



et pourquoi pas :
"bodymakers" « **falbalas** », "bazaar", etc, etc...?

(2001)



et pourquoi pas : "bodymakers", « **falbalas** », "bazaar", etc, etc...?

2001

coreography, costumes, set design and sound mix : christian rizzo

light installation : cathy olive

with : matthieu doze, donata d'urso, cédrick courtois,
pascale paoli, christian rizzo

construction : jérôme dupraz et protototyp

duration : 1h50

production : l'association fragile

coproductions : création résidence le Quartz / Centre dramatique et chorégraphique de Brest, Centre de développement chorégraphique de Toulouse Midi-Pyrénées, Centre chorégraphique national de Montpellier Languedoc-Roussillon, and all those who participated to the project.

l'association fragile benefited from a studio lent by the Centre chorégraphique national de Tours, the support of the Direction Régionale des affaires culturelles d'île de France - Ministère de la culture et de la communication, the support of the Ménagerie de verre and a partnership with mov'in.

On the occasion of *et pourquoi pas* : "bodymakers", "falbalas", "bazaar", etc, etc...?, an object made of a CD by Gérome Nox, visuals by Laur Meyrieux and a booklet by Marie Roche, has been realised in collaboration with the Centre chorégraphique national de Grenoble.

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.

What we expect from a project labelled « contemporary dance » is that it announces its way of perceiving and representing the body, like distance or filiation, like a supplementary semantic to the story of a choreographic culture.

But beyond the « dance » reference, the representation of the body is intimately linked with what partakes of its image, from its conception to its socialisation, of what it is dressed in, of its « registered brand names » of a history of clothing.

What about these personalities who have made of their own bodies, or of somebody else's as a possible of their own vision, the exploration ground of an identity which asserts itself as a springboard for an eye on surrounding society ?

What is then our heritage, our history, from a particular body to a sum of imaginary bodies ? What is my body made of ? And what does it remember when it decides to put itself in a called eye situation ?

Give me a mask and I shall tell you who I am. (Oscar Wilde)

et pourquoi pas : "bodymakers", « falbalas », "bazaar", etc, etc...? exhibits five dancers on a moving pedestal, a circular and revolving podium, similar to those on which cars are presented at the Car Show. Five bodies, « objects » of fantasy, examined from every angle, driven by a double movement, oscillating between the construction of figures which can be spotted and hybridations due to the mix of a history of the body and the costume.

« Objects » in movement constitute a double excuse to stop a shape and extricate an imaginary body and representation from it. At the same time an object proposing a work of the body and a work of the body which presents a plastic object. Choreographic and sculptural figures proceeding more from a defiguration of the body than from identity body but on the contrary, to initiate a visual accumulation of imaginaries, to keep only the trace, a kind of global body, completely inapprehensible.

et pourquoi pas : "bodymakers", « falbalas », "bazaar", etc, etc...? also plays with a taste for the luminous vibration, the atmospheric and the theatre of the marvellous (notably with the presence of the lighting work of Cathy Olive) and reveals itself as a curiosity room.

A dyslexic epic in costume.

press clips

Christian Rizzo doesn't look like himself. His *Et pourquoi pas : « bodymakers », « falbalas », « bazaar », etc, etc...?* is not directed towards words but towards contemporary art and it takes clothes as an exhibit. Fantasy creatures pose enticingly, perched on a circular device which turns around continuously. Vertigo is at work. The choreographer tries to get out of the body, the costumes (beautiful), lights and incongruous prop, to spring indefinite sexual forms, as human as animal. We like the ham pink costumes of the little pigs who get in a tangle. The sophistication of this erotic mystery, its suspense, get unlimited support.

Dominique Frétard, *Le Monde* - March 2001

Clothes are exchanged as roles are, are we woman/man, limits and well defined aesthetic values, while everything end in chaos? A brilliant soundtrack shrouds and punctuates the intense show. Amazing light effects highlight, dazzle and awakens our lunacy, in a sky of shooting stars which becomes orangey, shaking our astonished and captivated souls. Music again, soft and stirring, which yet grows and sways our bodies in binary and essential rhythms.

Suzanne Tafani, *Radio FMR* March 2001

Dance is set on a moving podium and the show is a collection show. It starts with an appalling first image of a body wearing its own burnt skin as a costume. Dancers are models, objects among others, which the choreographer-couturier comes to arrange, window dresser who does not leave anything to chance, not even the soundtrack which shares the same place as the lights and the sculpted images. A prop show, without concessions, which carries you along with its unique models, its diverted displays.

Marie-Christine Vernay, *Libération* February 2001

"My body story is multi label as is my garde-robe. Wanting to lose the lines will I find the marks in it"
After his first creation, *100% polyester*, two dresses dancing with the wind of fans, Christian Rizzo plays again with clothes. The device? A stage on which parade accessories, from the most common to the most fashionable. Dancers which take hold of those, make up a character, define role plays. The opportunity for this original on the contemporary dance scene to link his gifts as a clothes designer, his immoderate taste for fashion, his clubber body movements.

***Dépêche Mode* - February 2001**