

CRÉATION MONDIALE

ADI BOUTROUS

NATURE OF A FALL

4 – 7 FÉV. 2026
SUPPLÉMENTAIRE SAMEDI 7 FÉV. 15H

Théâtre
de la

Direction
Emmanuel
Demarcy-Mota

PARIS **Ville**
LES ABBESSES

WORLD
PREMIERE



 PARIS **arte**

NATURE OF A FALL

ON TOUR 2026 / 2027 / 2028

ADI BOUTROUS PERFORMING ARTS

Presentation



IN THE FACE OF THE INFINITE CYCLE OF HUMAN VIOLENCE, THE DESIRE FOR A UNITED WORLD WITH A COMMON DESTINY.

Adi Boutrous has, over the course of his works, deepened the imprint of his choreographic language, cultivating its originality. After exploring gentle masculinity (in *One More Thing* and *Submission*), and seeking a possible ethic of humanity in *Reflections*, he created *Nature of a Fall*, a reflection on struggle, but not war. An existential contradiction, where the human being oscillates between the instinct for destruction and the search for shared harmony. Caught in an endless cycle of violence and the pursuit of solidarity, the human attempts to build a world based on support and shared destiny. This demanding, physical choreography, performed by six dancers, confronts this duality, embodying the idea that renewal can only emerge after destruction. Like autumn, where the falling of leaves allows the regeneration and rebirth of the tree, *Nature of a Fall* questions the human condition, our ability to believe in others, and to rise above our own sorrow.

Elinor Agam Ben-David

The Paths of Renewal

Interview by Thomas Hahn

What is the subject of *Nature of a Fall*, your fourth work presented at the Théâtre de la Ville?

In this piece, I examine the human condition through a group of three women and three men who are losing their values and their cohesion. They attempt to rebuild something—urgently, within a conflicted space. Their encounter is deeply physical, much like in some of my previous works, such as *Submission* and *One More Thing*.

In English, the word “fall” refers both to a descent and to autumn.

In what sense do you use it here?

Here, *A Fall* can refer to a moral decline: the necessity of shedding the old so that something new can emerge. The group must accept the killing of an idea in order to build another, much like trees that lose their leaves to renew themselves. Humanity and nature must reconcile, so that we can move overcome our self-destructive forces.

So the idea is to accept abandonment and separation in order to make renewal possible?

Exactly. It is the price we must pay. We live in a world where good and evil are no longer distinguishable, where meaning or its absence is no longer a question. Our lives are lived in solitude, and yet we share a common destiny. This means we must take responsibility. I say this all the more because my identity—as Arab, Christian, and Israeli—has taught me to seek dialogue, friction, and a certain quality of perception regarding the “other”.

If *Nature of a Fall* is not, in itself, a work with a religious message, it seems to question the bond between humans in the original sense of religion—that is, *religare*, to bind together.

When I look at the world today, I see a humanity on the verge of unraveling. I think of Dostoevsky’s *The Idiot* (1869) or Luchino Visconti’s film *Rocco and His Brothers* (1960), works that speak to the unraveling of human connections. I am moved by Montaigne’s *Essays* (1580) and Nietzsche’s *Thus Spoke Zarathustra* (1883), which hold that difficulties are meant to be overcome. I would also add Eisenstein’s *Battleship Potemkin* (1925) to these sources of inspiration, which lead me to a place where art confronts the darkness and pain inseparable from human nature.

To explore these grand themes, what was your creative process?

For me, dance is a parable, a language freed from the obstacle of words. And yet, I always begin with them. So we started with improvisations and discussions, seeking common ground. I fed our research with diverse images, including that of the fault line, both the rift between opposing groups and in its geological sense. From there, we investigated the great fault lines in the history of art, one of the most significant being the shift in representations of Christ sacrificing himself on the cross. This act of self-giving, which spread a new form of compassion throughout the world, inspires some of our choreographic compositions.

