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Dancing Days

DAY 1 / 26.10 → Mattatoio

Curated by Francesca Manica, the Dancing Days section of the Romaeuropa Festival is intended to be a snapshot of the changes in choreographic languages and identities crossing Europe. Among national and international networks, the five days of programming at the Mattatoio (from 26 to 30 October) - which will be joined by a special event at the Teatro Biblioteca Quarticciolo (4 and 5 November) - draw a path through the aesthetics and vocabularies of a new generation of artists, returning centrality to the body, to movement, to its different declinations. "At Dancing Days," explains Manica, "come young dancers who through their bodily expression claim the search for freedom through the body and investigate the relationship between music and dance, the intellectual relationship between body and movement".

The guidelines of the section are already highlighted on the first evening of the programme. It features two choreographers whose work has brought them international attention: Soa Ratsifandrihana and Leïla Ka.

Teatro 1 → h 19:30

Leïla Ka

PODE SER

C'EST TOI QU'ON ADORE

SE FAIRE LA BELLE

Teatro 2 → h 21

Soa Ratsifandrihana

GR OO VE

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20
22

Leïla Ka

PODE SER
C'EST TOI QU'ON ADORE
SE FAIRE LA BELLE

The artistic journey of Leïla Ka, a French choreographer and dancer who has already performed for the famous Maguy Marin company, with whom she enriches her “danced theatricality”, a form of enrichment of her own choreographic writing, already unfolded in her first piece *Pode Ser*, is nourished by urban dances and the mixture of practices. And it is from this work that the trilogy presented at Dancing Days takes off, three danced pieces aimed at exploring different choreographic languages and multiple identities. If *Pode Ser* is a journey into the multiple identities that make up the person, the relationship with oneself, others and society in a sort of never-ending battle, *C'est toi qu'on adore* stages two heroines, invincible and tragically vulnerable who advance, resist, sometimes collapse but strive tirelessly to fight until they exhaust their own strength; a cry of hope where the body exults in its own life drive. *Se faire la belle* closes the piece, a leap into the void without a net, an act of rebellion danced by Leïla Ka herself barefoot and wearing a long, simple, loose-fitting shirt reminiscent of pyjamas. Through an extravagant choreographic language that flirts with the absurd, Leïla Ka returns to the stage in a provocative disorder steeped in irony and mockery. On a bare stage, accompanied by pulsating electronic music, the body shouts loud and clear that it must exult at all costs.

Leïla Ka

PODE SER C'EST TOI QU'ON ADORE SE FAIRE LA BELLE

Pode ser

[solo di 15min]

CHOREOGRAPHY: Leïla Ka
INTERPRETATION: Anna Tierney
LIGHT DESIGN: Laurent Fallot

PRODUCTION: Compagnie Leïla Ka
DISTRIBUTION:

CENTQUATRE-PARIS

CO-PRODUCTION AND SUPPORT:

Incubateur IADU / La Villette
Fondation de France 2017
(Paris); Compagnie Dyptik
(St-Etienne); Espace Keraudy
– Centre de la culture et des
congrès (Plougonvelin); La
Becquée – Festival de danse
contemporaine (Brest); Le
FLOW – Centre Eurorégional
des Cultures Urbaines (Lille);
Micadanses (Paris); Le Théâtre,
scène nationale de Saint-Nazaire;
Théâtre Icare (St-Nazaire).

C'est toi qu'on adore

[duo di 25min]

CHOREOGRAPHY: Leïla Ka
INTERPRETATION: Leïla Ka
& Jane Fournier Dumet o
Jennifer Dubreuil Houthemann
(alternandosi)
LIGHT DESIGN: Laurent Fallot

PRODUCTION: Compagnie Leïla Ka

DISTRIBUTION:

CENTQUATRE-PARIS

CO-PRODUCTION AND SUPPORT:

Centre des Arts d'Enghien-les-
Bains – Scène conventionnée;
L'étoile du nord – Scène
conventionnée (Paris); Espace I789
– Scène conventionnée (Saint-
Ouen); La Becquée – Festival de
danse contemporaine (Brest);
Incubateur IADU / La Villette
Fondation de France 2019 (Paris);
Le Théâtre, scène nationale de
Saint-Nazaire; Micadanses (Paris);
CENTQUATRE-PARIS – Laboratoire
Des Cultures Urbaines Et Espaces
Publics; Sept Cent Quatre Vingt
Trois / Cie 29.27 (Nantes); Conseil
Départemental de la Loire-
Atlantique; Région des Pays de la
Loire; Compagnie Dyptik (St-
Etienne); La 3^e / Communauté de
Communes de l'Ernée

Se faire la belle

[solo di 25min]

CHOREOGRAPHY
AND INTERPRETATION: Leïla Ka
LIGHT DESIGN: Laurent Fallot

PRODUCTION: Compagnie Leïla Ka
DISTRIBUTION:

