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**le bénéfice du doute.**  
(the benefit of the doubt.)

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**le bénéfice du doute.**

conception, choreography and costumes : christian rizzo

performers : philippe chosson, yoann demichelis, kerem gelebek, julie guibert, christophe ives, i-  
fang lin, lola rubio.

lighting : caty olive

original music : robin rimbaud - scanner : [www.scannerdot.com](http://www.scannerdot.com)

artistic collaborator : sophie laly

general manager : jérôme masson

light manager : arnaud lavisse

sound manager : anthony toulotte

mannequins : pierre traquet

administration, production and distribution : bureau cassiopée

special thanks to all Opera de Lille's staff and Florence Bost / Sable Chaud

duration of the show : 1h15

**executive producer** : l'association fragile

**coproduction** : Opéra de Lille, Théâtre de la Ville-Paris, Arsenal de Metz.

**with the support of** the Centre de Développement Chorégraphique de Roubaix for making a work space available to us, and l'ADAMI.

This project is supported by Conseil Régional du Nord-Pas-de-Calais.

**l'association fragile** is supported by Ministère de la Culture et de la Communication / DRAC Nord-Pas-de-Calais, by the Conseil Régional Nord-Pas de Calais, by the city of Lille and by l'Institut Français for its international tours.

From September 2007 to June 2012, l'association fragile / christian rizzo has been in residency at the Opéra de Lille.

**Director's statement :**

**Christian Rizzo, September 2010.**

*While all my past projects used predetermined scenographic spaces as their starting point, here, bodies in movement act as our initial space.*

*If the role of scenography is to contextualize the relationships between bodies, it often takes on the role of "fictional" extension of physical abstraction.*

*This new project is an opportunity for me to attempt another function of writing.*

*Considering the space between bodies as scenography.*

*Therefore, writing about emptiness in motion as a link with the performers.*

*Sound, I believe, will then become primordial in the balance (abstraction/fiction) by privileging its transmission in planes and perspectives — which will, themselves, also be in motion.*

*(I hear a mass of intense speech, weaving itself into syncopated layers with concrete and electronic sounds)*

*There is also the desire for a double-performance.*

*Desire for a double movement that interpenetrates itself.*

*A collaborative "activity", perhaps a long unison, which would be intersected by a duo (whose protagonists would change throughout the play, but who would only ever be part of the unison).*

*7 performers.*

*Quite simply, I have experienced much interest for the duo form for several plays now, but it seems to find its justification today for me when confronted with the notion of the group.*

*The duo is the beginning of an opening onto the Other, but it also marks a certain exclusivity regarding the rest of the community.*

*I believe this confrontation establishes the first base for "le bénéfice du doute".*

*Several vice/versa questions:*

*How can a group create a duo within itself?*

*How does a group observe a duo?*

*What space can a group allow a duo?*

*How can a duo "resist" once it is faced with the group?*

*In the group, like in a duo, can the Other be a double?*

*Group/duo, desire or safe bet?*

*(etc...)*

*And, an image, still blurry today, of bodies/objects falling from the flyspace...*

**Christian Rizzo, April 2011**

*Like every project I've initiated since 2001, this new adventure is an opportunity to choose a contemporary composer for the music.*

*After Gérome Nox, Bruno Chevillon, Didier Ambact, and Sylvain Chauveau, I finally decided on Robin Rimbaud, aka Scanner, for "le bénéfice du doute".*

*The sonic possibilities of "le bénéfice du doute" are tightly linked to the fact that this piece will not have a very visible scenographic context.*

*Given that the movement of energy between elements is one of the basic principles of work, it became clear to me that sound was taking on a more spatial character and, I'd even go so far as to say scenographic and volumetric.*

*The use of speakers thus becomes as important an element to manipulate as the sound itself. It will be a physical manifestation of the overall movement onstage.*

*This expectation therefore carries with it the will to be in a space with a certain type of acoustics.*

