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d'après une histoire vraie

creation 2013 for 8 performers and 2 live musicians / avignon festival 2013

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d'après une histoire vraie

creation 2013 for 8 performers et 2 live musicians at avignon festival 2013

conception, choreography, scenography and costumes christian rizzo

performance fabien almakiewicz, yaïr barelli, massimo fusco, miguel garcia llorens, pep garrigues, kerem gelebek, filipe lourenço and roberto martínez

original music and live performance didier ambact and king q4

light design caty olive

general manager jérôme masson

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duration : 1h10

executive producer : l'association fragile

coproduction : théâtre de la ville - paris (FR), festival d'avignon (FR), opéra de lille (FR), le centre de développement chorégraphique de toulouse - midi-pyrénées (FR), la ménagerie de verre – paris (FR), la filature, scène nationale - mulhouse (FR), l'apostrophe, scène nationale de cergy-pontoise et du val d'oise (FR), centre chorégraphique national de rillieux-la-pape / direction yuval pick (FR)

with the support : conseil régional nord-pas de calais, convention institut français + city of lille, association beaumarchais – sacd and institut français dans le cadre du fonds de production circles

with the help : le phénix, scène nationale valenciennes

residency for the rehearsals : opéra de lille (FR), centre chorégraphique national de rillieux-la-pape / direction yuval pick (FR), centre chorégraphique national roubaix nord-pas de calais (FR)

thanks to : all the team of the opéra de lille, l'opéra de lyon, le théâtre du nord, le fresnoy – studio national des arts contemporains, marie-thérèse allier, rostan chentouf, sophie laly, arthur le fol, Frédéric Bonnemaison, catherine tsékenis and stéphane malfettes.

l'association fragile is supported by the 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 the institut français for its international tours.

from september 2007 to june 2012, l'association fragile / cristian rizzo has been in residency at the opéra de lille.



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d'après une histoire vraie

"2004, Istanbul.

A few minutes before the end of a performance, out of nowhere, a group of men erupt on stage, break out into a very short folk dance, and then immediately disappear.

I am overtaken by a deep and almost archaic emotion.

Was it their dance, or the void they left after disappearing that overwhelmed me?

Though hazy, this sensation has remained anchored in me ever since.

The starting point for this new project has been this memory, or more exactly, the quest to find what this memory had left in me.

I feel no interest in recreating a pre-existing dance in its entirety. I would rather understand why I felt such empathy with this very precise moment and with this form of dance and why its impact still resonates to this day.

It is therefore more a question of retracing the steps of my memory in order to invent the basis of an abstract form of writing; one where possible fictional snippets could find an inherent place in which to lodge themselves.

Accompanied by eight dancers and two musicians, I've been looking for a space where movement and its relationship to music plays with the categories of 'popular' and 'contemporary.' I imagine a dance that, while taking its cues from memories of folkloric practices, would find friction with my taste for falling and touch, allowing each and everyone to stand gracefully in the presence of others, or within his/her immediate contact.

The factual and decontextualized observation of movements and systems of composition, often common over several different dances (more masculine and Mediterranean), offers me the ideal terrain to once again question the notions of community.

How is a group formed at a given moment?

Being together, for a form belonging to no determined group or territory, and thinking up a collegial dance that digs into the ground while simultaneously looking for elevation.

Since the music is an essential part of the project, I entrusted the composition (and live performance) to drummer-composers Didier Ambact and King Q4. Two drum kits, at the extreme limits of tribal rhythms and psychedelic rock, will maintain a relationship between dialogue and 'battling' in order to offer a zone of tension to the dance and to Caty Olive's atmospheric lighting."

christian rizzo, june 2013

Le Monde

, July 10th 2013

Making room for pleasure and physical explosions

LE MONDE | July 10th 2013, 11:13 AM By Rosita Boisseau (Avignon, special correspondent)

Head down, hair in the eyes, hands behind the back. What a strange dance choreographer Christian Rizzo has created in *D'après une histoire vraie*, a piece for eight performers and two live musicians presented Sunday 7 July, in the gymnasium of Lycée Aubanel high school! Inwardly turned but not navel-gazing, withdrawn but not autistic, it concentrates on its gestures, and picks itself up like boxer ready to pounce.

And yet, this dance – which does not try to touch its audience, let alone earn its approval – is nevertheless able to gradually tip over into the spectators' camp. Or, the contrary. Or, both at the same time. In any case, it communicates. With swinging arms that wrap around a shoulder, circle dances that are formed and immediately dissolved, hand-in-hand garlands, *pas de bourrée* to the right and kicks to the left, the eight dancers – all men – lead us towards what eventually resembles a neo-traditional rock rave. And when the two drummers unleash their bursts of rapid-fire percussion, which grab your guts and turn them upside down, it's in the bag.

