



comme crâne, comme culte.

(2005)



comme crâne, comme culte.

2005

by christian rizzo

performed by jean-baptiste andré

length : 30 minutes

production : l'association fragile

co-production : SACD and the Festival d'Avignon presented in the "Vif du sujet" programme

with the support of the National Centre of Contemporary Dance – Angers

l'association fragile receives the support of DRAC Nord-Pas de Calais, Ministère de la Culture et de la Communication

it is also supported by Culturesfrance for its tours abroad.

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

Imitating is different than doing the same...

« In July 2002, at the invitation of Rachid Ouramdane, we turned our attention to the iconic figure of the biker, solitary without his motorbike, left to his own devices. What emerged from this was **skull*cult**, for and with the Jardin de la Vierge in Avignon.

In January 2005, this time at Jean-Baptiste André's invitation, we decided to revisit **skull*cult** for the same space, three years later, it became "comme crâne comme culte."

If the memory of an experience, that one might mistakenly confuse with an image, lingers with us like the inscription of a past time, then what about its reactivation and interpretation by another being, in another present, in another story?

How do we perceive a body that only reveals itself in a hidden way, doubly filtered by another person's story, and by an iconic figure?

comme crâne, comme culte. goes back over traces in order to leave us new ones, such as the thoughts (prayers, visions) accumulated in an empty space, crystallised by its potentialities.

Tinged with memories and mild nostalgia, **comme crâne, comme culte.** offers a window for observation, an accurate and precise choreography in the void of the surrounding space.

More than ever, what is really at stake for me in presence, detail and the physical ability to define oneself is the thought process in-the-making. »

Christian Rizzo, February 2005

(during the first phase of work with Jean-Baptiste André at the CNDC of Angers).

press clips

Our pleasure is doubled in the "**vif du sujet**" part of the Festival with the duo of Jean-Baptiste André and Christian Rizzo: André is onstage and Rizzo in the house. Wearing his motorcycle leathers JB André turns into a true Spiderman, squarely standing on his hands and feet, then turning upside down, a vine which bends but never breaks.

It isn't all about stretch, there is in this reduction of the body, the confounding of front and back, the beginnings of a new kind of ceremony. Like an homage to dance, to all dance, a link between a too-heavy academic past in dance and a *chiaroscuro* contemporary dance future. Rizzo has a sweet response to this era's darkness. Note to all: In the word choreographer, there is the word *corps*, meaning *body* in French.

Philippe Noisette, les inrockuptibles, August 2005

A body on the ground, mouth-to-mouth

Dance. Two subtle dances which astonish and question.

The *Sujet à Vif* continues its intermingling of repertoire and disciplines. The choreographer Christian Rizzo and the circus artist Jean-Baptiste André interpret the exercise backwards, upsetting the expected in this performance which takes place in full sunlight. If the performer is supposed to have the spotlight, in *comme crâne, comme culte* he is masked from head to foot in motorcycle leathers. Jean-Baptiste André's hands are gloved, he wears both a helmet and an opaque black cloth to hide his face. The final touch: he turns his back to us, standing upstage, moving in slow rocking movements, one hand on his leg as if it might be hurt. He could be the victim of a traffic accident, hunched over, as far as possible from the footlights. His movements are vague, painful, later shrinking

in size, reduced to the slightest scuttling of one hand on the floor, laying out a miniature path. In *comme crâne comme culte*, the music arrives at the end of the work, for no reason, and in this staging of the finality of movement, each of us can create our own construction based on these meager clues: a nearly immobile dance, faceless, although we feel through the leather the heat of the man's body. The movements of the performer swirl around his body like water around a rock. Jean-Baptiste André's muscular, firmly rooted performance stirs specific sensations in us as it reveals parts of him.

Muriel Steinmetz, *L'humanité*