Biography



Adi Boutrous is a choreographer, dancer and soundtrack designer. He began his dance career in 2013, when he created his first work, « What Really Makes Me Mad », which won First Prize at « Shades in Dance » at the Suzanne Dellal Centre. In 2016, he created « It's Always Here » and soon after began work's international tour. « One More Thing » (2020) was commissioned by Théâtre de la Ville in Paris and was presented in Europe and abroad over three seasons. « Reflections » (2023), an international coproduction that premiered at Tel Aviv Dance at the Suzanne Dellal Centre and then at the Biennale de la Danse Lyon, toured for a month throughout France and Potsdam, Germany. In 2022, after a decade of activity, Adi was awarded the Israeli Minister of Culture and Sport Prize for Dance Creation for his body of work. He was 33 years old, the youngest artist to receive the award.

Adi's works articulate the complexity of power relations and struggle, with choreographic syntax appearing as a parable for examining power relations and struggles in larger and broader arenas. His identity - Arab, Christian, Israeli - constitutes from the outset, almost involuntarily, a condition of friction and encounter. The "other" resides within him. Yet in a time when identity often precedes the artist as a calling card, Adi maintains a complex relationship not with the fact of his layered identity, but with its public exposure. However, his biographical point of departure inherently carries a movement that strives to expand borders, build bridges, drawing a shared human destiny - all of these are central aspects of his works.

Adi draws inspiration from the canon of Western classical art world. Masterpieces from the fields of literature, painting, and cinema drive his choreographic work - both as sources of imagery and as conceptual anchors and atmospheric guides. Through them, through their mediation, and inspired by these works, he floods aspects of decadence and humanism in the light of a society in crisis, while his body carries a distinctly local identity, rooted in the here and now. The dance language embodied by Adi and the dancers who perform with him is grounded in contact between bodies - contact that moves along a spectrum between risk and support. Accordingly, the dance exists along a continuum between beauty and morality - and its absence.

In parallel with his choreography, Adi is a record collector and selector. The types of music he collects and plays cross genres, periods and geographical boundaries: music from Latin America and the Caribbean, Africa and the Middle East, and European classical music. As part of this channel of his activity, Adi holds performative listening events, in which spaces are created for the act of shared listening. The ongoing, multi-year process of collecting and discovering music permeates his dance works and gives the soundtrack an essential role in the structure of the dance, in the contact with the images and in the creation of a sense of time.

TEAM



Choreography and soundtrack design: Adi Boutrous
Dancers: Ido Barak, Neshama Bazer, Naomi Ben David, Adi Boutrous, Stav Struz Boutrous, Uri Dicker
Light design: Ofer Laufer
Dramaturgy: Yael Venezia
Costume design: Stav Struz Boutrous
Technical director and sound engineer: Asaf Ashkenazy

Production: Adi Boutrous Performing Arts
Coproduction: Théâtre de la Ville - Paris | The Israel Festival | MART Foundation
Residency: Agora, Cité Internationale de la Danse | Montpellier Danse + CCN Occitanie, with the support of the Fondation BNP Paribas
Production delegate and diffusion: Drôles de Dames
Photos ©Ascaf

Duration 1 H

Full length video on demand

ADI BOUTROUS PERFORMING ARTS

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BOOKING

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REVIEWS

LES ECHOS

By [Philippe Noisette](#)

6 Feb 26

Adi Boutrous: The Urgency of Dance at Théâtre des Abbesses

Presented in the second space of Théâtre de la Ville for a few days, *Nature of a Fall* asserts the emerging talent of Arab-Israeli choreographer Adi Boutrous.

Constantly reactivated by action, Boutrous's dance is that of a humanity at breaking point, seeking escape in order to find itself.

While Théâtre de la Ville in Paris, at Place du Châtelet, favors established names in contemporary dance (Crystal Pite, Damien Jalet, or Sharon Eyal), it falls to its satellite venues—the Coupole and Théâtre des Abbesses—to nurture rising creators such as Solène Weinachter, Armin Hokmi, and, these days, Adi Boutrous.

A dancer and choreographer of rich personality, Boutrous first made his mark in 2019 with *Submission*. An Arab Israeli, he began in gymnastics before training in dance between Tel Aviv and Jaffa. He admits to being more influenced by literature and cinema than by choreographic masters like Ohad Naharin of Batsheva.