And yet, this show looked as if it were going to be more in line with Christian Rizzo's style. Since 1996, the year his company L'Association fragile was founded, this choreographer/visual artist, and graduate of the Villa Arson in Nice, has created a dance of postures in ceremonies both beautiful and formal. The long introduction to *D'après une histoire vraie* embeds each performer one by one in the white space. But all that's needed is a slight swing of the pelvis, an undulation in the back so that, up along the spinal column, the buried memory of an old shiver, or a deep arousal travels.

Snippets of incongruous movements, residues of ancient gestures virtually inscribed in the genes, burst onto the body's surface. Never for long, often just within a few steps, they disturb and contaminate the choreography like an irrepressibly feverish spike in temperature. The breach has opened and the desire for trance will be able to take advantage of this backlash of popular folklore.

A DIRECT AND LIBERATED BURST OF CHOREOGRAPHY

And, boy do they dance in *D'après une histoire vraie*! In his last piece, *Le Bénéfice du doute* (2012), Christian Rizzo – who leans more towards contemplation and reverie than physical explosion – had already returned to movement, but without finding the pulse of a direct and liberated burst of choreography. Now it's a done deal, and well done, with *D'après une histoire vraie*. The two drummers, sitting next to one another on a platform, can take a lot of the credit in this rise in energy and drive. Dry, repetitive, binary whacks help with the pure gratuitousness of the physical release and pleasure on stage. The solitude of the dancer, which we've come to expect with Rizzo, is a distant memory from these practically sporty free-for-alls, these clusters of men who hold one another up and unite as one to dance together.

Moreover, because of a need for space, the performers drain the stage of the few accessories that might still remind us of Rizzo's trademark design. Exit the green plant,

the armchair and the metal spheres that were part of numerous past shows, like *Soit le puits était profond, soit ils tombaient très lentement, car ils eurent le temps de regarder tout autour* (2005). Exit also the shadows and ghosts of *L'oubli, toucher du bois* (2010) to make room for this group of men who are bent on having fun.

Even if bodies are regularly stretched out on the ground – reminders of Rizzo's obsessions with motifs of falling and death – it is the joy of being alive, of being together momentarily, and the visceral excitement of dancing that win the day. Only the shadowy lighting by Caty Olive, Rizzo's creative partner since 1999, continues to sweep the stage.

But, what is the *histoire vraie* ("true story") behind all this? Christian Rizzo has accustomed us to long, interminable and enigmatic titles that act more like rebuses. This time, the title is short and simple. It evokes an episode in the choreographer's life that he shares in the program handed out at the beginning of the show. A few years ago in Istanbul, Christian Rizzo watched a traditional dance performed only by men. The emotion he felt etched itself in him and created a new choreographical impetus rooted in the fertile ground of folklore – one which, beyond cultures and codes, feeds gestures that are common to everyone. With *D'après une histoire vraie*, Christian Rizzo has become the bard of a new ritual in traditional contemporary dance, barefoot and in jeans.



, July 10th 2013

Rizzo gets tribal Libération - 10 July 2013 7:06 PM

AVIGNON . The choreographer presents *D'après une histoire vraie*, a masculine variation centred around a memory from Istanbul, where the contemporary meets war dances on stage. By MARIE-CHRISTINE VERNAY – Special correspondent in Avignon

A dance can change the course of one's life, provoke encounters, or end relationships. A dance can change the course of a dance. In 2004, in Istanbul, choreographer Christian Rizzo witnessed a performance where a group of men burst out onto the stage and began a very short folk dance, then immediately disappeared. "*I'm overtaken, he writes, by a deep and almost archaic emotion. Was it their dance, or the void they left after disappearing that overwhelmed me? Though hazy, this sensation has remained anchored in me ever since.*"

It resurges today in *D'après une histoire vraie*, mixing popular and contemporary, folk and the sacred – which are in no way incompatible, as this choreography shows. Before entering the stage, the first dancer takes off his shoes. The space is empty – except for an object that just sits there like an old memory, from the time where Christian Rizzo, who was also once musician and fashion designer, liked to turn the stage into his boutique, or stall. Today, dance after dance (in Europe, Africa, and elsewhere...), he has gotten cleaner; he has become a janitor, a sweeper, a road mender in order to contain his ego – which was never excessive to begin with. So, now squeaky clean, the stage can welcome several young people: eight dancers with whom he has never before worked, and two drummers, Didier Ambact and King q4, who could lead the dance – but this dance is independent, even though it is in perfect harmony with the live, throbbing and droning music.

