical reflection, the choreographer's aim is to render the public more aware in relation to this issue as he delivers a vision that actually goes against violence.

This second project - which is also the choreographer's first group performance - seeks to expand the aforementioned theoretical intentions without necessarily proposing a "continuation". *Mille Miles* thus focuses on the notion of border and on its potential to generate conflicts, tensions and oppositions. Youness Aboulakoul projects the limit, as contained in the notion of border, in its physical, symbolic and imaginary dimensions in order to emphasize all its ambivalent possibilities. Dividing line or threshold of transgression, the limit contains just as much as it restrains, it protects just as much as it rejects, it allows the passage just as much as it bans the crossing of the border. It is simultaneously visible and invisible, tangible and unperceived, marked on the ground and instilled in one's intellect. These paradoxes are all the more reinforced in this performance as the choreographer intends to highlight current events; at a time when important mass migrations are taking place, the notion of frontier is seen as a political, social and cultural issue of major concern.

As long as it can shape itself in the form of a horizon or of an imaginary line that moves just as much as we make it move, the frontier is an object that naturally privileges the act of creation. Constituted as an ultimate transitory space establishing the passage from one territory to another, it opens the path to a form of unknown that favours the production of dreams, fantasies and psychological projections. At the same time, it also represents a prohibition susceptible of generating anxiety, fear and mistrust, gradually becoming an agent of withdrawal into oneself. Simultaneously designed as a factor of opening and a means of enclosing, a tool for unification as well as for disconnection, the border can be compared to a synaptic space, an area that is at once intermediary and to a certain extent indeterminate, a place where everything can be invented.

At the border, time and space are both moulded into new forms. They seem to be suspended and we evolve on their surface as if they were wires.

SYNOPSIS

Mille Miles is a set of manifestations of resistance against a world which tends towards confinement on oneself, which subjects us to excessive demands, to stress and tension with the multiplication of borders of all forms. If today we have the opportunity to redefine the world, to redraw new frontiers, what could our world, our societies look like, how will it modify and transform the movement of our body and what dance can emerge from it?

In *Mille Miles*, the performers' dance joins the dance of the set design - a choreographer-architecture or an architect-dance - in which spaces are being contoured, appearing and disappearing just like the communities employing these fields. More than ever, the border is highlighted here as a fundamentally fluid area, in constant metamorphosis and entailing the transformation of bodies and spaces. The dancers, whether they wander freely or whether they control their movements, deconstruct and reconstruct their parameter, their dance, their time of existence in a way that allows them to make manifest a sensory experience of the territory, questioning the perception of space and its mobility in new different ways.



A parliament of lines that you hear or rather that you should hear rustling in a landscape.

Defence Line

Boundary Line

Ceasefire Line

Demarcation Line

Front Line

Starting Line

Horizontal Line

Dividing Line

Separation Line

Blue Line

Ridge Line

Red Line

Finishing Line

Vertical Line

Imaginary Line

Straight Line

Real Line

Suspension Line

Green Line

Tangled Lines

Neighbouring Lines

Vanishing Line

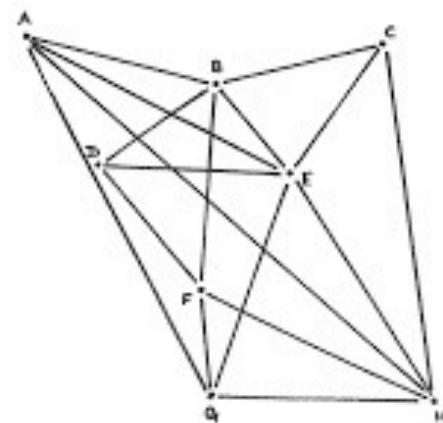
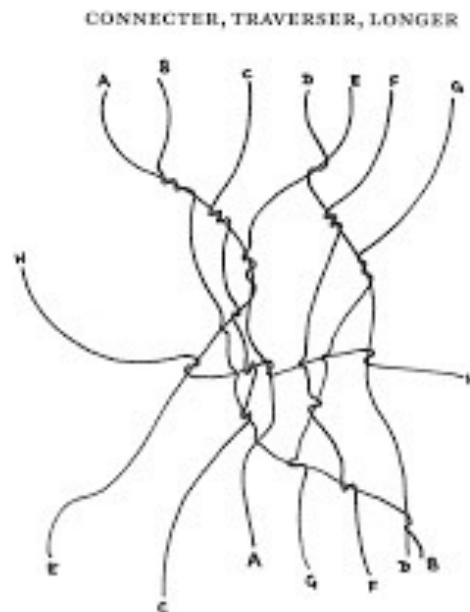


Figure 3.1
Maillage de plusieurs lignes entrecroisées (en haut) et réseau de points interconnectés (en bas).



