

KAAI
THEATER



MOUSSEM
NOMADIC
ARTS CENTRE

BRUSSELS
DANCE 

MOUSSEM CITIES: CASABLANCA

YOUNESS ATBANE & YOUNESS

ABOULAKOUL The Architects

RADOUAN MRIZIGA 8

MERYEM JAZOULI Folkah!

YOUNESS KHOUKHOU Body Dialogue

HIND OUDRHIRI Haouma

The Kaaitheater is a permanent partner of Moussem Cities and presents a young generation of performing artists, during the festival Moussem Cities: Casablanca, which takes place all around the city (01 > 28.02)

THE CITY OF THE MOROCCAN DREAM

Kaaitheater asked Mohamed Ikoubaân and Cees Vossen – the director and programme director of Moussem Nomadic Arts Centre, respectively – why they decided on Casablanca this year.

It seemed exciting and necessary to introduce audiences to contemporary Moroccan society – which also plays a role in Brussels – through the current arts scene in Casablanca.

We chose Casablanca because it is by far the most modern city in Morocco, even though there are other more famous cities. The royal cities of Fez, Marrakesh, Meknes and Rabat, for example, are flooded with tourists every day. Casablanca is different, and historically it is a much more recent city. It is the city of the *Moroccan Dream*, and embodies the transition in Moroccan society from the old to the new, from agrarian to urban. This has made the city a contemporary metropolis that undergoes constant change. Take demographics, for example: from 20,000 inhabitants in 1907 to more than 4 million today. This has resulted in an economic boom, but also social inequality.

Perhaps it is precisely thanks to its diverse and complex character that Casablanca has such a rich cultural life. For example, the city's music scene is *the* place where new bands try to break through. The film industry is also flourishing, and the first cabarets are now also opening across the city. An underground scene and counterculture have been developing, both in the arts and in social movements and urban culture. As a metropolis with urban challenges, Casablanca is an ideal biotope for an independent, socially engaged arts landscape.

Almost all the artists we invited for this edition are from Casablanca. They live and work there, and are constantly inspired by their context. Their work sketches a portrait of the city, as it were, and reveals the current developments and the histories that are associated with it. Our main goal is to showcase the diversity and dynamism of this special place. Casablanca is a melting-pot of people from different backgrounds. And just like in Brussels, the city welcomes newcomers with open arms. In other words: anybody could be from Casablanca!

In the run-up to the festival, a few local writers sketched impressions of their city. Among them is Maria Daïf (°1972, Casablanca), journalist and cultural manager. Since 2015, she has been the director of 'La Fondation Touria et Abdelaziz Tazi pour la promotion et le soutien de la culture', and of the arts centre l'Uzine.

MARIA DAÏF

*ROUHI YA CASA...*¹

Borrowing the expression from Zola I often like to say that Casablanca is the belly of Morocco. To feel the pulse of the country, an immersion in the indomitable metropolis is unavoidable. Receptacle of a massive rural exodus, laboratory for small and large investors, playground for real estate developers, source of so much misery, generous when one takes the trouble to probe her, heartless for he or she who doesn't have the cash: Casablanca is by herself the condensation of the contradictions that traverse and define the whole kingdom. Casablanca is difficult to define. It's difficult to give her an identity, a cachet – like the tourists who frown at her like to say. She escapes all uniformity. She changes form from street to street, from season to season, from day to day. Even in the most general sense, there's no typical Casablancais or Casablancaise. Petrified by the paradoxes of their city, her inhabitants navigate between liberalism and conservatism, without really knowing where the wind will lead them. They live from day to day.

Casablanca's tensions are visible to the naked eye and one needn't be a prophet in one's town to know that it are these same tensions that generate this two-faced energy of which she alone has the secret: an energy that is both violent and creative.

Two facets of Casablanca compete. The most dangerous city in the country is also, surprisingly, the most cordial. The city where women are the most harassed in the street is also the one where you'll find the most active and autonomous women. The city where every derby is a riot is the same city where creativity is most surprising.

