

嘻哈大少舞團藝術總監、編舞家與舞者
卡德爾阿圖 Kader Attou



今日的街舞運動和舞蹈創作已成為法國向外出口到世界各地的文化形象。自豪出身於這個舞蹈現象，卡德爾阿圖是法國嘻哈的領導人物之一，他的嘻哈大少舞團也是這個潮流的代表性團體。

卡德爾阿圖獨特的舞蹈風格結合了不同文化與人文思想，探索、交流和分享，都是他的創作靈感的重要組成部分。

卡德爾阿圖的創作在世界各地的劇院上演，被諺稱為「舞蹈走私者」；他於世界各地旅行，儼然成為世界公民，在許多不同地區推展進行各種計畫。

卡德爾阿圖從嘻哈、雜耍、現代舞、視覺藝術等領域出發，開創出屬於他自己的獨特風格的魔法。2008年9月，卡德爾阿圖被任命為法國國立拉羅歇爾舞蹈中心的主任。



Today's hip-hop movement and dance creation is exporting the image of French culture around the world. Kader Attou is proud to belong to this new dance scene. He is one of the main

representatives of this French hip-hop movement and Compagnie Accrorap is emblematic of this energy.

Combining cultures blending and humanistic engagement, Kader Attou creates a unique dance style, kept abreast. Exploring, exchanging and sharing, all have an important part in his creative inspiration.

From local to international theatres, his shows travel around the world. As a “dance smuggler” and world citizen, his projects spread out into diverse territories.

To come up with his unique style, Kader Attou has developed an alchemy of hip hop, circus, contemporary dance, and graphic arts. In September 2008, Kader Attou was named Director of the Centre Choregraphique National in La Rochelle.

創作靈感

A Foreword from the Choreographer

— 卡德爾阿圖 Kader Attou —



超過二十年來，我的舞蹈融合形塑了許多不同的美學元素，包括嘻哈、印度卡薩克舞、現代舞……等。我深信在這個融合的過程中，關鍵因素是搭起橋樑、建立連結，使不同的類型舞蹈都能超越分歧，進而對話。這個持續的探索引導我去嘗試辨別由身體的變化，而非情感；從特定的技巧、機械性的姿勢、簡單的提示，如此，高度的藝術性催生了這個理念，基於這個命題，《尋根之旅》於焉誕生。

首先，《尋根之旅》這部作品是一場人生的冒險，由 11 位優秀的嘻哈舞者參與的旅程，隨著章節進行，演出漸漸轉換，展開新的視野，邀集新的觀者；作品的世界是由一些平凡的事物所構成，一張桌子、一張在唱盤上喀吱作響的黑膠唱片、兒時的記憶……音樂扮演了決定性的角色，布拉姆斯、貝多芬、電子音

樂等各種旋律為舞者開啟了大門，將舞者融為一體。



這部作品深深地挖掘了每個人的過去，每位舞者都有自己的長處和歷程，由琢磨多年所形成的獨特風格出發，我開始追尋身體根源記憶的旅程，《尋根之旅》正是代表了這個探索的回饋。引領出新的道路。

Over twenty years, my dance approach has been sculpted from the grinding and blending of various aesthetics – hip hop, Indian kathak, contemporary dance. I believe the key in this process is to build bridges, create links and some sort of dialogue beyond / through difference. This search has lead me to try and distinguish what transpires from body as opposed to emotion. How – from a specific technique, a mechanical gesture, a simple hint – with virtuosity such a feeling is born. This questioning is a founding feature of *The Roots*.

First and foremost, *The Roots* is a human adventure, a journey enacted by eleven exceptional hip-hop dancers. Chapter after chapter, the actual performance transforms, opens up new horizons and brings the spectator elsewhere. This universe consists of ordinary settings, a table.. a crackling vinyl record on a turntable, childhood memories.. Music plays a crucial part, stirring and calling for the unity of dancers. Brahms, Beethoven, electro music... all these melodies open doors to a dancing mankind.

This creation digs into one's history, each dancer with their strengths and their own path. Starting from their unique style honed over the years, I initiate a journey from the roots towards bodies' memory. *The Roots* represent the rewards of this quest: drawing from the generosity of this dance in order to discover new paths.



訪問卡德爾阿圖的三個問題

3 Questions for Kader Attou

Remarks made to Rosita Boisseau, M le magazine du Monde - January 2013

這種舞蹈要表達些什麼？

嘻哈是一種挪用的舞蹈，在八零年代剛開始傳入法國的時候，它融合了默劇、現代舞、雜耍等元素。

起源於社會運動，嘻哈得力於它的精巧天賦，可以融入劇場仍不失去任何的精髓，卡德爾阿圖在法國國立拉羅歇爾舞蹈中心的創作，進一步推展了嘻哈的演進。這是保存這個運動歷史的完美起點，佐證了嘻哈的日與發展歷史。

你的新作品《尋根之旅》是為了滿足哪種親密的需求？

二十多年來，嘻哈受到其他文化的廣泛影響，例如差異很大的印度與巴西文化，我覺得我必須要回歸感到悸動的那個開始時刻。在我十歲的時候，看著 Sidney Duteil 的電視

節目「H.I.P H.O.P.」，因為這個節目，我成為了一名舞蹈演員，然後開始編舞。我一直與十一名嘻哈舞者鑽研這些身體上的記憶。

法國的嘻哈如何成為今日的國際性文化大使？

法國是這個「art-house」的舞蹈風格誕生的地方，使得每個人都平等、相同。嘻哈是一個全球性的現象，匯集了各個文化的舞者，這個舞蹈仍然擁有創造強烈社會鏈結的力量。



What does that mean for this type of dance?

Hip hop is a dance of appropriation. When it first came to France in the eighties, it adopted the conventions of mime, contemporary

dancing, burlesque ...

Born of a social movement, thanks to its ingenuity it has integrated the theatre network, without losing any of its essence. The CCN is simply another step in its evolution. It is the perfect tool to initiate the preservation of the movement's history, a reflection on its repertoire and its transmission.

What intimate need does your new piece *The Roots* satisfy?

After twenty years of hip hop enriched by close encounters with cultures as different as those of India or Brazil, where the movement is well established, I felt the need to get back to my very first sensations. I was 10 when I discovered Sidney's TV show H.I.P. H.O.P. It was thanks to that show that I became a dancer,





and then a choreographer. I've been delving into those physical memories with eleven hip hoppers.

How did French hip hop become an international ambassador on the contemporary scene?

France has seen the birth of an art-house dance that leaves no one indifferent. Hip hop is a worldwide phenomenon that brings together dancers from every culture. This dance remains a formidable means for creating a social bond.

speed and slow motion, acrobatics that are so nearly stunts, and subtle shifts.

C. Febvre



〈 紐約時報 *The New York Times* 〉

完美的整齊畫一與技巧，以及無所畏懼的精準。

Marvelous in synchronization, skill and fearless exactitude.

G. Kourlas