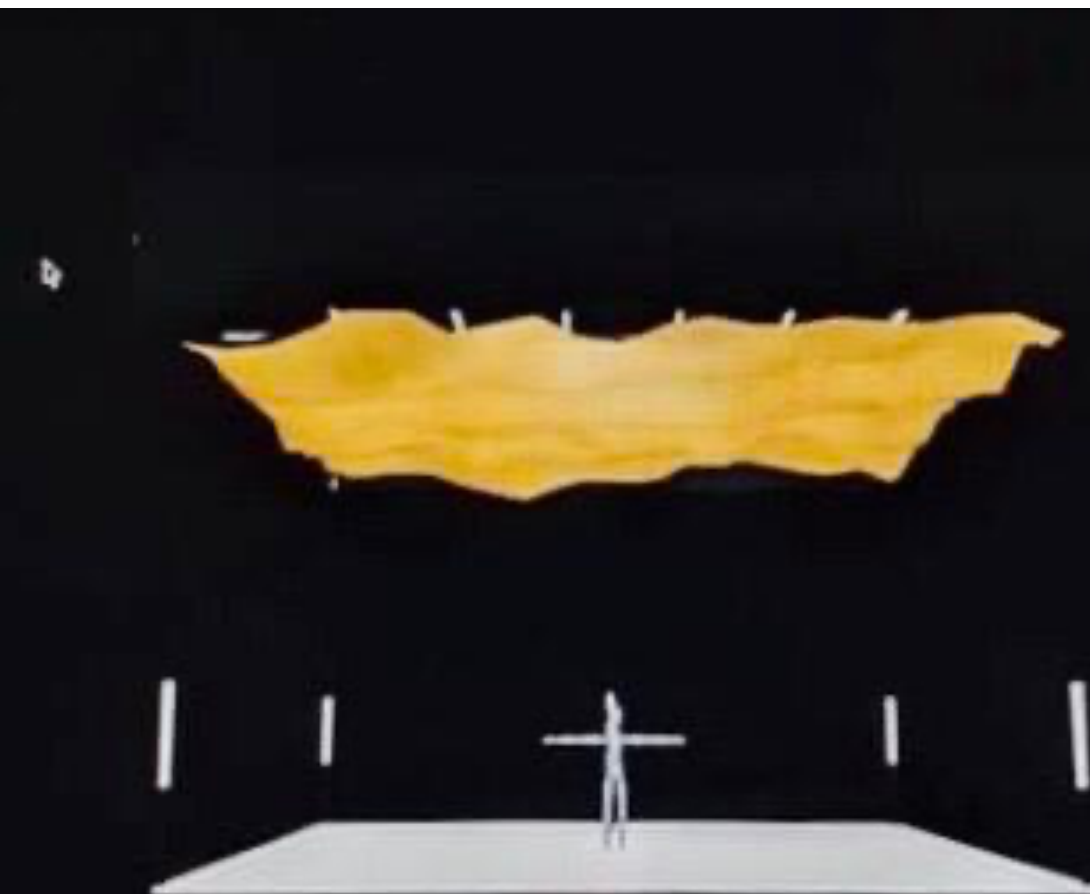
APPROACH

Throughout this process, hybridization constitutes an operation that the choreographer highly privileges in order to activate a fantastic universe composed of human beings and objects, of characters that are half-objects, half-human beings who are trying to coexist, communicate and live together. Within the dynamics between real and unreal, between nature and culture, it is the dramaturgy of the ambiguous that one sees developing, revealing both the wondrous and the dreadful.

Dramaturgical and scenography-related aspects

Treating the border as an interstice favorable to transformation, the intention of the performance is to make play within the same game the terms of different oppositions which find, via stage, multiple occasions to become bodies (fiction /reality, stage /public, human /object...). Suppressing the limits between corporeity, light, sound and objects, the purpose is to put in place a marvelous, fantastic landscape where common categories of perception are shaken.

