

zaghadi  
compagnie

TECHNICHORE ET LE MONDE DU ZÈBRE  
PRESENTS

# NO LAND TOMORROW?

bicephalous creation for 8 dancers by Faizal Zeghoudi

CHOREOGRAPHIC DIRECTION  
Faizal ZEGHOUDI

SCENOGRAPHY & VIDEO  
Rémi BÉNICHOU & Faizal ZEGHOUDI

LIGHTS  
Christophe PITOISET

MUSIC  
Lucas BARBIER

**IMMERSIVE ARTISTIC INSTALLATION**  
to discover upstream of the representations



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# PRODUCTION

# TECHNICHORE & LE MONDE DU ZÈBRE

CHOREOGRAPHIC DIRECTION / **Faizal ZEGHOUDI**

LIGHTS / **Christophe PITOISET**

MUSIC / **Lucas BARBIER**

COSTUMES / **Faizal ZEGHOUDI**

DISTRIBUTION / **Ludovic ATCHY-DALAMA, Anthony BERDAL, Sarah CAMIADE, Marie COMANDU, Santiago CONGOTE, Aurore DELAHAYE, Simone GIANCOLA, Sandy PARSEMAIN**

PRODUCTION & TOURING MANAGER / **Catherine HÉRENGT**  
COMMUNICATION / **Karine BURCKEL**

PHOTO POSTER / © **Claudio REY**

**IMMERSIVE ARTISTIC INSTALLATION**  
(upstream of representations)

SCENOGRAPHY & VIDEO / **Rémi BÉNICHOU & Faizal ZEGHOUDI**

## **COPRODUCTION**

Conseil Départemental des Landes, avec le soutien de l'O.A.R.A dans le cadre d'une résidence « hors les murs ».

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En résidence de création : Théâtre Comoedia, Marmande - Centre culturel Roger Hanin, Soustons - l'Atrium, Dax - Théâtre du Pont Tournant, Bordeaux - Le Cuvier, Artigues-près-Bordeaux - Les Vivres de l'art, Bordeaux - Centre culturel Michel Manet, Bergerac - La Gare Mondiale, Bergerac - Salle Jean Renoir, Bois-Colombes.

Création soutenue par le Ministère de la Culture DRAC Nouvelle Aquitaine

La Compagnie Faizal Zeghoudi est soutenue par le Centre ITI France, la région Nouvelle Aquitaine et le Conseil Départemental de la Gironde.



**NO LAND TOMORROW?** is an artistic manifesto to honor the refugees constraints to leave their homeland because of war or misery..

**Submit with or without an immersive plastic installation**, this choreography is an artistic manifesto to honor refugees.

The challenge with *No land tomorrow?* is to bring the feeling of drama lived by forced people to migre, in two faces and three stages:

**war, the crossing sea , a new land.**

The danced face of *No land tomorrow?* explore in movements or contained gestures , the postures of prevention, avoidance or fight, which govern the main mechanisms of our own protection in such situation of great stress; Commonly called **our survival instinct** .

Everyone may experience this universal tragedy as an **intimate experiment**, **echoing the plight of refugees around the world.**

We are cold, we are hungry and we don't even know what country we stand in right now. Everything I wear is wet. Our clothes in our bags are wet. My wife's shoes have holes in them. Like many of us, our feet and sandals are covered with mud. Being constraint to a long cold and wet journey as winter arrives on the mainland. It was so hot and then so cold in the rain, everyone is exhausted, exhausted, so exhausted ...

Faizal Zeghoudi

# THE PROJECT / FAIZAL ZEGHOUDI

My new creation is an artistic manifesto to honour the refugees that rests on the challenge to make the spectator experience a novel sensorial adventure by bringing him at the heart of the matter so that like all those who are one day forced to flee he will feel, experience, and react as if he himself was one of the protagonist of this drama, caught in a trap of poverty and war and thrown into a panic to run for his life.

The idea was therefore to imagine situations that would allow the spectator to physically feel uncontrolled emotions surging from a context of imminent danger that brings about innate or acquired behaviours, the visceral reactions and intimate upheavals the self-willed castaways go through all along their expedition whilst on their way to an elsewhere they fear as much as they hope.

To bring the spectator straight into the tragic reality of a forced migration I have chosen to build the **No Land Tomorrow?** project on a broad and dual architecture that links the choreographic side displaying the danced part of my creation to a plastic show created like an exhibition to be viewed by the public before a performance.