*My wish is to work with three registers of sound that are each seen as unique entities (electronic layers of sound, concrete noises, layers of voices) which can, whenever the performance demands it, stack themselves on top of one another.*

*The composition will oscillate between an atmospheric vibratory space and rhythmic focus.*

*The notion of sampling and repetition will also be activated as we sift through sonic degradation for lyrical openings.*

*When I approached Robin Rimbaud (aka Scanner), I was appealing to both the composer and sound artist because to my eyes (and my ears...) he is the greatest example of someone who can juggle multiple universes in order to create zones of abstract tensions and define possible fictional enclaves.*

**Press reviews / excerpts :**

An enchantment – how rare! A sort of stealthy hypnosis that takes effect gently, imperiously. Right from the first images of the new, very beautiful, but also very grave piece by choreographer Christian Rizzo, le bénéfice du doute for seven dancers and seven mannequins suspended in mid-air, works its charm on you. And, with him, the mystery of a particular and perfect artistic gesture grips you (...)

**Rosita Boisseau - Le Monde, 2 February 2012**

(...) Thus, a tableau of the banal transforms into a minimal cérémonial were Christian Rizzo evokes the enigma of life and death using as much discretion as he uses elegance and precision.

**Patrick Sourd – Les inrockuptibles, 1 February 2012**

**Christian Rizzo**

Born in 1965 in Cannes, Christian Rizzo took his first steps as an artist in Toulouse, where he started a rock band and created a line of clothing before studying visual arts at the Villa Arson in Nice. Serendipitous encounters led him to the stage. In the 1990s, he performed with numerous contemporary choreographers, sometimes responsible for their soundtracks or costume creation, for instance with Mathilde Monnier, Hervé Robbe, Mark Tompkins, Georges Appaix, and then with Vera Mantero, Catherine Contour, Emmanuelle Huynh, and Rachid Ouramdane.

In 1996, he created the "l'association fragile" and presented performances, dance pieces, alternating with other projects or commissions for fashion and visual arts. Since then, over thirty productions have come to fruition. Christian Rizzo regularly teaches in art schools in France and abroad, as well as in institutions dedicated to contemporary dance.

From 2007 to 2012, he has been artist in residency at Opéra de Lille. He created there *mon amour* and *comment dire « ici »?* in 2008, *l'oubli, toucher du bois* in 2010 then *le bénéfice du doute* in 2012.

In 2009, Christian Rizzo directed a play for the Ballet de l'Opéra de Lyon, entitled *ni cap, ni grand canyon*, and curated with Bernard Blistène the exhibition, *Le sort probable de l'homme qui avait avalé le fantôme*, in Paris at the Conciergerie as part of the Nouveau Festival du Centre Pompidou.

In 2010, he directed three operas: *Erwartung* and *Pierrot lunaire* by A. Schoenberg and *La Voix humaine* by F. Poulenc, a production of the Capitole Theater in Toulouse. In Japan, he was responsible for the exhibition *as me as a dog as...* a series of photos presented as part of the Yokohama-France Video Collection 2010 (at the Red Brick Warehouse, curated by Stephen Sarrazin).

For the 2010–2011 season, he is the associated artist at deSingel - Antwerp - Belgium – and is proposing exhibitions, events, and performances as part of his residency. He is the invited artist/professor at the Fresnoy (National Studio for Contemporary Art, in Tourcoing, France) and also conducts workshops with the company, l'Oiseau Mouche, in Roubaix, France.

For the 2011 – 2012 season, he creates the installation / performance *Tourcoing - Taipei - Tokyo* presented at institut Franco - Japonais de Tokyo, *le bénéfice du doute* as well as the solo *sakinan göze çöp batar* and direct the opera *Tannhäuser* by R. Wagner, a production of Capitole de Toulouse. He created also with Sophie Laly an installation / concert *néo-fiction* at On the boards in Seattle.