Furthermore, the incessant displacement of frontiers will be materialized throughout retractable wires, similar to those found in the museums in order to organize the flow and lead the circulation. The dancers will manipulate them live, tracing lines of different colors as they like, witch they will connect, follow, cross, thus tempting to reshape the contours of their respective territories and reorganize the geography of the stage set.



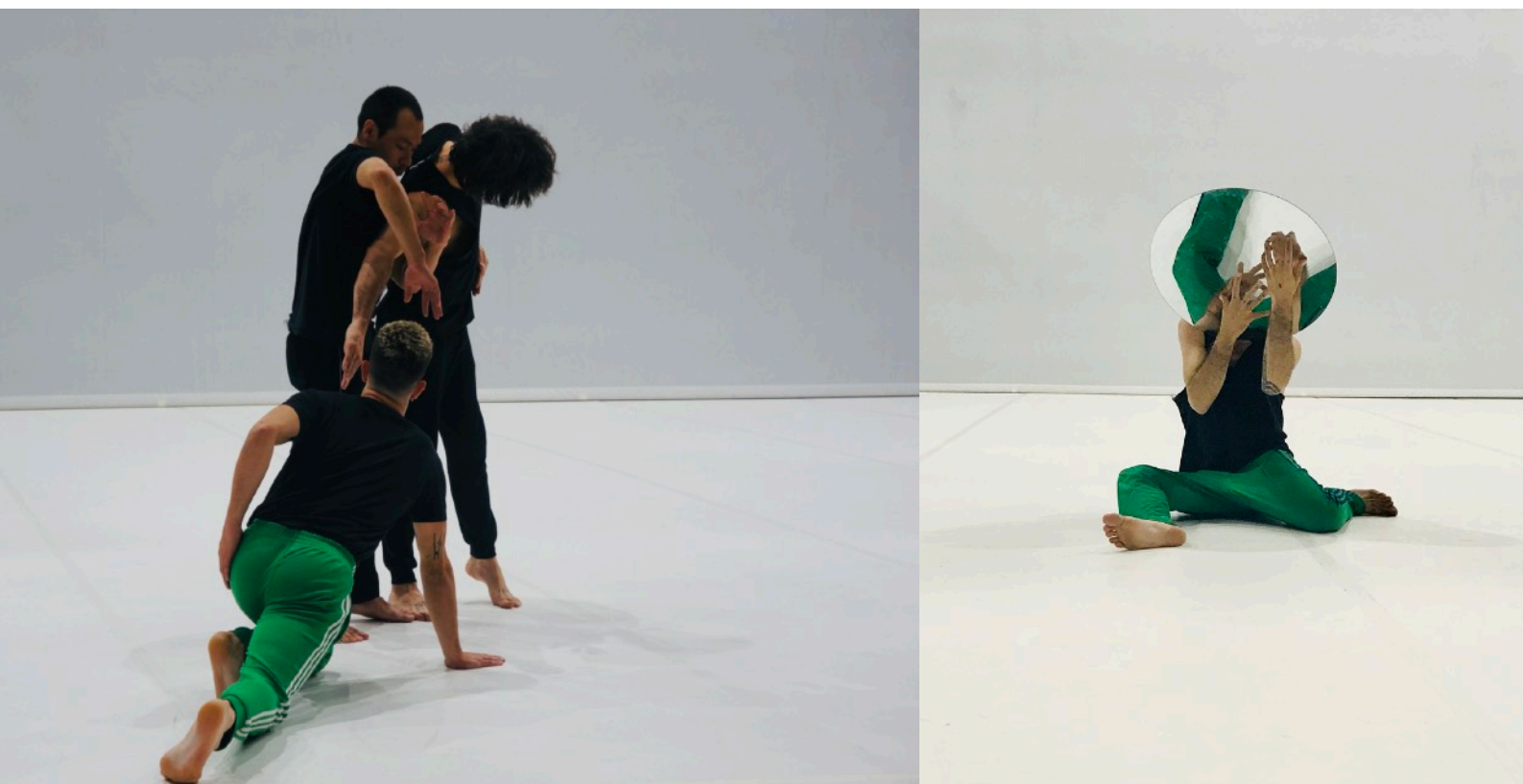
Choreographic aspects

From the point of view of the bodily states and of the physicality here in view, our research focuses on the following notions:

- the continuity: the fluidity, the line that traces its contours, the passage, the transfer
- the discontinuity: the breach, the broken line, the blockage, the control, the suspension
- Metamorphosis, hybridization

The writing is equally directed by a principle of contamination. Each action entails a whole series of consequences that are meant to be heard and felt from one corner to another of the stage, so that the gestures of each of the performers respond mutually in a system of echoes and resonances. Assembled harmonies, juxtaposed synchronisations – there is a collective writing that flourishes through the act of sharing.