Nature of a Fall, his new work, sees Boutrous develop a motif—a kind of choreographic tiling where the movements of six dancers interlock, unravel, and overlap. The piece opens with the vision of a single creature, the soloists entwined, before the gestural language gradually unfolds.

Visual Power

Boutrous multiplies lifts, pushes, and falls. His dance, ceaselessly reactivated by action, is that of a humanity on the brink, seeking flight in order to rediscover itself. We separate only to better support one another. Fluidity will come with further performances, but certain passages already exude an undeniable visual power.

One thinks of the woman “buried” beneath the weight of her partners, or the leaps into the void that a pair of arms will halt. Boutrous is a restless creator, a witness to a society caught between multiple contradictions. Dance, perhaps, is the most beautiful bond we have left. *Nature of a Fall* dispenses with words, but its message is clear.

The work might benefit from a stronger dramaturgy, a rupture in its sequences. Boutrous, who also created the highly successful sound design, has become one of the faces of this new wave of borderless choreographers. And thus, one to watch.

Nature of a Fall

Danse

choreography by **Adi Boutrous**

Paris, [Théâtre des Abbesses](#),



The Shifting Portrait of a Lost Humanity

[Olivier Frégaville-Gratian d'Amore](#)

8 Feb 2026

At the Théâtre de la Ville – Les Abbesses, Adi Boutrous presents his latest creation: a work of exquisite visual delicacy that probes the human spirit—our relentless longing for connection, and our recurring failure to sustain it.

In the dark, the breath of wind fills the theater. Light reveals a bare stage. From the depths, six dancers emerge, claiming the space. Their bodies are already entwined, knotted, almost fused—like a single entity escaped from a painting by Jérôme Bosch. Slowly, individuality surfaces, separates, only to reunite, to cling once more. Movements interlock, unravel, layer upon layer in a continuous flow. The piece opens with the vision of two composite creatures, then unfolds, revealing the singular lines of each performer.

From the outset, the dance asserts itself through organic fluidity. Bodies seek each other out, cluster, repel, drift apart only to find each other again. Everything seems carried by a single, unbroken current, a collective breath. *Nature of a Fall* unfolds like a shifting fresco, a mirror of humanity—unstable, by turns united and monstrous.

Beauty and Horror in a Blink

In each tableau, beauty and terror intertwine, shifting almost imperceptibly. In a fraction of a second, everything transforms. Two lovers embrace, happiness surfaces, then one breathes their last in the other's arms. The group takes the body, lifts it, accompanies it. In these carries of overwhelming intensity, the image arises of families guiding their dead to their final resting place.

A woman lies on the ground. A man, her lover, comes to lie upon her. His face freezes. The other dancers' bodies gather, cover her, crush her. The image slides, becomes almost unbearable, evoking collective violence. Yet nothing is fixed.

Meaning slips away. Tenderness tips into brutality, the human into the monstrous.

Like a sponge, Adi Boutrous absorbs the world around him—its beauty and its atrocities. From this dense matter, he sketches a portrait of humanity oscillating between solidarity and hatred, between the desire to live together and the fear of the other. Bodies attract and repel in equal measure. The dance is beautiful, powerful, charged.

A World That Accelerates, Then Exhausts Itself

Then time runs wild. The six virtuoso performers—Ido Barak, Neshama Bazer, Naomi Ben David, Stav Struz Boutrous, Uri Dicker, and Adi Boutrous himself—reprise the same motifs, driven by the tempo of a world that no longer knows how to stop or reflect. Gestures quicken, become hurried, almost febrile, before slowing again, as if out of breath. Playing with rhythmic ruptures and an ever-present language of contact, the choreographer crafts a dense fresco, magnetized by movement. While *Nature of a Fall* inevitably dialogues with the reality of Israel, Boutrous's homeland, the piece never confines itself there. It captures a broader unease—that of a world under tension, traversed by fear of the other and the erosion of the common good.