Sabre. From what we know about Turkish dances, like most traditional dances, they are rooted in war. The palms of one's hands were not turned to the sky to welcome the word of God, but to carry a sabre. Christian Rizzo has removed the ritual element from the tribal, keeping it at a perfect distance, most likely preferring psychedelics to trance.

The eight dancing men that make up *Histoire vraie* begin on the ground, slowly raising their leg like a folk dancer might on all fours. They separate, then return to one another, like Rizzo's memory detached itself and returned to that initial Turkish dance, which swept him away. Entrances and exits on stage have been erased and yet remain a source of curiosity, much like Caty Olive's lighting which illuminates the stage, or darkens it, as if clouds were passing in the sky.

As for the dance itself, it is wise, made up of steps (meaning steps, and not concepts of steps), jumps, and jublations. The men here hold each other by the hand in a number of ways, grab each other's shoulders, observe one another – but never judgementally. Lines, bridges, solos too, which are important to traditional dance, are all highlighted. In denim colours, from black to blue to grey (one of Christian Rizzo's great qualities is that he chooses the costumes himself), the dancers smack the ground in order to better stand up, like the Basques. The choreography is as horizontal as it is vertical. We are in awe. Which is normal: these are war dances after all. But not only.

Bearded. In this masculine community, Christian Rizzo makes magnets out of these men. It is not simply a question of defending or conquering a territory, but of living together, of encouraging one another. Beards are in fashion, just like long hair. This hasn't escaped the choreographer, who jokingly wears a wig. This season, we have seen several peers usurp traditional dance. Whether it is Alessandro Sciarroni, or Pierre Droulers (his magnificent *Soleils*), it has been a great success, an opening onto something new. In Avignon, Christian Rizzo pokes fun at sexual equality with 10 men who flare up for a completely abstract dance, stripped of any sense of community, and unhindered. He is a conqueror of love and his single-sex dance calls out to women. With all the strength of open palms that have dropped their sabres.

les inROCKS.com , July 10th 2013

Avignon: Rizzo is radiant

Les Inrocks - 10/07/2013 | 3:35 PM

With *D'après une histoire vraie*, the choreographer embraces his desire for movement.

When we met Christian Rizzo a few weeks before Avignon, he was both a little tense (an injured dancer had to be replaced, still so many rehearsals) and calm about this project he was bringing to fruition. On this evening in July, at the Gymnase Aubanel, after yet another performance crowned with success, we understood the Rizzo paradox: that of a man often outside the dance *milieu* – his failed nomination to the CCN Roubaix would seem to prove this – and yet a discreet hero of this contemporary history that has been writing itself since the turn of the century. There are performances by Christian Rizzo that we have forgotten and others that have stayed with us, like “*ni fleurs, ni ford mustang*” or *Autant vouloir le bleu...* *D'après une histoire vraie* is still with us two days later, and that's a good sign.

This show is based on the traces of a memory, born of a vision of traditional dancers during a performance at a festival in Istanbul. Rizzo stowed this away in his memory until the day he found the strength to confront it. On a stage that has been quickly stripped down, like a draft of a past Rizzo show, a community of very dark-haired – and, in some cases, very bearded – men come together for a ritual that is both ancestral and modern. To the sounds of two drummers, whipping up a rhythm so furious it's like a deliverance, they will go through the steps of a dance with roots in Mediterranean folklore. One is spectator to a garland of gestures and caresses, jumps and duos of a strength rarely seen. Christian Rizzo seems to rediscover a choreographer's instinct in his repeated round dances and broken circles. This progression will end in a scream, belted out like a final battle cry. *D'après une histoire vraie* is both precision mechanics and a chiselled, sensitive work. Not that there are attempts at bringing soloists together (though, on second thought...) but we feel their happiness at simply being together. Dance is also this act of sharing life.

Philippe Noisette

Les Echos

, July 12th 2013

D'après une histoire vraie

Come join Christian Rizzo's ring dance

Les Echos.fr By Philippe Noisette | 12 July | 6:00 AM

Christian Rizzo is a unique brand of artist in the new French dance scene: we know of his rock n' roll past from his days in Toulouse, and his other short-lived experience as a performer. We know he is close to the worlds of visual arts and fashion, offering shows that quite often resemble contemporary art installations.

