



ORIENTATION

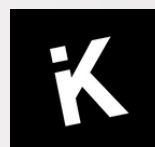
CIE LA TASSE DE THÉ

Encounters on hostile lands.

All audiences

Public space - **approx. 45 minutes**

Choreography, direction, concept - **Allan Cinco Lhoni**



Synopsis

This is a story of individuals, encounters, and exchanges within a world shaped by rules, prejudices, but also freedom, where interactions are multiple. This world takes place on lands reputed to be difficult in the Middle East, in a nomadic context, where each person travels in search of identity or new experiences. These individuals are different from one another, and they are aware of it. They seek the orientation of their existence within both social and intimate spaces. This story represents all of us—whether integrated into society or living on its margins—caught between our group behavior and our buried thoughts. Through exchange, the protagonists form a group within which they manage to grow closer and understand one another...



Meeting on Hostile Lands

Our project was built around indigenous populations of the Middle East and North Africa, who live in desert environments reputed to be hostile. Thanks to their ancestral knowledge, these communities have managed to live in harmony with their environment and ecosystem despite extreme conditions. This piece aims to offer a perspective on the lives of these populations.



Dancing in Public Space

Our approach actively integrates the audience: through micro-interactions (glances, gestures, words), we invite them to take part in our journey. We begin the piece dispersed among the crowd, engaging in conversations with spectators without revealing who we are. This immersive approach surprises the audience and illustrates that, regardless of our origins (geographical or personal) we can move forward together toward a common goal.



Unity in Diversity

We are five dancers from diverse backgrounds : styles, paths, stories. The challenge was to create a hybrid dance in which each artist retains their own identity while working toward a shared objective. For us, unity does not lie in uniformity, but in the ability to bring differences together.

Whether classical, contemporary, hip-hop, or traditional dance, stylistic diversity becomes a strength. This fusion of movement transcends artistic boundaries and illustrates a universal truth: no matter where we come from, what matters is succeeding together. Through this multidisciplinary work, we affirm that the collective can be a driving force for unity.



Minimalist Scenography

The use of a simple rope is a deliberate choice: it defines the performance space while leaving room for the audience's imagination. By forming a circle, it creates an inclusive dynamic in which every spectator, regardless of their position, benefits from a complete view. This configuration breaks down barriers between dancers and spectators, immersing the audience in an intimate and participatory experience.

The circle thus becomes a symbol of unity and openness, transforming the audience into accomplices of the performance. This device invites spectators to feel fully integrated into the artistic process.



House Music with Eastern Influences

The binary rhythm of house music embodies the repetition and perseverance of traveling through the desert—one step after another in the face of vastness and adversity. The Eastern sounds add a spiritual, emotional, even psychedelic depth, capturing the mysticism and timeless beauty of desert landscapes.

This blend of modernity and tradition creates a captivating sonic richness. It symbolically connects Western and Eastern cultures while transporting the audience on a dreamlike and universal journey.





Artistic Team



Allan Cinco Lhoni

Dancer, teacher, and choreographer since 2017, he began his career within the collective 10fférence Crew, where he trained in various hip-hop styles. He quickly turned toward choreography, creating several projects and refining his artistic vision. Founder of the company La Tasse de Thé, he has always aimed to produce original works. His past experiences as a contemporary performer in several companies have deeply influenced and enriched his work.



Aurélie Képès

Trained at the Choreia and Rick Odums schools in Paris, she specialized in modern, classical, jazz, and contemporary dance, notably obtaining the EAT. She also followed the Performing Arts program at Rick Odums, studying theater, tap dance, and singing. In 2021, she founded the collective There's a Way, combining arts, ecology, and solidarity, for which she choreographs numerous projects.



Valentine Kirszbaum

At the age of three, she discovered West African dances and percussion in Paris. Her influences are multiple: African dances combined with classical, modern, and contemporary dance. Later, her many travels to West Africa allowed her to learn from leading artists: she joined the Soleil d'Afrique ballet in Conakry, as well as École des Sables in Senegal, and took part in numerous creations in Dakar, Conakry, and Paris. Modern and contemporary dance are also part of her artistic language and pedagogy, enriched by her multidisciplinary background and deep knowledge of the body and alignment.



Mathis Blin

After discovering dance through breakdance and battles, he trained in jazz dance and obtained the Jazz EAT. His diverse training in Le Mans introduced him to multiple styles (classical, Afro, modern, ballroom, contemporary). He later earned the Contemporary EAT in Toulouse. Drawing on this broad training, he now works with various companies on creations and projects.



Pierre Koffi

A performing dancer, he trained from 2019 to 2021 at CFAdage in Bordeaux. During his training, he worked with Brice Larrieu (Skorpion), Brahim Bouchelaghem, Kader Attou, Sabri Colin, and Yaman Okur. Shortly afterward, he specialized in breakdance with Bboy Dysdys (Phase T Crew) and Bboy Abdel (Vagabond Crew). In parallel, he joined La Tasse de Thé company for the piece Orientation in November 2022.

The Compagny

Founded in September 2019, this multidisciplinary dance company, created by Allan Lhoni, was formed in Paris following multiple training sessions and exchanges between dancers. A group emerged around its first project proposed by four artists, Un Doute de Plus, created for the Parisian festival Créart'Up. The company focuses on individuals themselves, confronting them with their emotions, desires, and limits in order to bring out the best in them. Its works are always human-centered, exploring what individuals perceive and understand about themselves and the world around them.



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