This logic is nonetheless contradicting itself when it comes to treating the border as a place of control, potentially violent. The choreographic writing integrates the gestural language of tension: to repel, to constrain oneself, to activate oneself as an obstacle, to survey oneself, to control oneself, to defend one's perimeter or simply overcome one's fear to transgress the border.



Sound elements

The spatialization of sound will be at the heart of the composition for *Mille Miles*. Together with Zouheir Atbane we would like to express sound as a form in movement, a form that will allow the spectator to perceive the architecture of space differently. I would indeed try to move the spectators from their static position to a full immersion in the soundscape, inviting them to cross the border the fourth wall.

The sound creation of the piece results from the encounter between two musical universes that I find of interest:

The first one concerns the electronic music of the early 1970s which, in a way, marked the alienation of the modern world from technology. It is a form of music that has pushed back boundaries, allowed a new territory to be gained and given the possibility for a new sound space to exist. Repetition, distortion, modulation, echo, these are strong features that characterize this electronic sound universe.

The second concerns the music of Ayta (Aïta), which is among the oldest Moroccan musical genres. It is a genre that was born following the arrival of the first Arab tribes of the east in Morocco, the meeting between two cultures, Arab and Berbers gave birth to Al AYTA. It is a musical genre that has evolved in form (instruments, structures and sound scores) and in content (the nature of the songs) according to the space and the political situation in which these tribes lived.

From a nomadic life, to central political stability, then from colonial occupation to independence, all these facts have participated in the evolution of Ayta (Aïta) and the role that this musical genre played in Moroccan society.

I would like Zouheir to bring together these two musical universes that represent two very different sound territories, explore the space of their intersection, their rhythms, push their limits and be inspired by them to create the original music of *Mille Miles*.

MILLE MILES

concept, choreography **Youness Aboulakoul**

with 5 dancers **Yassine Aboulakoul, Alexandre Bachelard, Pep Garrigues,**

Yannick Hugron, Jean-Yves Phuong

assistant to the choreographer **Ariane Guitton**

media design **Jéronimo Roé**

lighting design **Shani Breton**

sound design **Zouheir Atbane**

Production Cie Ayoun **Coproduction (confirmed)** Théâtre Jean Vilar, Vitry-sur-Seine / Les SUBS, Lyon / Maison de la danse, Lyon / Centre Chorégraphique National Roubaix Hauts-de-France – Sylvain Groud dans le cadre de l'accueil-studio / Charleroi Danse, Bruxelles-Charleroi (BE) / La Place de la Danse - CDCN Toulouse Occitanie / Montpellier Danse, Montpellier / La Briqueterie - CDCN du Val-de-Marne **Support confirmed** DRAC Ile-de-France

CALENDAR

6 - 11 July 2020	research laboratory at Théâtre Jean Vilar, Vitry-sur-Seine (FR)
7 - 12 September 2020	research laboratory at La Briqueterie, CDCN, Vitry-sur-Seine
17 - 21 May 2021	research laboratory at Montpellier Danse, Montpellier (FR)
22 - 30 June 2021	workshops & residency at CCN Roubaix-Hauts de France (FR)
1 - 7 July 2021	residency at CCN Roubaix-Hauts de France (FR)
20 - 25 September 2021	residency at La Place de la danse - CDCN Toulouse (FR)
8 - 13 November 2021	residency at Charleroi Danse, Charleroi (BE)
7 - 11 February 2022	residency at La Briqueterie, CDCN, Vitry-sur-Seine (FR)
14 - 19 February 2022	technical residency at Maison de la danse, Lyon (FR)
21 - 26 February 2022	technical residency at Les SUBS, Lyon (FR)
1 March 2022	set-up at Les SUBS, Lyon (FR)

2 and 3 March 2022	premieres at Les SUBS as part of the Festival Sens Dessus Dessous, program Maison de la Danse, Lyon (FR)
19 April 2022	performance at Théâtre Jean Vilar, Vitry-sur-Seine (FR)
June 2022	performance at Label Danse, CCN de Roubaix (FR)
Autumn 2022	performance at Charleroi Danse (BE)