In 2013, Christian Rizzo creates *De quoi tenir jusqu'à l'ombre* a piece of company l'Oiseau-Mouche - Roubaix and creates *d'après une histoire vraie* for Avignon Festival in July. In November 2013, he directs the piece *Aïloviou, je l'écris comme je le prononce* by Didier Galas for the company Ensemble Lidonnes (creation at festival *Mettre en Scène* 2013 - Rennes). Christian Rizzo is rewarded with the prize of Choreography 2013 by the SACD. In 2014, Christian Rizzo and Caty Olive create *Ou pas*, a living installation specially designed for the Ballet National de Marseille.

### Philippe Chosson - performer

Born in 1969, Philippe Chosson began his theatrical training by studying mime under Marcel Marceau, Corinne Soum and Steven Wasson (assistants to Etienne Decroux), and focused on physical theatre as of 1993 in Laura Scozzi's company. His decisive encounter with Bernard Glandier (Compagnie Alentours) brought him to the world of dance in 1997.

Other choreographic and cinematic projects have followed, with Bruno Dizien, Laura de Nercy, Mathieu Poirot-Delpech (director), Laure Bonicel, Coline Serreau (director), Pascal Montrouge, Michèle Rust, Jean-Marc Heim, Héra Fattoumi and Eric Lamoureux, Benjamin Silvestre (director), and Philippe Saire. He also assisted Rachel Benitah in creating the solo performance, *Proposition 2*, as well as Hélène Mathon for the play, *les jours ordinaires*.

In 2004, he participated in "chantier FIAT LUX", an experimental venue focusing on staging the process of choreographic writing in relation to the video projection of light films, with Sylvie Garot and Christian Bourigault.

Since 2008, he has worked with Christian Rizzo: *mon amour* (2008), *l'oubli, toucher du bois* (2010) and *Erwartung, Pierrot lunaire, La Voix humaine* (2010) a production of the Théâtre du Capitole de Toulouse, and *le bénéfice du doute* (2012).

### Yoann Demichelis - performer

Born in 1980, Yoann Demichelis's studies at the Centre National des Arts du Cirque de Châlons-en-Champagne were multidisciplinary, but he snuck out the back door before the end of his degree to be part of the "Ex.e.r.c.e." program at the Centre Chorégraphique National de Montpellier.

Since then, he has been involved in different projects as a performer: in the circus within the laboratories of Mathurin Bolze's company, in theatre where he acted for Serge Tranvouez and Zouzou Leyens – but most often in dance with Mathilde Monnier for *frères et soeurs, tempo 76, pavlova 3.23* and *soapéra*; or Emmanuelle Huynh for *cribles*; and Héléne Iratchet for *hommage d'un demi dimanche...*

He also occasionally performs in other projects after their initial run, like Christian Rizzo's *mon amour* or *Professor* by Maud Le Pladec. Recently, he participated in Anne Collod's recreation of *parades and changes* by Anna Halprin. In 2012, he returned to be part of Christian Rizzo's team for *le bénéfice du doute*.

### Kerem Gelebek - performer

Born in 1981, Kerem Gelebek studied for two years at the Istanbul Conservatory of Dance before joining the Centre National de la Danse Contemporaine in where he worked with Ko Murobushi, Shelley Senter, and Emmanuelle Huynh, among others). He participated in performances by Jordi Gali, Nicolas Floc'h, Vera Mantero, Sylvain Prunec, Emmanuelle Huynh, Mustafa Kaplan and Filiz Sizanli, Boris Charmatz... In 2007, he coordinated the international festival "Dance Camera Istanbul". In 2008, he began working with Christian Rizzo on the original productions *mon amour* (2008), *l'oubli, toucher du bois* (2010), *Erwartung, Pierrot lunaire, La Voix humaine* (2010 – a production by the Théâtre du Capitole de Toulouse) and is continuing alongside Rizzo with *le bénéfice du doute* (2012) and the solo *sakınan göze çöp batar* (2012).

### Julie Guibert - performer

Born in 1974, Julie Guibert spent seven years in Madame Petrova's private school in Lyon and began her career in 1991 as part of the Compagnie Maryse Delente in Vaulx-en-Velin.