Thus is Casablanca, in the eyes of those who are passionate about her. Her best side always saves her from her worst side. She is in perpetual redemption. No doubt, that's what makes her so terribly human.

Recently, she has taken on colour. To the rural exodus has been added the forced or chosen immigration of new communities. Senegalese, Congolese, Syrians, Chinese, Filipinos, Thais, Spaniards, French: all seek temporary shelter, employment or adventure. They end up staying here, founding families and homes (some more easily than others), predicting a serenely cosmopolitan Casablanca in the years to come. This will not be done without clashes, that goes without saying. Let us not forget where we are.

Casablanca gives nothing for free. She opens her arms to everyone who has a name, cash or the gift of the gab. She unscrupulously bans the one who only has her tears to offer. She loves neither the oppressed nor the troubled souls. She prefers conquerors whatever their weapons. No one lives in peace in Casablanca. Everyone accepts this state of affairs, as one accepts a divine fatality. In the end, in Casablanca you try to get what you want, that's all. To each his technique and I have mine.

Take Casablanca with open arms. Look for the best and find it, inevitably. Continue searching. Especially do not pretend not to see the worst. On the contrary, confront it. Believe, perhaps naively, that Casablanca will eventually show her most beautiful side.

¹ In the two senses:

1. 'Go, oh Casablanca.'

2. 'My soul, my love, oh Casablanca.' A reference to *Rouhi ya Wahrane*, Khaled's famous rai song.

YOUNESS ATBANE & YOUNESS ABOULAKOUL The Architects

Kaaistudio's • 1/02 – 20:30 + 3/02 – 21:00 • dance/performance

nl/ Een plant, een beker, een boek, een stoel, een lamp, een fles: dit waren de courantste bezittingen die bankiers uit hun kantoren op Wall Street droegen toen de financiële crisis toesloeg. Deze objecten vormen nu de basis voor een choreografisch duet dat de link tussen object, kunstmarkt en crisis ter discussie stelt. Met een humoristische kijk op de kunstwereld en zijn absurde geopolitieke uitdrukkingsvormen laten Youness Atbane en Youness Aboulakoul de logica van taal, beweging en beeld ontploffen.

• Youness Atbane woont en werkt in Casablanca en Berlijn. Hij studeerde aan ICI – Centre Choréographique de Montpellier en aan de universiteit van Nice. Hij werkte samen met kunstenaars als Khalid Benghrib, Jean-Marc Mattos, Juan Domingues, Xavier Le Roy, Neto Machado, Rochus Aust, Fawzi Benssidi, Kelly Bond, etc.

fr/ Plantes, gobelets, livres, chaises, lampes – voilà ce que les employés de banque ont emporté en quittant leurs bureaux de Wall Street au sommet de la crise financière. Ces objets constituent à présent le point de départ d'un duo de danse qui met en question le lien entre objet, marché de l'art et crise. Youness Atbane et Youness Aboulakoul font voler en éclats la logique du langage, du mouvement et de l'image.

• Youness Atbane vit et travaille à Casablanca et à Berlin. Il a étudié à l'ICI – Centre choréographique de Montpellier et à l'Université de Nice. Il a collaboré avec des artistes comme Khalid Benghrib, Jean-Marc Mattos, Juan Domingues, Xavier Le Roy, Neto Machado, Rochus Aust, Fawzi Benssidi, Kelly Bond, etc.

en/ Plants, cups, books, chairs, lamps – these were the possessions bankers rescued from their Wall Street offices after the stock market crash. They are now the basis for a duet that questions the connection between object, art market, and crisis. Youness Atbane and Youness Aboulakoul explore the logic of language, movement and images.

• Youness Atbane lives and works in Casablanca and Berlin. He studied at ICI – Centre Choréographique de Montpellier and at the university of Nice. He has collaborated with artists like Khalid Benghrib, Jean-Marc Mattos, Juan Domingues, Xavier Le Roy, Neto Machado, Rochus Aust, Fawzi Benssidi, Kelly Bond, etc.