INFO

Web site Cie Ayoun: www.younessaboulakoul.com

Related to **Today is a Beautiful Day**, solo Youness Aboulakoul, création nov. 2019

- Teaser : <https://vimeo.com/363125504>

- Full recording : <https://vimeo.com/398456089> password = TODAY2020

- Interview & extract of solo, Culture Box 07/04/21 [9'04"] : www.vimeo.com/535179997

Presentation of **Mille Miles** on Canal en ligne 2021 \ CN D [14'33"] :

www.vimeo.com/520886782

CONTACT

Artistic direction Youness Aboulakoul

aboulakoul.youness@yahoo.fr / T +33 (0)6 66 18 33 90

Administration - production Saül Dovin

cieayoun@gmail.com / T +33 (0)6 76 92 76 18

Production - bookings [KUMQUAT | performing arts](http://KUMQUAT|performingarts)

Gerco de Vroeg : gerco@kumquat.productions / T+33 (0)6 75 06 15 75

Laurence Larcher : laurence@kumquat.productions / T +33 (0)6 81 62 34 44

Cie. Ayoun is an association seeking to create and disseminate contemporary dance in France and abroad. Beyond establishing a repertory of creations, it also develops a pedagogical frame for transmission that has its base in the choreographic universe of Youness Aboulakoul. Ayoun Company shows a particular interest towards the interaction between different artistic disciplines, encouraging the expansion of artistic practice at the crossroads of visual, sound and performing arts. This plural vision of the creative act seeks to expand the boundaries of contemporary dance, thus allowing the emergence of new forms of artistic expression.

YOUNESS ABOULAKOUL, choreographer



Born in Casablanca, Youness Aboulakoul lives and works in Paris. He makes his debut as a performer at a very young age, exploring hip-hop and Moroccan traditional dance, followed by formal training in contemporary dance at the Casablanca Conservatory. As a performer, he works with several dance companies and choreographers from Morocco and Europe, such as Olivier Dubois, Khalid Benghrib, Rosa Sanchez and Alain Baumann, Bernardo Montet, Filipe Lourenço, Radhouane El Meddeb, Ramon Baeza or Christian Rizzo. In 2010, Youness Aboulakoul starts developing his own work as a choreographer, signing his first duo, "Logos" (2010), followed by "Les Architects" (2018), in collaboration with choreographer and visual artist Youness Atbane. His new solo project, "Today Is a Beautiful Day", is set to premiere in Utrecht on November 14, 2019. Youness Aboulakoul is also a sound designer. Passionate about electronic music, his work is inspired by the richness of Moroccan music and the sounds of the electro world, mixing these two sources of inspiration in order to develop his own sonic universe. As a composer of electronic music he created original scores for several choreographic and cinematographic productions, among which "Les Sauvages" by Sylvère Lamotte (2017) and "Les Architectes" (2018).

As a choreographer, performer and musician, Youness Aboulakoul shows a particular interest towards the interaction between different artistic disciplines, encouraging the expansion of artistic practice at the crossroads of visual, sound and performing arts. This plural vision of the creative act seeks to expand the boundaries of contemporary dance, thus allowing the emergence of new forms of artistic expression.

YASSINE ABOULAKOUL, performer



Born in Casablanca, Yassine lives in Morocco. He started dancing at very young age, commencing with hip-hop and acrobatics, before being accepted at the Conservatory of Dance and Musique of Casablanca. After his studies he left for Europe, where he received further training from choreographers such as David Zambrano, Bernardo Montet, Wim Vandekeybus, Thomas Hauert, Latifa Laâbissi, Seydou Boro, Jan Fabre.

As performer, he collaborated with several artists and choreographers in Morocco and abroad, such as Bernardo Montet, Alexandre Roccoli, Khalid Benghrib, Compagnie Macadam. Yassine is also active as dance teacher in Casablanca, where he develops a pedagogical practice within a number of cultural establishments and dance schools.

ALEXANDRE BACHELARD, performer



In 2008, Alexandre started his studies at l'Académie International de Danse (AID) in Paris. During these three years, he followed a multi-disciplinary curriculum, from classical dance to contemporary and jazz.

In 2010, he enters the Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD), where he follows a curriculum of four years mentored by Anne Martin Juliette Beauviche and Marie Françoise Garcia. During his last year he participates in two creations by the Jeune Ballet under the direction of Emanuel Gat and Mitia Fedotenko.