In 1995, she joined the Ballet du Nord in Roubaix right when Maryse Delente had taken over the direction. From 1998 to 2003, she danced for the Ballet Cullberg in Stockholm directed by Mats Ek, and performed in stock ballets like *Giselle, Swan Lake, and Sleeping Beauty*.

From 2003 to 2005, she danced for the Ballet de l'Opéra de Lyon, and worked with William Forsythe, Christian Rizzo, Trisha Brown, and Maguy Marin, among others.

In 2005 and 2006, she performed *Push* and *Transmission* in London with the Russel Maliphant Company, Yves-Noël Genod's *Nouveau Monde* created for the Parc départemental de Chamarande, and *Les Rares Différences* by Marie-Agnès Gillot in Suresnes.

As part of the 2007 Festival Montpellier Danse, Christian Rizzo created a solo performance for her entitled *b.c, janvier 1545, Fontainebleau*. That same year, invited to participate in the "Sujet à vif" program at the Avignon Festival, she presented a solo performance entitled, *Devant l'arrière-pays* written for her by Stijn Celis. In 2009, she participated in the creation of *Ciao Bella*, a piece for five dancers presented by Herman Diephuis at the Festival Montpellier Danse, and worked with Richard Siegal on *Glossopoïea*, a piece for three dancers created in collaboration with Ircam and presented in December 2009 at the Centre Pompidou as part of the Festival d'Automne.

In 2011, Herman Diephuis created a solo performance for her entitled *executions*, and she has once again returned to work with Christian Rizzo in his new work, *le bénéfice du doute*.

**Christophe Ives - performer**

Born in 1973 in Marseille. After working as a pastry chef and chocolate maker, Christophe Ives began his training as a dancer at the CAFE Danse in Aix-en-Provence and began studying at the Conservatoire Supérieur de Musique et de Danse de la ville de Paris. He has performed in the works of Maité Fossen, Lluis Ayet, Frédéric Gies, Joanne Leighton, Daniel Larrieu, Fanny de Chaillé, Philippe Ramette, Martine Pisani, Thomas Baeur, Alain Buffard, Herman Diephuis, Boris Charmatz, Vera Mantero and Emmanuelle Huynh. In 2010, he began collaborating with Christian Rizzo on ***l'oubli, toucher du bois*** (2010) and ***Ewartung, Pierrot lunaire, La Voix humaine*** (2010 – a production of the Théâtre du Capitole de Toulouse), and has pursued this working relationship with ***le bénéfice du doute*** (2012). Christophe has a state diploma to teach contemporary dance. Since 2009, he has been studying Shiatsu (Japanese manual therapeutic technique) at the Ecole de Bernard Bouheret, l'E.S.T.

**I-Fang Lin - performer**

Born in 1968, in Kaohsiung (Taiwan), I-fang Lin studied ballet in Taiwan (National Taiwan Academy of Arts and the National Taiwan Institute for the Arts), then contemporary dance in France (Conservatoire d'Orléans, Université Paris V and III, as well as the Centre National de Danse Contemporaine in Angers, where she graduated in 1993). Throughout her career as a performer, she has crossed paths with many choreographers and artists, such as: Didier Théron, Fabrice Ramalingom, Hélène Cathala, Jacques Patarozzi, Pierre Droulers, Anne Lopez, Emmanuelle Huynh, Philippe Katerine, François Verret (*courts-circuits* - 2011) – and Mathilde Monnier, with whom she has worked on several pieces since 2001.

In 2008, she began collaborating with Christian Rizzo on the new work ***mon amour***, then ***i-fang lin / christian rizzo*** and has continued with ***le bénéfice du doute*** (2012). Add to this, since August 2004, I-Fang Lin has been an active certified practitioner of the Feldenkrais Method and is developing a work that integrates this practice with dance and improvisation. She conducts workshops in France and abroad.

