



autant vouloir le bleu du ciel et
m'en aller sur un âne.

(2004)



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2004

duration : 1 hour

scenography, performance and objects: christian rizzo

musician: gerome nox

light installation: caty olive

stage manager: jean michel hugo

Production : l'association fragile

Coproduction : Le Quartz Scène Nationale in Brest, CCN Franche-Comté in Belfort, CCN in Montpellier - Languedoc Roussillon and Ecole Supérieure des Beaux Arts de Toulouse.

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

christian rizzo develops projects where visual arts, dance, music, light and fashion (clothes / objects) constitute the various elements of a large experimental field.

autant vouloir le bleu du ciel et m'en aller sur âne., is the first part of a diptych devoted to the relations between sound, light and performative and danced actions. This work focused on the electronic manipulations of the sound which constitute for the public an experience of images and sounds organised in plans and laminated volumes.

Based on a scenic layout close to the architectural installation, the dialogue between the specific field of the third actors can then be set up : Christian Rizzo (choreographic performance), Gérome Nox (sound), Caty Olive (light).

Every performing action produce a sound matter immediately transformed. We can question the light as a musical presence of the look.

Transformation or metamorphosis and the glidings of the performing body's status become then rallying stakes, which let float (as in all Christian Rizzo's projects) ghostly presences.

Maybe poetes Yukio Mishima and Mario de Sà-Carneiro, maybe the painter Carravagio, maybe....

To conceive an 'espace-temps' with different levels, as a space which is not any more a place of dialogue on the world but a dialogue on the human, the place where the human exchange with himself, the sound and lighting space appearing as the interface of this dialogue, which specifically has the mission to give shape to this exhibited moveable intimacy called performance.

press clips

The Antipodes, head high

"Conjuring up. In residence at Quartz, Christian Rizzo has put on a new show which has to do with dance, performing and magic tricks all at once. Stuck in a structure that looks like a small flat, moving is not the dancer's first priority: he prefers to hold as still as a model. He chisels his dance in the lights of Caty Olive and echoes the sounds processed by Gerome Nox. At the beginning of the show, together with the dancer we are feeling uncertain. Then everything makes sense, until Rizzo turns into some kind of screaming rock musician, his face burnt. After handling specially selected objects, after bloodily operating on a hideous doll, after fighting to rid himself of an old fox skin (or rabbit skin, who knows), Rizzo makes a beastly performance. *I might as well want the blue of the sky and ride away on a donkey* is a true performance, an action show, a score written for a trio which stands against everything that would turn the body into a standard image bearer."

Liberation 03/02/2004 – extract from an article by Marie-Christine Vernay

Pearl and glitter

At the Antipodes of Brest

"... let's finally come to the brilliant and mad, irritating and captivating first production of Christian Rizzo, who is a visual artist with an overactive imagination as well as a dancer with fascinating skills. Rizzo resembles some kind of coloured Nadj, wearing jeans and trainers. Impassively he takes pleasure in the most delirious surrealism. He handles objects in order to get them to give magic and deafening sounds which are amplified by Gerome Nox. Lastly, he plunges his face into a bag full of glittering flakes to play the rock star, wiggling his hips in front of the microphone. A bitter-sweet treat. Such talent cannot go unnoticed."

Le Figaro, 02/28-29/2004 – extract from an article by René Sirvin

Open Stage

For the fourth edition Les Antipodes Festival carries on with the desire to choreographically jumble things together. And Christian Rizzo runs off with all the prizes.

"(...) Christian Rizzo and his siren's songs follow Bernardo Montet. I might as well want the blue of the sky and ride away on a donkey is an electro hallucination, something that does not truly exist but is invented every night, thanks to Caty Olive's lights and Gerome Nox's sounds. Alone on the stage, Rizzo handles powder, marbles, a fox stole and glitter. And above all he ends up mesmerizing the audience with a fascinating experience, in which nothing is dancing and everything gesture. This pocket son et lumière show should suit all theatres and art galleries. If Rizzo did not find somewhere to show it, there would be a good reason to feel desperate."

***Les Inrockuptibles*, 03/10/2004 – extract from an article by Philippe Noisette**

Christian Rizzo

«autant vouloir le bleu du ciel et m'en aller sur un âne.»

Berlin, Hau 2, 23.03.2004

One of the evenings during the French Festival in Berlin offered a choreography by Christian Rizzo, an artistic multi-talent involved in fashion design, rock music, dance and plastic arts. Christian Rizzo's choreography took place in an architectonique installation roughly divided by wooden walls in two parts. On the right side he created sounds, for instance by means of a ballon filled with red grains or marbles falling in a metal box. Sound enneiger G r me Nox used the sounds created to build an own composition. He did this in an amazing way and with extreme accuracy. Screams were repeated, effects were added and different atmospheres were mixed in a perfect way.

During these compositions Christian Rizzo performed a rich variety of dance styles and his showed diversified skills on the left side of the stage. Some movements reminded of fly exercises, whereas other moments could be described as a traditional Indonesian dance performance. His slow-motion movements or better said his behavior in general had a ritualistic character. The way he put some fabric in a nylon stocking around his leg, or holding a dead animal in front of him; every moment seemed to be performed with utmost care and in full awareness. Another aspect that was well thought out was the light. Caty Olive, who was responsible for the lightdesign, used the colour red and shadows to give the show an extra dimension.

Sound engineer G r me Nox, known from the band Nox and solo releases such as the album Blood-red Poppies (Moloko+) created an excellent atmosphere, due to which this choreography became a remarkable highlight. Refined and sophisticated electronic sound sculptures slowly changed into hurricane-like soundwalls with rhythmic elements. Christian Rizzo's movements and actions were supported by samples and swelling echoes. The evening even ended as a sort of rock concert with Rizzo singing.

***Phosphor Magazine*, 24/03/03**