Three big screens forming a U shape, ensnare the spectator and plunge him in the hell of an involuntary migration: a motionless journey staged in three movements, submerged by an intense bombardment of trying visual and sound effects that all converge on him, i.e. editing of film extracts, news reports or images filmed specifically for the project by the artist Rémi Bénichou, and an original soundtrack by the composer Lucas Barbier. The spectator will feel on the spot the frantic, intense and chaotic heartbeats which an impending danger brings on or he will experience the total loss of his bearings such as it happens:

> in wartime, explosions, gunfire, or when a city in ruins with its last buildings still standing suddenly crumble all around you;

> during a perilous crossing, cramped with others on a makeshift dinghy, as he endures the rough sea and the unbearable promiscuity of threatened bodies whether it be in calm weather condition or through the worst of storms;

> and upon finally reaching the shores of the «promised land» it dawns on him that it is the start of a long, exhausting, uncertain and lonely journey that unfolds itself in front of him.

Running on from this immersion process and playing the same soundtrack with the idea to reinforce the spectator's traumatic emotions he has experienced during the introductory presentation, the choreographed part will show another side of this creation as the dancers are sublimated by Christophe Pitoiset's plays of shadows and lights.

The jerky movements of this choreographed piece, pulsations of fast or subdued movements, recoiling or attacking, with a hypnotic beat on which will be engraved in the public's subconscious the strong images with which it is associated and on which will be executed the postures of hindrance, avoidance, or fights which govern the main protection mechanisms of individuals put under duress commonly known as the «survival instinct».

Thus **No Land Tomorrow?**, conceived in two parts and visualised through three movements, portrays this century's tragedy that the refugees catastrophe represents. This universal theme is narrated this time using an unconventional style, alike an intimate experience of danger given to every «visitor passenger», every «actor-spectator» of one or more evenings, to feel in his flesh and wholeheartedly the tangible expression of panic, the feeling of oppression, the phases of despondency succeeding those of rage, the vital impetus that can spring out of despair... echoing endlessly the distress of the world's refugees.



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© Benoit Matrenchar



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# WHO IS FAIZAL ZEGHOUDI ?



## FAIZAL ZEGHOUDI Choreographic Director

After an unconventional career guided by his love for art - dance (Karine Saporta, Jean-François Duroure, Jacqueline Fynaert...), theater ((Actor'S Studio) and cinema (Luc Besson, Marcel Bluwal, Jean-Marie Perrier...) as well as by an academic training in psychology - the director and choreographer Faizal Zeghoudi launched his own dance company in 1997. From the start, his work takes root in his French and Algerian background to explore its contradiction as well as its synergy and to develop a wider reflection on the individual, on how one relates to one's body and to others, and on the mechanisms of

desire and taboo. Show after show, his choreographic imagery demonstrates this dual point of view - painful and committed, deep and frivolous – which invites the audience to discover his choreography through visual flashes.

His interest for the unconscious inspires his work. To speak about men and women, to show their silence, their joy, their flaws, to give an intimate look of their ever-growing humanity, define his inspiration.

The company performs in places, which demonstrates Faizal Zeghoudi's desire to have direct access and interact with the audience: unusual places, open-air performance, stage-free in order to bring closeness and intimacy with the public.

## FAIZAL ZEGHOUDI'S CHOREOGRAPHIES on tour & in progress

### > **TURN AROUND ME (in progress)**

- > Master class Nijinski (**young audience version**)
- > On n'a jamais vu une danseuse Étoile noire à l'Opéra de Paris
- > Prélude à l'après midi d'un faune
- > No land demain ?
- > Le Sacre du Printemps ou le cri de l'indépendance

## Extracts from French press releases



A kind of power emerges from this spectacle which never lets go of us at any time. ***No land tomorrow?***, a moving piece with eight performers dancing hand-in-hand the long and perilous journey of migrants. (...) **Faizal Zeghoudi** creates a harsh, painful, but important piece choreographic, to which one can only wish to be seen by as many people as possible.