With this piece and its evocative title, *D'après une histoire vraie*, he has won over this year's Festival-goers. And for good reason: beginning with a powerful memory of traditional dancers bursting onto a stage during a festival in Istanbul, he plays on the theme of remembrance with a work mixing codified folk gestures and the more contemporary energy of two drummers.

On the half-lit stage – lighting by Caty Olive, a loyal associate – a man takes off his shoes. Barefoot, he is quickly joined by a group of men, thus beginning a strange ceremony. Here and there, we perceive rocking pelvises, very Middle-Eastern undulations, Sirtaki-style arm-in-arm dancing, and *pliés* of all kinds. Some will think of dervish dancing, sketched-out Greek movements or leg work from North Africa. They will not be wrong, even if all these borrowed steps are merely suggested, and never stressed.

There has rarely been this much movement in a Christian Rizzo piece, and it feels nice. Little by little, the rhythm picks up speed, the steps are increasingly complex – the discreet arabesques, for instance. A feeling of enchantment starts to take over the public, and the drummers, Didier Ambact and King Q4, let loose. The walls tremble and the performers strip the stage of any and all props.

A dance ritual has rarely been so gentle

Now bare, the stage becomes the theatre of a strange dance ritual. We love this interpretation of the traditional which, now stripped down (the dancers wear t-shirts or button-downs and grey pants) becomes fiercely modern. The hairiness (especially two very long beards) is in no way fashionable. When all is said and done, this “horde” turns out to be gentle in a way rarely seen. They take each other by the hand and dare perform *pas de bourrées* with the innocence of children who have grown too quickly.

In a festival where the overall tone has been quite dark, this dynamic and generous adventure is touching. *D'après une histoire vraie* ends with a circle dance and screaming dancers. An explosion of vitality. The audience then leaves the room to return to the heat of Avignon and the desire to pick a fight with their own bodies. While dancing, of course.

Philippe Noisette

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.

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, Diaustiques 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* (2008), *ni cap ni grand canyon* (2009), *l'oubli toucher du bois* (2010), *Erwartung, Pierrot lunaire, La Voix humaine* (2010, operas produced by the Théâtre du Capitole de Toulouse), in 2012 on *le bénéfice du doute, sakinan Göze Çöp Batar* and *Tannhäuser* (a production of the Théâtre du Capitole de Toulouse) and in 2013 on *de quoi tenir jusqu'à l'ombre* (piece by l'Oiseau Mouche Company) and *d'après une histoire vraie*, presented at Avignon Festival 2013.

didier ambact - composer

Didier Ambact began as a drummer in 1991 for Treponem Pal, a group that helped pioneer the industrial metal movement in France, and which would go on to experience opening for *Nine Inch Nails*, *Ministry*, *Faith No More* or *Prong*, European tours, playing in important festivals (Dour, Transmusicales...), recording in the US, and appearing on Canal +.

Shortly before the group disbanded, Ambact abandoned the drums for electronic music and founded an even more extreme group in 1998 : *Fast Forward*, the fusion of hard core techno and extreme metal. This was followed by stints in groups like *Micropoint* (drummer) and *General Dub* (composer).

With *General Dub*, a first experiment where Buto dancing was associated with industrial dub led him to participate in Christian Rizzo's projects: ***soit le puits était profond, soit ils tombaient très lentement, car ils eurent le temps de regarder tout autour*** (new choreography, 2005), ***jusqu'à la dernière minute on a espéré que certains n'iraient pas*** (new choreography, 2006), ***mon amour*** (new choreography, 2008), ***ni cap, ni grand canyon*** for the Ballet de Lyon (new choreography, 2009).

Selective discography:

Treponem Pal : *Excess and Overdrive* (1993), *Higher* (1997), *Fury Tales* (2007)

General Dub : *Battles 2042-2066* (2001), *Guerres Médiatiques* (2003)

Micropoint : *Anesthésie Internationale* (2000), *Remontée* (2005)

Fast Forward : *Public Disorder* (2001), *Mabinogion* (2007)

king q4 - composer

Bertrand Groussard, aka King Q4, studied percussion at the Conservatoire de Saint Germain en Laye and specialized in analog and digital recording techniques at EMC, a multimedia school in Malakoff.

In 2000, he released one of the first French "electronica" albums, on the label Clapping Music, created especially for the occasion. He played many dates around France, and notably at the Fondation Cartier. He joined the group Encre and played drums for 4 years with them, touring throughout Europe.

In 2006 Matt Elliott (Ici d'Ailleurs) hired him for his European tour, where they played at the Primavera Festival in Barcelona.

