



**jusqu'à la dernière minute** on a espéré  
que certains n'iraient pas.

(2006)



# jusqu'à la dernière minute on a espéré que certains n'iraient pas.

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**Conception, scenic design and spatial action** : christian rizzo

**Lighting** : caty olive

**Electronics** : gérome nox

**Bass, bass guitar** : bruno chevillon

**Drums, etc.** : didier ambact

**Sound** : roland auffret

**Stage Manager** : jean-michel hugo

duration : 1hr 15 min

**Producer**: l'Association Fragile

**Coproduced by**: Le Quartz, scène nationale de Brest – Le Vivat, scène conventionnée d'Armentières.

**With support from** the Centre National de la Danse de Pantin

l'association fragile receives the support of the 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 if we moved in a slightly oblique direction?*

**Live music and lighting have always been very important in my work. Now I'd like to go more deeply into the relationship that sound has with light phenomena and spatial actions.**

In order to stop seeing these media as accompaniments to dance, I decided to create a dialogue between them where the dancing is not the focus of the performance.

The 4 performers and I (electronics, drums, bass and lighting) will attempt to connect and weave together our individual processes using notions of mass, detail and appearance-disappearance.

This "visual concert" is an experiment in which the body is fragmented by time, space and electric movement.

This new Association Fragile adventure opened in Brest at the Festival des Antipodes, featuring three musicians and longstanding partners (G  rome Nox, Bruno Chevillon and Didier Ambact ) as well as Caty Olive who has been our lighting designer since 1998.

Choosing these artists for this project has allowed me to continue exploring my obsessions about theatre and life.

This proposal – centred around a score for sound, light and space – could also be seen as the first stage of a new piece for 2007.

## **press clips**

"The set is minimalist, containing almost nothing. Just two white panels and a few props. The musicians – an exceptional trio composed of Gerome Nox on electronics, the terrific drummer Didier Ambact, and Bruno Chevillon who "plays" bass and electric guitar – and stage manager Caty Olive (who modulates the lighting as if caressing the void) are relegated to stage left, along an "offside" line. That's all there is. Christian Rizzo walks onstage. It's a cold start-up – as if to conjure up a blank page, or the texture of a bare canvas. Who's going to kick off? It's anyone's guess. You're immediately caught up in a world where time is suspended, prolonged, and punctuated by pulsating music that alternately massages and hammers the atmosphere. Rizzo stretches with the space, gliding panels like tectonic plates, reshaping how you see, diffracting perspectives and dissolving borders. As the stage dissolves, one is left with the impression of dream images that persist throughout the day, or the afterglow from a parallel world. Christian Rizzo's body seems to melt into this architecture of sound, light, signs and gestures that establish a different way of seeing, perceiving space and time. Is it a performance? Definitely. Provided that you allow yourself to slide into this uncharted world and get caught up in the contemplation. If so, it will really grab you."

**Agn  s Izrine - *magazine Danser*- May 06**

"Christian Rizzo likes to play around with the obsessive themes he loves – disappearance, movement, stillness, volume and time. He blends music, dance and visual arts, lighting and space like a master of ceremonies. You can't tell if it's a concert, a dance performance, a sound installation or something else that remains to be invented – an atmospheric landscape created with spare and simple movements. Visuals harmonize with sound effects, lighting turns into sound, and the musicians become actors in the choreography, creating an impression of life and death. Tension is followed by contemplation. That's how Rizzo produces his vision of the world, arranging it in his own way while playing with the dramatic potential of the moment."

***Ouest-France* – 11 March 2006**

"Christian Rizzo creates energetic and demanding new forms featuring a real and imaginary world where dancing is no longer the focus of the performance."

***Le figaro* – 10 March 2006**

*“Jusqu’à la dernière minute on a espéré que certains n’iraient pas* is a remarkable new piece by iconoclast Christian Rizzo that attracted a lot of attention and threw some poetry into the rather unhappy mix.”

**Hervé Pons – *festiv’all*- April 2006**

“What emerges from Christian Rizzo’s concert is “an experiment in which the body is fragmented by time, space and electric movement”. In *Jusqu’à la dernière minute on a espéré que certains n’iraient pas*, Rizzo invites his team onstage – Cathy Olive, Didier Ambact, Bruno Chevillon and Gerome Nox – both literally and figuratively. He creates a screen of light with three mobile partitions, and an obstacle course with a series of silver balls in this all-terrain piece with its peaks and troughs. Rizzo himself seems to shrink under your very eyes, lost in the pared-down set. The stage and sound play off one another and work well together in the end. A vintage Rizzo.”

**Philippe Noisette- *Les Inrockuptibles*- 28 March 2006**