RADOUAN MRIZIGA 8

Decoratelier – Rue de Liverpoolstraat 24 (1080 Brussels)

premiere • 2/02 – 18:00 + 3/02 – 15:00 • dance/installation • 40 min.

nl/ Radouan Mriziga verkent de polyritmiek, een basisritme uit de Afrikaanse muziek. Door naar het sociale equivalent van deze bijzondere harmonie te zoeken, herinnert deze oefening voor twee dansers aan de noodzaak en de rijkdom van verschillen in een creatieproces. Mriziga nodigt je uit om onze manier van luisteren te verdiepen, zowel naar anderen als naar onszelf. Het werk kadert binnen *Objets Chorégraphiques*, een initiatief van Espace Darja (Casablanca) dat choreografen uitnodigt om aan de slag te gaan met jonge Marokkaanse dansers.

• De Marokkaans-Brusselse danser/choreograaf Radouan Mriziga is sinds 2017 artist-in-residence in het Kaaitheater. Hij toonde hier al *55, 3600* en *7* (Mousse Nomadisch Kunstencentrum-producties).

fr/ Radouan Mriziga explore la polyrythmie, un rythme de base de la musique africaine. En recherchant l'équivalent social de cette harmonie particulière, cet exercice pour deux danseurs rappelle la nécessité et la richesse des différences dans le processus de création. Mriziga nous invite à approfondir notre écoute d'autrui aussi bien que de nous-mêmes. L'œuvre s'inscrit dans le cadre d'*Objets Chorégraphiques*, une initiative de l'Espace Darja (Casablanca) qui convie des chorégraphes à travailler avec de jeunes danseurs marocains.

- Depuis 2017, le danseur et chorégraphe maroco-bruxellois Radouan Mriziga est artiste en résidence au Kaaitheater. Il y a déjà présenté *55*, *3600* et *7* (productions de Moussem Nomadisch Kunstencentrum).

en/ Radouan Mriziga explores polyrhythm, a bass rhythm in African music. By looking for the social equivalent of this unusual harmony, this exercise for two dancers reminds us of the necessity and value of difference in the creative process. Mriziga invites us to enhance the way we listen, both to others and to ourselves. This work is part of *Objets Chorégraphiques*, an initiative by Espace Darja (Casablanca) that invites choreographers to work with young Moroccan dancers.

- Moroccan-Brussels dancer/choreographer Radouan Mriziga has been a Kaaitheater artist-in-residence since 2017. Our programme has featured the creations *55*, *3600* and *7* (Moussem Nomadisch Kunstencentrum productions).

MERYEM JAZOULI Folkah!

Kaaistudio's • 2/02 – 20:30 + 3/02 – 18:00 • dance/performance • 50 min.

nl/ *Folkah!* ontstond uit de wens om twee vrouwelijke uitvoeders samen te brengen rond een eeuwenoude dans uit de Sahara, die vandaag gedanst en gezongen folklore is geworden: de Guedra. Voor dit project werd een taal van lichaam en stem ontwikkelt die de context, woorden en gebaren van de Guedra opnieuw opzoekt om zo een nieuwe dialoog te creëren tussen lichaam en stem. Vertrekkende van de structurele elementen van deze dans vol verhalen en betekenissen – attitudes, tekens, codes, licht, tijdelijkheid – onderzoekt Folkah mogelijke breuken en deconstructies om het soort extensies en excessen te ontwikkelen dat typisch is voor een hedendaagse choreografische praktijk.

- Bezielster van danswerkplaats Espace Darja en choreografe Meryem Jazouli slaat de handen in elkaar met de befaamde componiste, producer en jazz zangeres Malika Zarra.

fr/ *Folkah!* est né du désir de réunir deux femmes artistes autour d'une danse ancestrale du Sahara, la « guedra ». Autour de ce projet, se décline un langage corporel et vocal qui revisite contexte, propos et gestuelle de la Guedra, pour inventer un nouveau cadre de dialogue entre le corps et la voix. A partir des éléments structurels de cette danse chargée d'histoires et de sens - attitudes, signes, codes, lumière, temporalité - Folkah en explore les possibles ruptures et déconstructions pour développer des prolongements et débordements, propres à une pratique chorégraphique contemporaine.