**Lola Rubio - performer**

Born in 1976 in Madrid, Lola Rubio completed the first part of her education in Madrid and continued her studies in contemporary dance at the CCN de Montpellier within the Ex.e.r.ce program in 2000.

From 2001 to 2004, she has worked with the Swiss choreographer Gilles Jobin on the new pieces, *Moebius Strip* and *Under Construction*. Since 2004, she has worked with Berlin-based choreographer Eszter Salamon on the *Reproduction* pieces in 2004 and *NVSBL* in 2005.

In 2006, she danced in *Short time Effect* by Alex Roccoli and collaborated with the visual artist Blanca Casas on the project, *Les Extras* as part of the Magenta Ephémères festival in Paris.

In 2007, she participated in the creation of David Wampach's *Quatorze*.

She has performed in several pieces after their first run, like Martine Pisani's *Slow Down, Rondo* and *Velma Super Star* by Velma (electronic music group), and *Hordycie* by Séverine Rième, with whom she has continued her work on the piece *Je ne suis personne*, created in 2008.

In 2009, she moved to Berlin and began working with choreographers Alice Chauchat, on the piece *Collective Sensations*, and Isabel Schad on *Sweet Dreams* (2009 - in collaboration with Simone Aughterlony) and *Musik* (2010). She reunited with Martine Pisani on *One Shared Objet PROFIT AND LOST*.

In 2010, she began research on a project with Arantxa Martinez called, *The Present*, which still continues today.

***le bénéfice du doute*** (new work, 2012) is the first piece she has worked on with Christian Rizzo.

### Caty Olive - light design

Caty Olive studied at ENSAD (l'Ecole Nationale Supérieure des Arts Décoratifs de Paris) and is a light designer and scenographer. She splits her activities between architectural projects, exhibitions, visual installations, and choreographic performances.

Through these different activities, she is particularly interested in research being done on the movements of sliding and vibrating light.

Since 1993, she has collaborated as light designer on choreographic projects for the contemporary stage, with: Marco Berrettini, Christophe Haleb, Martine Pisani, Myriam Gourfink, Emmanuelle Huynh, Claudia Triozzi Vera Mantero, Tiago Guedes, David Wampach, Donata D'Urso, Joris Lacoste (*le vrai spectacle* - 2011), and more closely with Christian Rizzo.

She has also designed the following light installations: *Portrait de Frans Poelstra*, *Nicolas Floc'h/Structure multifonctions/Caty Olive*, *Le Cabinet des méduses, une exposition de caustiques*, *Parcelles du champ, en cour, regard opaques, nuits au potager*, *Etude de Fluide*, *Diacoustiques des esprits*, as well as a photo campaign Marithé and François Girbaud's fall-winter 2010/2011. She is currently working on developing the piece *Etudes de Fluides* in order to have it staged in a public space, following a residence in Taipei Artist Village – Taiwan, as well as on project "Les portes de Marseille 2013" for which she conceives a scenographic signage in collaboration with Guillaume Parent as well as on "Maison Métropole" for architect Jean Prouvé (light project for a house rehabilitated by architect J.Charles Huet).

Since 1999, Christian Rizzo and Caty Olive have collaborated on a dozen projects, among which: ***mon amour, ni cap ni grand canyon, l'oubli toucher du bois, Erwartung, Pierrot lunaire, La Voix humaine*** (2010, operas produced by the Théâtre du Capitole de Toulouse) ; and in 2012 and 2013 on ***le bénéfice du doute, sakinan Göze Çöp Batar, Tannhäuser*** (a production of the Théâtre du Capitole de Toulouse) and ***d'après une histoire vraie***.

### Scanner (Robin Rimbaud) - composer

Scanner (Robin Rimbaud) is a conceptual artist, writer, sound artist and composer working in London, whose works occupy an experimental territory stretching across sound, space, image and form.

Since 1991, he has been very active in sound art, producing installations, concerts, and recordings.