**Delphine Baffour**



To the rhythm of technoid palpitations and a repetitive scansion, the audience is under constant tension, enters in an empathetic trance and is still seized by the beauty of each parts. This piece of great aesthetic power, has a magnificent extra soul (...) . **Céline Musseau**



**The 25 years of “The Time to Love Dance” in Biarritz – From one surprise to another**

«At last, a real encounter: that of Faizal Zeghoudi's world, a Franco-Algerian who is more than gifted to speak the language of the bodies. With strong images accompanied with a techno or orientalisated music pounding to the point of giving vertigo, Faizal Zeghoudi conveys without controversy the troubles and the pains of women's identity immersed in the heart of the harsh culture of the Muslim world. Zeghoudi, who is based in Bordeaux, is without a doubt a powerful figure.» **Jacqueline Thuilleux**



«Still and always questioning the mystery and the danger of concupiscence, Faizal Zeghoudi lifts up in one movement the many layers of identity in the Muslim culture. And they are numerous, especially in today's context of deliverance together with the danger of religious tension and the weight of tradition and taboos. In his new play called “Choreography of the Loss of Oneself” naked bodies of men and women clash in a bath of sensuality that brings them closer. Faizal Zeghoudi has for years asserted his distinctive outlook with courage and strength.» **Rosita Boisseau, Télérama**



«Without a doubt a choreographer full of talent.» **Libération**



“Choreography of the Loss of Oneself” by Faizal Zeghoudi is playing in Colombes.

“Faizal Zeghoudi opens up the scene in his last play well rooted in his personal life story as he returns to his native Algeria in 2008. “Choreography of the Loss of Oneself” depicts the relations between men and women and more specifically the turmoil in the status of women, interweaving childhood memories with today's realities.” **Nathalie Yokel, La Terrasse**

«Beauty, strength and emotion... the « Rite of Spring » by Faizal Zeghoudi produced in Colombie has thrilled the public with a rare intensity.» **L'écho**

## CRITIPHOTODANSE

«**In search of the other/ *The embrace, what connects us...***»

«Whatever the subject there is always great humanity in Faizal Zeghoudi's dance, there is even more so a stillness, mysticism and a serenity propitious to contemplation, dialogue and communion with The Other. The dancers' markedly awesome communion bounces on to the audience even more forcefully as their measured and contained pace emanates an energy strongly charged with a message.» **J.M Gourreau**



«**The Language of the Body**»

«Following “The Married” and “The Hamman”, “Failed to Stop” continues with the quest for an identity by looking for answers in the bodies' expression. Whilst in the first two acts the choreographer has played on the magic spell of veils and the eroticism of bathing, in the third act he strips it all in a creation that magnifies the body. (...) returns to the very essence of the individual, dissects the realities of its flesh pierced by questioning, duties and forbidden desires and fears.» **Sud Ouest**



«We come out of the «Rite» exhausted, touched by the force of a tribal dance charged up with tension. This cry for independence is Columbia's but is also that of the choreographer who has been able to emancipate himself from the numerous versions of “The rite of Spring”. This rite, Faizal Zeghoudi has made it his own. Produced when he was at the Arts Academy of Bogota, yet there is nothing academical about it...»

## CRITIPHOTODANSE

«**The vain struggle for Freedom**»

«“Choreography of the Loss of Oneself” is a work of great philosophical significance served by an exemplary sober staging as well as Luc Kerouanton superb lighting which lead us to reflect upon the social and cultural status of women in the North African countries, and more specifically about marriage which offers no possible escape route but which sole exit is death. An anthology beautifully and masterfully performed by Deborah Lary and Assan Beyeck Rifoe playing with such natural ease making it extremely moving.» **J.M. Gourreau**



«**The importance of the link**»

«The beauty of this offer, besides the pleasure of being led into a bubble of softness by three handsome dancers, lies in the knot that slowly expands to unite the dancers. Little by little, one step at a time, the dancers will join up, dancing along a score of delicate notes that unfold into as many rolling droplets marking the seconds.» **Céline Musseau**

«**With «The Emu on the horizon**», Faizal Zeghoudi digs in the same soil with the idea of bringing closer the status of man towards maturity. Another male threesome dancing to the “Tablas” beat and to Shemirani's music tells of the apprenticeship and nurtures the appropriation of man's identity. Like trustees, the grown-ups stand by the little ones to show them the way. What beautiful generosity we can find in those duets written with such fluidity and which remind us of the need to share, to show solidarity with each other so that we can all stand.» **Céline Musseau**

# CONTACT INFORMATION

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