- Ce spectacle est un partenariat unique entre la chorégraphe, danseuse et inspiratrice de l'atelier de danse Espace Darja, Meryem Jazouli et la célèbre compositrice, productrice et chanteuse de jazz Malika Zarra.

en/ *Folkah!* was born of the desire to bring two female artists around an ancestral dance from the Sahara: the Guedra. For this project a corporal and vocal language was developed that revisits the context, words and gestures of the Guedra, to invent a new frame of dialogue between body and voice. Starting from the structural elements of this dance full of with stories and meanings – attitudes, signs, codes, light, temporality – *Folkah* explores possible breaks and deconstructions in order to develop the kind of extensions and excesses that are typical for a contemporary choreographic practice.

- This performance is a unique collaboration between creator of the dance workshop Espace Darja, choreographer and dancer Meryem Jazouli – and the famous composer, producer and jazz singer Malika Zarra.

YOUNESS KHOUKHOU Body Dialogue

Kaaistudio's • 1 > 3/02 • installation • ongoing

nl/ Samen met vier jonge dansers uit Meknès en Casablanca, onderzoekt Youness Khoukhou het menselijk lichaam als onuitputtelijke bron van informatie – en als beeld dat slechts ontcijferd dient te worden. Hij toont lichamen die energie vasthouden, vormen en weer doorgeven, en zich zo een weg banen naar de verbeelding.

- De Marokkaans-Brusselse danser/choreograaf Youness Khoukhou studeerde aan PARTS en danste onder meer mee in *Re: Zeitung* van Anne Teresa de Keersmaecker en in *Primitive* van Claire Croizé. *Body Dialogue* project is een creatie in het kader van *Objets Chorégraphiques*.

fr/ Avec de jeunes danseurs de Meknès et Casablanca, Youness Khoukhou examine le corps en tant que source d'inspiration inépuisable et image qu'il suffit de déchiffrer. Dans l'élaboration du matériau physique, Khoukhou travaille autour du corps qui produit, retient et transmet l'énergie et se fraye ainsi un chemin vers l'imaginaire.

- Le danseur et chorégraphe maroco-bruxellois Youness Khoukhou a étudié à PARTS et a dansé, entre autres, dans *Re: Zeitung* d'Anne Teresa de Keersmaecker et dans *Primitive* de Claire Croizé. *Body Dialogue* est une création réalisée dans le cadre d'*Objets Chorégraphiques*.

en/ Along with four young dancers from Meknes and Casablanca, Youness Khoukhou explores the human body as an inexhaustible source of information – and as an image that only needs to be deciphered. He shows bodies that retain energy, shape it, and pass it on, thus paving their way to the imagination.

- The Moroccan-Brussels dancer/choreographer Youness Khoukhou studied at PARTS and danced in productions such as *Re: Zeitung* by Anne Teresa de Keersmaecker and *Primitive* by Claire Croizé. The *Body Dialogue* project was created as part of *Objets Chorégraphiques*.

Body Dialogue will be presented in the form of an installation. Due to delays in the visa procedures for the dancers there was insufficient rehearsal time for a presentation of the performance during the Moussem Cities festival.

HIND OUDRHIRI Haouma

Kaaistudio's • 1 > 3/02 • installation • ongoing, with live moments

nl/ De jonge architecte Hind Oudhriri bouwt een installatie in de concertstudio, samen met beeldend en geluidskunstenaar Abdallah Rchidi. *Haouma* (letterlijk 'rondgang') neemt je mee op een wandeling door Casablanca. Het is een rondgang tussen heden en verleden, tussen stadstructuren, en het verlangen naar chaos.

fr/ La jeune architecte Hind Oudrhiri conçoit une installation dans un studio de concert avec l'artiste plasticien et acousticien Abdallah Rchidi. *Haouma* (qui signifie littéralement ronde, visite) nous emmène en promenade à travers Casablanca. Une promenade entre le passé et le présent, entre les structures de la ville et le désir de chaos.

en/ The young architect Hind Oudhriri is building an installation in the concert studio along with visual and sound artist Abdallah Rchidi. *Haouma* (literally 'walk-about') takes you on a tour of Casablanca. It is a journey from the past to the present, between urban structures, and with a desire for chaos.