In 2015, Alexandre takes over a role in the piece *Au plus près du monde* by François Veyrunes. Following in that he enters the company Catherine Diverrès and dances in two choreographies: *BLOW THE BLOODY DOORS OFF!* (2015) and *Jour et nuit* (2018). After auditioning for Michèle Murray he dances in her work *Atlas/Études*. He also collaborates with the company Lamento for *Les Sauvages* directed by Sylvère Lamotte. In 2019 he dances in a new work by Michèle Noiret, *Le chant des ruines*. Alexandre is also co-founder of the Collectif NOKT, created together with Jean-Yves Phuong in 2018.

PEP GARRIGUES, performer



Pep Garrigues was born in Valencia, Spain.

After entering the dance conservatory of Valencia, he left at the age of 19 to follow several dance training courses at P.A.R.T.S Brussels (Anne Teresa de Keersmaecker), Centre chorégraphique national de Montpellier (Mathilde Monnier), CNDC in Angers (Emmanuelle Huyhn).

Since 2004 he has danced with choreographers and directors such as Julyen Hamilton, Fabrice Ramalingom, David Wampach, Nathalie Béasse, Eric Dedry, Alexis Armengol, Philippe Saire and Christian Rizzo among others. Today he also carries out his personal projects and leads dance workshops in the countries where his touring brings him.

ARIANE GUITTON, assistant choreographer



Ariane Guitton was born in Sweden in 1974. After training at the Conservatoire National Supérieur de Lyon and a year's experience at the Ballet du Nord, she was hired by the Opéra National de Lyon in 1993. Until 1996, she performed pieces by Dominique Bagouet, Bill T. Jones, Maguy Marin, Stephen Petronio, Martino Müller, Angelin Preljocaj and William Forsythe.

In 1997, she met Rami Levi for the creation of Baroquissimo in Barcelona. From 1998 to 2000, she collaborated in Brussels with Joanne Leighton for the creation We can build you. In the meantime, she worked with the choreographer Andonis Foniadakis for creations presented at the international festivals of Copenhagen and Athens. In 2000, she joined forces with choreographer Josu Zabala and performed the creation Duo Herido for the Malaga Festival in Spain. The same year, she joined Hervé Robbe's company at the CCN of Le Havre. She participated in the revival of Factory (2000) and in the creation of the pieces Avis de démolition associated with the audiovisual installation Permis de construire (2000), In Between - Yellow Suite (2001), Des horizons perdus (2002).

In 2001, she obtained the State Diploma in contemporary dance. From 2004 to this day, she is solicited by the company Affari Esteri, as interpreter and assistant to the choreographic writing of

projects, including the creations of Airports (Tenses 1), Les Avenants (Tenses 2-3), inside #####, Lings. At the same time, graduated from the French Yoga Federation in 2008, she teaches dance and Vinyasa Yoga in different educational structures and contemporary dance companies in France and abroad.

YANNICK HUGRON, performer



After his studies at Centre Chorégraphique National de Montpellier and obtaining his diploma at the Conservatoire National Supérieur de danse in Lyon, he enters the CCN de Grenoble, directed by Jean-Claude Gallotta, in 1998. He participates in most of his creations and repertory works until 2012. He also stages several works of the choreographer for other companies, operas and schools in France and abroad (*Trois générations*, *Cher Ulysse*, *Mammames a.o.*). In that same period, he participates in works by Annabelle Bonnery and Laurence Wagner. In 2004 he co-founds, in Japan, the French-Japanese group *Kayaku Project*, creative platform uniting artists from different disciplines. Since 2013, he develops a project of instantaneous composition with Leonard Rainis and Katell Hartereau, and enters the CCN de Caen, directed by Alban Richard. Il assists Bastien Lefèvre on two of his works that he created with Jacques Gamblin. Lately, he collaborated with especially Fabrice Lambert, Joanne Leighton and, more recently, Mithkal Alzghair.

