

ADI BOUTROUS PERFORMING ARTS

# REFLECTIONS



**CREATION 23/24**

BY ADI BOUTROUS

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Holding up a mirror to the ancient myths that have fed the history of art, Adi Boutrous invokes, through body and movement, the ethical dilemmas that permeate them and sensitively offers them for sharing.

The myths handed down to us from ancient times have not travelled through history by accident: if they continue to speak to us from antiquity, it is because they address universal dilemmas that have never ceased to perturb our lives. Inspired by the works of Renaissance and Baroque painters, who first initiated a return to biblical and Greek writings, Adi Boutrous reconnects with a past where beauty and justness were synonyms. In a setting of fabric that adorns both the stage and their bodies, five dancers performing moments of devotion and intimate body encounters echos the presence of the grand narratives from the past in our time and evoke thought about the contemporary passage towards the disappearance of deep-rooted aesthetic principles, and our cultural future in their absence. In Reflections, the choreographer holds up a mirror to the history of art in order to reflect on the moral dimension of bodies and to continue his search for aesthetics that chime with ethics.

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## INSPIRATION

THE STARTING POINT OF THE PIECE IS THE RENAISSANCE, FROM WHICH IT TRAVELS THROUGH OTHER PERIODS, FROM BAROQUE TO CINEMA FROM THE 1950S-1960S.

*The death of Marat by Jacques-Louis David (1793) / Opening scene of Reflections (2023), audience enter the theatre while Uri is laying in the grave*



# REVIEWS

## Le Monde



### **"Reflections" by Adi Boutrous at the Théâtre des Abbesses takes us on a journey through the history of humanity.**

The Israeli dancer's show, inspired by Renaissance paintings, is a fascinating procession of bodies in constant motion.

Bare and unadorned. The latest work by Israeli choreographer Adi Boutrous, *Reflections*, reveals itself to be transparent and carnal, relying solely on the work of the body to draw us in. On Monday 25th September at the Théâtre des Abbesses in Paris, a glow of clear, unadulterated beauty captured the eyes of the audience and left them spellbound.

33-year-old Adi Boutrous, spotted for his dynamic, acrobatic drive, has slowed down and taken a breather for his fourth performance in this venue since 2019. With clothes of different shades of colour for the five performers, he takes his inspiration from Renaissance paintings such as Rembrandt's *The Return of the Prodigal Son*, Girodet's *Scene of the Flood* and Fra Angelico's *The Annunciation*. While it's obviously not a question of recognising one work or another, they seem to act like ectoplasms emitting waves. One gesture after another, one dancer then a second, naked: the slow accumulation on which the piece is based takes on its rhythm. The sculptural figures gradually become more complex as they rise up through the sheer magic of two women and three men.

#### **An uninterrupted frieze of images**

This very physical and continuous to-and-fro, between erection and collapse, assembly and disintegration, is based on a wooden bed that becomes a frame, a stretcher, a cross or a coffin. The driving force behind this unusual procession is that of transformation. Always moving, always connected, the performers activate an uninterrupted frieze of images whose metamorphosis give the impression of composing a single piece of modelling clay. The thousand and one ways they connect to each other, by the nape of the neck, the ankle, the back, the shoulder, arching over and under each other, fusing together, fascinate. The portés are reinvented in bizarre combinations which unravel in a trail of bodies before revealing themselves to be tangled up in a different way a few steps further on, with no sign of how the choreography will unfold.

#### **Adi Boutrous dances on the edge of Identity**

Shrouded in spirituality, this procession unleashes a soothing humanism. The heart of the show lies in touching others, supporting them, feeling their weight, caring for them, cementing together a solid chain where tension rhymes with attention and contact with trust. Adi Boutrous, who started out in gymnastics and breakdance at the age of 10 in his hometown of Beersheba, in southern Israel, and who has a deep affinity for intertwined dance, displays his gestural fibre in a completely new light. Tel Aviv-based Adi Boutrous, who starred in Hillel Kogan's bestseller *We Love Arabs*, is a member of Israel's Arab minority and a Christian. He made a name for himself in France with *Submission*, two conflicting male-female duets. In *Reflections*, his thirteenth piece since his debut in 2013, he reaffirms his faith in dance through silence, breathing and music, including two pieces by Bach.

## **Habama**

**4 September 2023**

**Words by Gabi Eldor**

**Translated from Hebrew. Full review [here](#).**

(...) all this without unnecessary emotional expression because everything exists in movement, and those who are careful can go back and flip through the photographs of the sculptures of Michelangelo and his contemporaries and discover that compassion, throughout the generations, has the same face.

The dance of Boutrous and the excellent group succeeds in dancing the compassion and power of perseverance and dependence of human beings on each other. We accompany what appears to be the ascension to the cross - and as the dance continues the silence in the audience deepens until there is a burst of intense applause. Incredibly beautiful work by Adi Boutrous and the company. An island of healing at the time of illness.