Fall and Recovery

Lifts follow one another, bodies fall, rise, push away. The dance relentlessly renews itself, driven by a vital urgency. A humanity on the brink of rupture takes shape, oscillating between flight and the necessity of mutual aid. We let go only to catch each other again. The visual power of this shifting fresco is frontal, hypnotic, radiant.

Between fall and recovery, Adi Boutrous illuminates the eternal cycle of our humanities—where fragility is not an end, but a tipping point, and where the vital impulse resists... for now.



Nature of a Fall: Adi Boutrous's Choreography at Théâtre des Abbesses, Paris

Nicolas Thevenot

9 Feb 2026

A mighty wind—ancient, apocalyptic—encircles the still-darkened stage of the Théâtre des Abbesses, besieging it until the very last moment of *Nature of a Fall*.

It is the relentless breath of a furious world, endlessly eroding the sinew of life, much like the tempest that ravages *The Turin Horse*, Béla Tarr's final film. Adi Boutrous's new creation utters not a word, yet the afflictions that ceaselessly strike humanity, and especially those endured by the Palestinian people, scream with truth through the corporeal language that unfolds and explodes upon the stage.

Nature of a Fall is the story of fall repeated in an endless loop: physical and moral. Men climb only to plummet, again and again. The summit is but a fleeting imbalance, doomed to collapse. In the face of this inevitability, the commitment of the six dancers is absolute, physical, perilous—ascending the heights like a lookout on a mast. Their dance is that of Sisyphus, scaling one another before crumbling and rolling across the imperious floor. Ascension is but an illusion, the reverse side of the fall. It is a *trompe-l'œil*, like those adorning the ceilings of churches. And yet, within this inexorable failure foretold by both Newton and the chaotic, tragic march of the world, resilience and resistance nourish hope like sap rising each spring.

Boutrous transforms dance, that most vital of arts, into a site of revelation, the surface of a palimpsest: where his previous work, *Reflections*, brought to light the traces of Renaissance paintings, *Nature of a Fall* lays bare the horror of our time—the massacres of civilians—throughout. Bodies pile like mass graves; bodies fly as described in the testimonies collected by writer Samar Yazbek in *A Woman in the Crossfire*; bodies in ceaseless transhumance, the living dragging the dead. Bodies as catapults, as springboards, as ramparts, as battering rams. Bodies displaced, as in Gaza. Reconstruction and destruction follow in an immutable choreographic pendulum.

Save for a few rare exceptions, *Nature of a Fall* is all speed, acceleration, sudden appearance, disappearance—movements accumulating, each obscuring the last. In this temporality, one senses an ethical stance, capable of signaling without fully assigning, finding its just distance in this velocity. The moral force and incredible dignity of this work lie in its refusal to represent, in its leaving to each spectator the task of recognition (and the term, also used in forensic medicine, takes on a heartrending resonance here), and in its establishing points of contact between the spectacle and contemporary history.

Like a master's painting, the precise direction of the dancers' gazes in the various group compositions serves a symbolic device, the stage acting as a space of simulacra. Their transparent, full faces, like mirrors, deepen the emotional power that seizes us, as if repressed images were suddenly regarding us as both actor and spectator.

And then there is that emblematic scene, profoundly significant in its very complexity: a woman lies motionless on the ground, her impassive face turned toward us, and a man lies down upon her, under the group's gaze, without violence; rolling away, another body takes his place, and then another... In this troubling vision, calm and apparent gentleness are underscored by fresh, romantic music, while the trajectory of the bodies superimposes a scene of violation.

Nature of a Fall makes us see double, unsettles us to find beauty lying in barbarity, to see so clearly the ambivalence of the world we have shaped. Grace here is irrevocably burdened, tainted, by the barbarism of men. Swept up and shaken by its surges and falls, *Nature of a Fall* shows us, masterfully, between the bodies (or through the bodies), as one reads between the lines.

Adi Boutrous: “Modern Man Is Tragic”

At the Théâtre de la Ville from February 4 to 7, 2026, with his new creation *Nature of a Fall*, the dancer and choreographer—born in Beer Sheva, Israel—explores movement as a space for thought and resistance. The piece is haunted by the moral collapse of the contemporary world and the vital necessity to reinvent human connection.

