



i-fang lin / christian rizzo

(2008)



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2008

a proposition by christian rizzo

performed by i-fang lin

music : rythm and sound, dopplereffekt, christian rizzo

text written by christian rizzo translated by i-fang lin

duration : 30 min

produced by : l' association fragile

coproduction : SACD and Avignon Festival in the "Le Sujet a Vif" programme 2008, l'apostrophe, scène nationale de Cergy-Pontoise et du Val d'Oise and the French Institute of New-York for the Festival "Crossing the Line 2008".

with the support of the Opera de Lille and the Taipei Artist Village.

special thanks to Hsin-Yin Shih, ex-attachée culturelle of the French Institute of Taipei

l'association fragile is supported by the, Ministère de la Culture et de la Communication / DRAC Nord-Pas de Calais

and by Culturesfrance for its overseas tours.

Since 2007, l'association fragile / Christian Rizzo has been in residence at the Opéra de Lille.

Positives attitudes

Avignon. Good launch of the program Sujets à vif, gathering dancers and creators. Sujets à vif. In Saint-Joseph College, at the Virgin's Garden. Programs C and D from July, 18 to 25.

Virgin's Garden is as charming as ever. For the past few years, "Le Vif du Sujet", the event organized by SACD (Society for dramatic writers and composers), and dedicated to dance, as part of Festival d'Avignon, had been coasting with the booking of short pieces. This year, Saint-Joseph College Virgin's Garden has become a space for experimentations again. The organizers have bided on inter-disciplinary encounters. Performers choose auteurs, and get to work. Of the four first shows, we remember two well built pieces. The Taiwanese dancer I-Fang Lin, has come along with Christian Rizzo, iconoclast artist she met in Rizzo's recent piece My Love. He seems to be fascinated by her too. With few props, a black screen, a window-box planter, a mic, speakers, and a suitcase, they set pictures, atmospheres. We always find something of a fashion show in Rizzo's work. It's a good thing, as I-Fang Lin is plastically impeccable, and wears strict clothes with glasses as nicely as cute colorful dresses (with a hat, with a visor). She moves slowly, then stops, as if she was posing. But not in these silly poses that transform the most serious top model into a dumb chick. Torsions and pliés are powerful, and elegant. Up on biting shoes (high heels), she transforms the space by moving light lines, and she is as perfect when dancing on the floor a kind of choreography for legs, stretching each fragment. To enjoy contemplation. With 3 Cailloux (translated 3 Pebbles), the actor Laurent Poitrenaux, and the dancer Sylvain Prunenec, directed by Didier Galas, proposed a free adaptation of the work of Gombrowicz (a next step will be created in January in Dunkerque), as a philosophical tale. The actor speaks and meditates on three pebbles... Do they manage to represent the world, and to shake our reality? He is soon joined by the dancer, body double, technician, and friend. Both wear white pants and summery shirts, playing with entries and exits, mingling, substituting to each other. They recall the characters of the choreographer Dominique Bagouet: cheeky, mischievous, and grimacing. In this dissertation on self- acceptance, we laugh a lot, and we get to like the two actors, who dance as they would speak, with an entire complicity with the director. That's swell!

Marie-Christine Vernay – Libération - Tuesday, July 15 2008

Three Artistic Journeys

« Last week saw two highly anticipated and long overdue events: the New York debut of the French artist and choreographer Christian Rizzo and the public opening of the newly completed Center for Performance Research in Williamsburg, Brooklyn. Luckily for dance lovers, the two coincided — and proved worth the wait.

Mr. Rizzo's three-part work was presented at the center in association with the French Institute Alliance Française's Crossing the Line festival, which is dedicated to re-examining categories. Fittingly, Mr. Rizzo's project consisted of performance, film and installation: the methods and means changed, but the sensibility and effect remained wonderfully intact from one room to the next.

(...)

The untitled solo Mr. Rizzo created for the Taiwanese dancer I-Fang Lin began on another quotidian note, with Ms. Lin setting up shop in the larger back studio, a utilitarian white space. Everything was placed just so : the tubular neon lights she positioned against the walls, the speaker placed on its side, the thick black cord snaking along the gray floor.

The effect was painterly, and Ms. Lin's slow, voluptuous movement in this spare but rich environment belonged as much to the realm of sculpture as choreography, particularly during

a passage in which she lay on her back, facing away from the audience, and maneuvered her long, lean legs into sensual, angled patterns.

She wore shiny black high heels, a dark suit and thickly framed glasses; spoke fluid, untranslated phrases into a microphone; and moved deliberately but restlessly about the white room. Nothing was explained about this foreign, isolated woman, who appeared lost, despite — or maybe because of — her tightly controlled, coiled movements. As with the other two parts of Mr. Rizzo's project, the simplicity of the solo's structure allows for a lush mystery to remain at its center.

Ms. Lin is a remarkable performer, and a smart one: she chose wisely commissioning this solo through the Sujets à Vif program of the Avignon Festival. But if Mr. Rizzo has made her a compelling portrait, he has also made one of himself. And it is dazzling. »

Claudia Ia Rocco – New-York Times / From the Quotidian to the Magical - September 29, 2008