CENTQUATRE-PARIS

CO-PRODUCTION AND SUPPORT:

CCN de Nantes; Chorège –
Centre de Développement
Chorégraphique National
Falaise Normandie; DRAC
des Pays de la Loire; Espace
I789 – Scène conventionnée
(Saint-Ouen); L'étoile du nord
– Scène conventionnée (Paris);
Le Gymnase CDCN (Roubaix);
Le Théâtre, scène nationale de
Saint-Nazaire; RAMDAM, un
centre d'art (Sainte-Foy-lès-
Lyon); Théâtre de Vanves – Scène
conventionnée; Les Hivernales
– Centre de Développement
Chorégraphique National; Les
Quinconces-L'espal – Scène
nationale du Mans; Théâtre du
Cormier (Cormeilles-en-Parisis);
Tremplin – Réseau Grand Ouest;
Musique et Danse en Loire-
Atlantique; Espace Culturel Sainte
Anne (Saint-Lyphard)

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PALAEPO MATTATOIO

Con il contributo

Main Media Partner

Soa Ratsifandrihana

GR OO VE

A French choreographer of Malagasy origin, Soa Ratsifandrihana studied at the Conservatoire National Supérieur de Musique et de Danse in Paris and began her artistic career working as an interpreter in *Tabac Rouge* by James Thierrée and in *Du désir d'horizons* by Salia Sanou. She then joined Anne Teresa de Keersmaecker's 'Rosas' company for which she also interpreted the solo *Fase*, which the choreographer transmitted to a new generation of dancers for the first time. Alongside her performing qualities, Soa began to develop her own personal artistic research in 2016. It was during this period, in fact, that she began collaborating with musicians Sylvain Darrfourcq and Ronan Courty to give life to the minimalist and nervous writing of *Tendimite*. In August 2020, she presented *Folia* at the Cologne Philharmonic and continued to develop her artistic journey, taking a special interest in raw movements, music and poetry. It is all these elements that are central to *Gr oo ve*, the performance she presents at the Romaeuropa Festival for Dancing Days. The empty spaces separating the letters of the word in the title are the graphic translation of the suspense and moments of silence that the choreographer identifies within the groove, a notion at the basis of many musical styles produced in the 20th century. Here is a solo that seems to want to return to childhood memories to generate an awakening in the dance, a deep, almost spiritual joy for a choreography written as close as possible to what beats in the performer's heart. "Since childhood, my imagination has been built around music. I have always loved those family moments when we enjoyed interpreting our favourite songs. We did it with sophisticated little gestures, amplified by the attention they received. Our blossoming bodies would casually fill the silences and boldly anticipate the accents of the music. In other words, we were trying to get into the 'groove'. I continued to cultivate this dance on my own, in the moments when I was fantasising. Today, dedicating time to this practice becomes natural. Hence the urge to write a dance with the movements I love. With this solo I want to share my relationship with dance and music, starting with a concept that is essential to me, even if not entirely defined, that of the groove. What is the groove? Perhaps a culture of informal transmission, a science without manuals or formulas, which we use but cannot explain. It is something to do with the senses and intuition. And that is why it has never become 'knowledge'. For me, however, 'groove' has its own share of knowledge. Groove is first and foremost a matter of rhythm. It is the ability to articulate a rhythm in such a way as to achieve a balance that is pleasing to the ear and to the eye. It is a phenomenon of embellishment. In fact, 'groove' is a term specific to jazz, which appeared in the late 1930s and literally means in the groove or cut of the record. In what way could a choreographic work put it on stage? Can the groove be written?" says the choreographer.

Soa Ratsifandrihana

GR OO VE

CHOREOGRAPHY AND INTERPRETATION:

Soa Ratsifandrihana

MUSIC:

Alban Murenz and Sylvain Darrifourcq

LIGHTS:

Marie-Christine Soma

COSTUMES:

Coco Petitpierre

COSTUMES ASSISTANT:

Anne Tesson

LIGHTING DIRECTION:

Suzanna Bauer

SOUND DIRECTION:

Guilhem Angot

ARCHIVES AND EXTERNAL VIEW:

Valérianne Poidevin

EXTERNAL VIEW:

Thi-Mai Nguyen

INTERN:

Mylène Monjour

PRODUCTION AND DISTRIBUTION:

AMA – Arts Management Agency – France
Morin, Cécile Perrichon, Anna Six.

CO-PRODUCTION:

Arts Management Agency, Atelier 210,
Charleroi danse, MARS – Mons Arts de la
Scène, La Place de la Danse – CDCN Toulouse
Occitanie, workspacebrussels, T2G – Théâtre de
Gennevilliers, Centre Dramatique National, la
Soufflerie – scène conventionnée de Rezé

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Service de la Danse.

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Fabbrica Europa – PARC Performing Arts
Research Centre, Kaaitheater and Centre
national de la Danse.

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