The albums, *Mass Observation* (1994), *Delivery* (1997), and *The Garden Is Full Of Metal* (1998) were acclaimed by critics to be inspired and innovative works in contemporary electronic music. In 2007, he composed the soundtrack to the successful musical film, *Kirikou and the Sorceress*. In 2008, he created the six-hour spectacle, *Of Air and Ear*, for The Royal Opera House in London, and designed the sounds for the new Philips "Wake-Up Light". In 2011, he collaborated with Hussein Chalayan on the film *Sakoko*.

His most recent album, *Blink Of An Eye*, was released in 2010 with American pianist Matthew Shipp (with The Post Modern Jazz Quartet).

Scanner has also been solicited to work with many avant-garde artists. He has collaborated with Bryan Ferry, Radiohead, Danger Mouse, Laurie Anderson, the Royal Ballet, Wayne McGregor, the Ballet Royal de Flandre, Hermès, Steve McQueen, Philips Design, Mike Kelley and Douglas Gordon.

For the 2010-2011 season, he was visiting professor at the Fresnoy (Studio national des arts contemporains - France).

His work has been presented in the USA, South America, in Asia, in Australia, and in Europe.

[www.scannerdot.com](http://www.scannerdot.com)

### Sophie Laly - artistic collaboration

Born in 1973, and a graduate of the Beaux-Arts de Dijon, Sophie Laly makes vidéo installations, questioning and dissecting the notions of time and space. Her work takes its inspiration from several different domains, embracing fields such as cinema, biology, and physics. In 1999, she became a projectionist in Paris.

Out of a love for contemporary dance, she began making dance films for Daniel Larrieu, Alain Buffard, Emmanuelle Huynh, Latifa Laabissi, Boris Charmatz, Christian Rizzo, David Wampach, Deborah Hay, Marco Berrettini, Yves-Noel Genod, Carlotta Sagna, Lionel Hoche, Laure Bonicel, Thierry Baë, Sylvain Prunenec, as well as for the SACD (since 2007, for the « Sujets à Vifs » at the Festival d'Avignon).

She has participated as artistic collaborator and/or video artist in different projects : Emmanuelle Huynh (*Ligne d'arrivée*, 2004), Rachid Ouramdane (*A l'oeil nu*, 2003/2005, *Les morts pudiques*, 2004, *Cover*, 2005), Richard Siegal (*Stranger/stranger report*, 2006), Daniel Larrieu, (video-controls for *Waterproof*, 2006), Latifa Laabissi (*Habiter*, 2007), *Dysfashionai - adventure in post-style* (Luxembourg 2007), Elisabeth Naud and Luc Poux, architects (spatial design of a slideshow for their exhibition at the Galerie d'Architecture Paris - 2008), has directed filmed portraits for the Agence Pargade Architecte for the exhibition *Subjectiver le lieu* at the Galerie d'Architecture Paris (2012), has worked with Kader Attia for the editing of his videographic performances since 2011.

Since 2008, she has collaborated with Christian Rizzo as video artist and assistant director on several projects : ***mon amour*** (2008), ***ni cap, ni grand canyon*** (2009, for the Opéra de Lyon), ***l'oubli, toucher du bois*** (2010), ***le bénéfice du doute*** (2012), ***Erwartung, Pierrot Lunaire, La Voix humaine*** (2010, operas produced by the Théâtre du Capitole de Toulouse) and ***Tannhäuser*** (2012, production of the Théâtre du Capitole de Toulouse). She created also with Christian Rizzo an installation / concert ***néo-fiction*** (2012) for the festival On the boards at Seattle.

She has been commissioned by the Musée de la danse / CCN Rennes/Bretagne - Boris Charmatz, to direct a film about the children of the project *Enfants*, a creation by Boris Charmatz for the Festival d'Avignon (2011).

In 2011, she got a Fondation Beaumarchais grant for the writing of a feature film.

*PA*, the shortest of her films, has just been rewarded by the CHERIES-CHERIS 2012, International Gay, lesbian, bi and trans film Festival in Paris (LGBT).