ARTIST TALK 'THE DEVELOPMENT OF THE CONTEMPORARY DANCE AND PERFORMANCE SCENE IN CASABLANCA'

3/02 • 19:00 • in French and English

The different artists engage in a talk on the development of contemporary dance and performance scene in Casablanca. We start with an introduction by the Brussels-based dramaturge Youness Anzane. This is followed by a conversation in two parts, moderated by Khadija El Bennaoui. The participating artists are Meryem Jazouli, Youness Atbane, Youness Aboulakoul, Hind Oudhriri, Youness Khoukhou and Radouan Mriziga.

TIME TABLE

Thursday 1/02

19:00 - 22:00 Youness Khoukhou - *Body Dialogue*

19:00 - 22:00 Hind Oudrhiri - *Haouma*

20:30 Youness Atbane & Youness Aboulakoul - *The Architects*

Friday 2/02

18:00 Radouan Mriziga - 8 - on location at Decoratelier!

19:00 - 22:00 Youness Khoukhou - *Body Dialogue*

19:00 - 22:00 Hind Oudrhiri - *Haouma* - installation

20:30 - Meryem Jazouli - *Folkah!*

Saturday 3/02

15:00 Radouan Mriziga - 8 on location at Decoratelier!

17:00 - 22:00 Hind Oudrhiri - *Haouma*

17:00 - 22:00 Youness Khoukhou - *Body Dialogue*

18:00 Meryem Jazouli - *Folkah!*

19:00 Artist talk '*The development of the contemporary dance and performance scene in Casablanca*'

21:00 Youness Atbane & Youness Aboulakoul - *The Architects*

credits

YOUNESS ARBANE & YOUNESS ABOULAKOUL The Architects

concept Youness Atbane | **associated artists** Youness Atbane, Youness Aboulakoul

YOUNESS KHOUKHOU Body Dialogue

concept & choreography Youness Khoukhou | **performed by** Faissal el Assia, Hamid el Idrissi, Houssine El Oumoulid, Hamza Lfaquir | **production** Espace Darja (Casablanca), Moussem Nomadic Arts Centre | **co-production** l'Uzine – Aïn Sebaâ (Casablanca), Arabesque Meknès, Charleroi Danses | **supported by** Ministère de la culture du Maroc | **in collaboration with** Festival On Marche (Marrakesh)

HIND OUDRHIRI Haouma

concept/video/text Hind Oudrhiri | **music & sound design** Abdallah Rchidi | **supported by** The Arab Fund for Arts and Culture (AFAC), Moussem Nomadic Arts Centre, Centre National des écritures de spectacle La Chartreuse Villeneuve Léz, L'Uzine, Fondation TAT

MERYEM JAZOULI Folkah!

concept & performed by Meryem Jazouli | **vocals and performed by** Malika Zarra | **dramaturgy** Youness Anzane | **light design** Melchior Delaunay | **costumes** Mehryl Levisse | **co-production** Espace Darja – Casablanca (Maroc), Goethe Institut Marokko de Rabat, Afrikayna – Fonds Africa Art Lines pour la mobilité, Moussem Nomadic Arts Centre – Brussels | **in collaboration with** Festival Caravane Tighmert (Maroc), Hellerau – Centre Européen pour les Arts de Dresde (Allemagne), Ecole des Sables – Toubab Dialaw (Sénégal), Centro Cultural de Belem – Lisbonne (Portugal), L'Uzine - Fondation TAT – Casablanca

RADOUAN MRIZIGA 8

choreography Radouan Mriziga | **dance** Mohamed Lamqayssi, Ayoub Abekkane | **dramaturgy** Esther Severi (Kaatheater) | **production** Espace Darja (Casablanca), Moussem Nomadic Arts Centre in collaboration with l'Uzine – Aïn Sebaâ (Casablanca), On Marche (Marrakesh), Arabesque Meknès | **support** Ministère de la culture du Maroc