How did dance enter your life, and what made you want to pursue it as a career?

AB: At a very young age, around nine, I started children’s gymnastics. The repetition of training, the direct relationship with the body, the flexibility, the strength, the act of balancing on my head or walking on my hands—these initial discoveries deeply attracted me.

Later, I turned to dance informally, without any formal training. I danced a lot, and it was clear to me that this was what I wanted to do. My professional training, with technical classes, began relatively late, at twenty, after a decade in which the body acquired knowledge intuitively.

How did you train?

AB: I began my professional training at MASPA—Matte Asher School for Performing Arts, at Kibbutz Gaaton, and then continued for two years at Masloul—Professional Dance Program in Tel Aviv-Jaffa. These are excellent schools, with five to six days of classes per week, covering technique, repertoire, and creation. I loved my studies; I loved devoting myself entirely to those demanding periods.

Which encounters have most marked your artistic journey?

AB: If we speak of inspiration, taste, and the attempt to map an artistic space, I would say my spiritual fathers are found mainly in literature and cinema. Tarkovsky’s preoccupation with time, Antonioni’s narrative dynamics, Bergman’s dialogue with religion, Robert Bresson—a true compass for fidelity to the essence of creation.

There are also Montaigne and Nietzsche, Baudelaire and his reflection on the relationship between artist and audience, Dostoevsky’s moral problems and the penetration into the human mindset, Flaubert and the absolute precision of his words. The momentum of these artists and their works shape the way I look and perceive things.

What led you to create your own works?

AB: I never really asked myself whether I wanted to create or not. The attraction to the creator’s position was natural. Looking back, I realize what drew me most was the questioning, the confrontation with oneself, the responsibility. I graduated in 2012, was already working as a dancer with independent choreographers, and that same year I began my first piece, *What Really Makes Me Mad*, premiered in 2013 at the Shades in Dance Festival, where it won first prize.

What fuels your inspiration today?

AB: Both small things and great ones. Everything that touches on the human condition. Morality—what composes it and what prevents us from being true to it. The instinct that threatens to take over, the lack of restraint, our instability, the fragility of will that shifts with circumstance. In short, the human spirit, its capacity to embrace life or to collide with it head-on, which are of course two close extremes.

Voices from the past serve as guides, almost as presences. My role is to remain faithful to my own voice, to transform these legacies with contemporary tools, and to continue this dialogue between creation and the human condition.

How would you describe your creative process?

AB: It often begins with an image, a thought, or an emotion that appears in front of me. I spend a long time preparing before I start working in the studio: gathering materials, writing, collecting references. Before all the dancers enter the studio together I’m holding a meeting to create a group encounter, to share with them a context, an imaginary world of the work. In the studio, the process starts with improvisation, this is how I establish common ground, an intuitive understanding between the bodies. Then, materials, images, and situations emerge. I work with inspirations and bring them into the studio at an early stage, to feed the space and the discourse with anchors. Despite all this preparation, there are always crises. And they always feel like something big almost shatters. Creative process is truly a challenging thing.

What is the genesis of *Nature of a Fall*, your new creation?

AB: When I look at reality, I feel that something is disintegrating. The moral landmarks that structured our societies seem to be collapsing. Modern man is tragic: he cuts himself off from the past, believing he is building a better future, when often he is only digging a deeper hole. We think we are inventing something new, but all things are a continuation of what already exists. This decadence had moral and aesthetic peaks, such as the Renaissance and the second half of the 19th century, – this process today is declining. Our inability to listen to others, to hold their stories and wounds, leads to a kind of disintegration. This is what I seek to embody, physically, with the dancers.

What nourished your reflection during the creation?

AB: A gaze that oscillates between history and the future. Works from the past serve as voices, almost as presences. My role is to remain faithful to my own voice, to transform these legacies with contemporary tools, and to continue this dialogue between creation and the human condition.

How does one create in Israel today?

AB: With vigilance and resistance.