## **HAARETZ**

**6 August 2023**

**Words by Ran Brown**

**Translated from Hebrew. Full review [here](#).**

(...) The power of the work stems from the tension between two aspects of it: on the one hand, the work is endowed with an unusual visual aspect, being a continuous series of static "living images", designed with precision and sensitivity to detail, full of majesty and sublimity; On the other hand, when movement occurs, it always involves contact, bearing weight, a connection between two or more. Boutrous contrasts the visual and the kinesthetic aspect but also blurs the differences between them: the still images come to life, while the swings, exchanges and carrying of the bodies occur without sound, gently and gracefully, as if they were brushstrokes gently smeared across the stage.

## **Anat Zecharia**

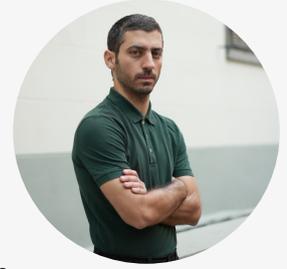
**10 September 2023**

**Translated from Hebrew. Full review [here](#).**

(...) The work "Reflections" makes it possible to see in Boutrous a development, a change in tone and emotional range, a transition from action and body art to theatrical placements that require duration. And there is a rare humility in his work that evokes great sympathy, slow and lasting. And in this slowness, which is built from the inside moment by moment, also lies its rare beauty as an act of luxury that is almost impossible. Boutrous makes us ask if it is possible not to believe that we are part of something bigger than ourselves and at the same time regret not believing it and secretly yearn for someone to convince us once and for all. And "Reflections" places a proposal in this spirit on the threshold of consciousness without claiming anything.



# BIOGRAPHY



Born in 1989 in Beer Sheva, Israel, Adi trained at the Matte Asher School for Performing Arts in Kibbutz Gaaton, then at Maslool - Professional Dance Program in Tel Aviv-Yafo. He made a name for himself in Israel as a dancer and choreographer, then soon looked towards the international scene. His pieces are rooted in the conveyance of moral ideas, seeking to reveal essence and intimate expression - a performative state that he has been developing since his first work, What Really Makes Me Mad, which earned him first prize at Shades in Dance 2013. In 2016, he created It's Always Here, a superb duet about searching for the roots of human identity, which was performed in 2018 at the Biennale de la danse de Lyon, at Pavillon Noir in Aix-en-Provence, and at Scène 55 in Mougins. His latest pieces, Submission (2018) and One More Thing (2020), form an organic ensemble around gender identities and rites of passage. In November 2022, Adi Boutrous received the Israeli Ministry of Culture and Sport Award for Creation for his body of work.

# CREDITS

**ART DIRECTION, STAGE DESIGN & SOUNDTRACK DESIGN: ADI BOUTROUS**

**WITH: IDO BARAK, NESHAMA BAZER, ADI BOUTROUS, STAV STRUZ BOUTROUS, URI DICKER**

**ASSOCIATE PLAYWRIGHT & REHEARSAL DIRECTOR YAEL VENEZIA**

**COSTUME DESIGN: STAV STRUZ BOUTROUS**

**LIGHT DESIGN AND SET CO-CREATOR: OFER LAUFER**

**SOUND ENGINEER: ASAF ASHKENAZY**

**WALL CONSTRUCTION: ITZIK ASSOLIN (ISRAEL) ET ESPACE & CIE (FRANCE)**

**PRODUCTION ADI BOUTROUS PERFORMING ARTS**

**DIFFUSION & INTERNATIONAL RELATIONS DRÔLES DE DAMES**

**COPRODUCTION: LA BIENNALE DE LA DANSE DE LYON 2023, THÉÂTRE DE LA VILLE - PARIS, ESPACE 1789-SCÈNE CONVENTIONNÉE DANSE DE SAINT-OUEN, CCN2 - CENTRE CHORÉGRAPHIQUE NATIONAL DE GRENOBLE, FABRIK POTSDAM, JULIDANS FESTIVAL - AMSTERDAM, THÉÂTRES EN DRACÉNIÉ - SCÈNE CONVENTIONNÉE D'INTÉRÊT NATIONAL ART AND CRÉATION-DANSE - DRAGUIGNAN, DDD**

**RESIDENCIES: RESIDENCY PROGRAM SUZANNE DELLAL CENTRE, CCN2 GRENOBLE**

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# CALENDER

## VENUES

TEL AVIV DANCE FESTIVAL (IL)  
BIENNALE DE LA DANSE / LYON (FR)  
LA MOUCHE / ST GENYS (FR)  
THEATRE LA VILLE / PARIS (FR)  
ESPACE 1789 / SAINT OUEN (FR)  
FABRIK POTSDAM (DE)  
KUOPIO DANCE FESTIVAL (FI)  
JULIDANS DANCE FESTIVAL (NL)

## DATES

3 AUGUST 23  
19 & 20 SEPTEMBER 23  
22 SEPTEMBER 23  
25 SEPTEMBER - 30 SEPTEMBER 23  
3 OCTOBER 23  
6 & 7 OCTOBER 23  
JUNE 24  
JULY 24

**TRAILER :** [HTTPS://VIMEO.COM/MANAGE/VIDEOS/878186729](https://vimeo.com/manage/videos/878186729)

**FULL VIDEO UPON REQUEST**



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