JEAN-YVES PHUONG, performer



He commenced dance at the Conservatory of Bobigny (Paris region) with Sophie Mandonnet (contemporary dance) and Omar Taïebi (classical dance). Soon after obtaining his Diplôme d'Étude Chorégraphique, he enters the company of Karine Saporta for a creation that will be presented at the festival Suresnes Cité Danse. After a first experience as choreographer, he decides to develop his technical skills and enters the École Nationale Supérieur de Danse de Marseille, followed by the Jeune Ballet de l'École Rosella Hightower

(Cannes), where he studies the repertoire of choreographers like George Balanchine, Jean-Christophe Maillot and Jiri Kylian. He then returns to a more contemporary univers with choreographies by Christophe Garcia, Claude Brumachon and Angelin Preljocaj. After leaving the Jeune Ballet, he is engaged by the company Linga in Switzerland, where he creates *Tabula*, a work that will mark his passion for objects and dance. Keen on the links that can be created by the different genres of performing arts, he works for big opera houses such as Théâtre du Châtelet and Opéra de Paris, where he meets Maud le Place and Raphaëlle Boitel, the latter introducing him to new circus. In 2017 he enters the company Yoann Bourgeois.

ZOUHEIR ATBANE, sound designer



Born in 1983 in Casablanca. Zouheir Atbane followed dance classes at the Conservatory of Moulay Rachid in 2001, where he met choreographer Khalid Benghrib. This meeting opened doors to a contemporary dance curriculum, which gives birth to the Compagnie 2k-Far in which Zouheir Atbane is associate artist and performer since 2004.

His curiosity brings him to studying computer-aided musical composition, giving way to an extensive practice as sound designer, mainly within the performing arts. Zouheir is also co-founder of the

Casablanca-based digital art collective PIXYLONE.

His current research in urban sounds and moroccan musical heritage is an active element in his sound installations and performances, where he seeks to transmit local identity as well as the physicality of sound.

SHANI BRETON, light designer



Cévenol (AOC), once Parisian, based in Montpellier since 2013. Born into show business, Shani Breton starts working with the group Dushow at early age. Quickly, he specializes in sound and receives his training at the IMCA Provence as an operator in the fields of image and sound. He then integrates an itinerant theater, where he will stay for 7 years. Following a training as technical manager at the CFPTS of Bagnolet, he works as a lighting director at the Agora (Évry), before touring with

Atelier Théâtre Actuel, and undertaking a technical follow-up with the company Les Malins Plaisirs. He collaborates and signs his first creations with several companies, in particular with Jean-Christophe Blondel (Divine Comedy Company), Gilles Cuche (Atelier de l'orage Company) or with Fouad Bossouf (Massala Company) and Mathilde Gautry.

He settles at the SCC of Montpellier in 2014. He is currently working on the creations and tours of Christian Rizzo, on the festival Montpellier danse and recently collaborated on a creation by David Drouard (Cie DADR) and with the young company of Paola Stella Minni & Konstantinos Rizos (cie Futur immoral). In 2019 he decides to validate his poly-competence and passes the diploma of general manager at the ISTS of Avignon in partnership with the university of Avignon. At the same time, he conducts research on the interdependencies between technique and art, the way in which a protean technique can be the link between an artistic proposal, or on the possibilities of strengthening artistic proposals through new technological tools.

JÉRONIMO ROÉ, sound & media design



Born in 1990 in Paris, Jérónimo Roé lives in Lyon. Artistic director of the company Chicane Nocturne based in Lyon, and video and new media creator for the companies ICI-CCN Christian Rizzo, La Grande Mêlée, and more recently Dadr Cie and Cie Ayoun.

Autodidactly trained, he specializes in new media and designs video-controlled lighting systems, synchronizations between machines, video mapping. Committed to the transmission of these techniques, he is involved in several workshops in prisons, with young people in difficulty, and with children. Bathed in the alternative environments of electronic and noise music, he is in an aesthetic close to glitch-art, experimental video, creating bridges between analog and digital. He creates audiovisual pieces, in the form of films, installations and performances within his company, and collaborates with artists from diverse backgrounds to feed himself with new languages in order to experiment with the meaning of technology in artistic creation. His research represents a part of local identity. They are part of a desire to touch sound as a body vibration that becomes more of a feeling than an audible one.

HERE BELOW THREE PHOTOS OF YOUNESS' PREVIOUS SOLO, TODAY IS A BEAUTIFUL DAY

14, 16, 23 November 2019 - Festival Dancing on the Edge, Utrecht / Rotterdam / Amsterdam (NL)

23, 24, 25 January 2020 - Le Moi de la danse, Les Subsistances, Lyon (FR)

29, 30 September 2020 - actoral, festival international des arts & des écritures contemporaines, Le Gymnase, Marseille (FR)

21, 22 October 2020 - Rencontres chorégraphiques internationales de Seine-Saint-Denis, Théâtre municipal Berthelot, Montreuil (as part of the Rencontres chorégraphiques à l'automne)