During that same period, he was part of the art collective Section Amour, with whom he participated in the 12-hour concert of improvised music, "*Je ne suis pas un artiste*" by Geisha Fontaine and Pierre Cottureau.

In 2010, he released the EP "*Love Buzz*" on Help Me Records.

And, in 2011, he founded J&Y with Laurencina Lam, whom he met in the group Pokett, where he presided on the drums. J&Y released two cassettes on the Chicago label Plustapes and a substantial discography on Bandcamp. They toured the US, opening for the group Disappears, as well as in France, where they also toured with Beak> at the Temps Machine in Tours.

Soon after this, he devoted himself to video art, making music videos for his own groups and for his friends (Yeti Lane, E+...).

Always an innovator, King Q4 participated in founding Fingerlab, a company specializing in apps for touchpads, and has supervised the creation of music apps like Multipong, Rockmate, and Dm1, a drum machine that received an Apple Design Award in 2012.

King Q4 composed the music for Damien Gonzales' short film, *Il y a une guerre*.

King Q4's music has also been used in commercials for the 2012 Olympics, HTC, Airbus, to name a few, as well as in more experimental films, some of which can be found on vazg.net.

fabien almakiewicz - performer

Born in 1975, Fabien Almakiewicz studied at the Beaux Arts art schools in Cherbourg and Marseilles from 1997 to 2002, after training in the art of making stained glass in Cahors, and later in Nancy, at the Centre Européen de Recherches et de Formation aux Arts Verriers (CERFAV).

In 1998, he discovered somatic techniques and contemporary dance, and quickly became part of the European Dance Development Centre (EDDC) in Arnhem (Netherlands).

Since then, he has participated in productions and performances as a dancer and performer with Christophe Haleb's company La Zouze (1999-2003), Collectif Skalen (2004-2008), choreographer Rosalind Crisp (2004), Serge Ricci's company Mi-octobre (2000-2012), Sylvie Le Quéré's Grégoire & Co. (2009-2010), and with Françoise Tartinville's performing arts company Hatmen (2012).

yair barelli - performer

Born in Jerusalem in 1981 and living in France since 2008, Yaïr Barelli received professional training at the C.D.C in Toulouse as part of the Essais program, and at CNDC (National Dance Centre) in Angers under Emmanuelle Huynh's supervision. He has worked as a performer for different artists and choreographers, such as Emmanuelle Huynh, Christophe Le Goff, Marlène Monteiro Freitas and Tino Sehgal.

His own work has been presented in France, Germany, England, and in Israel in theatres, galleries and art centres.

He has repeatedly collaborated with visual artists, and is currently working with Neal Beggs and the art collective åbåke. He is also carrying out projects, such as *Ce ConTexte*, sur l'interprétation / titre de l'instant, and *Dance or die* with Pauline Bastard and Ivan Argotte. Yaïr teaches in different institutions, in particular the CNDC in Angers, in London at The Place, and at the Haute École d'Art et Design (HEAD) in Geneva.

massimo fusco - performer

Born in the suburbs of Paris, Massimo Fusco studied contemporary dance at the Conservatoire National Supérieur de Musique et de Danse de Paris. Performer for projects by Jean-Claude Gallotta, Annabelle Bonnery and François Deneulin in Grenoble, he worked with Hervé Robbe in Le Havre and participated in the dance films, *Une maison sur la colline* and *Un appartement en centre ville*. He also performed in *Là, on y danse* and created *Next Days* and *Slow Down*. He is currently working with Joanne Leighton in Belfort on the projects *Display/Copy Only*, *Made in... série*, *les Modulables* and *Exquisite Corpse*. As a state-certified dance professor, he continues to refine his teaching technique through his many educational workshops. He is interested in art performance and is preparing a degree program in "art dance performance" at the University of Besançon.

miguel garcia llorens - performer

Born in Peru, Miguel Garcia Llorens graduated from the Pontifical Catholic University of Peru (PUCP) with a degree in theatre while training as an acrobat in Lima. He arrived in France in 2008 to study at the national circus school (l'Ecole Nationale des Arts du cirque de Rosny-sous-Bois) where he received a degree in circus technique (BATC). He then attended the National Centre for Contemporary Dance in Angers (CNDC) where he studied as an artist-choreographer. There, he worked with Ko Murobushi, Loïc Touzé, Dominique Brun, Faustin Linyekula, Jeremy Wade, Emmanuelle Huynh, and Sylvain Prunenec, among others, and received a three-year degree in dance from Université Paris 8. He is currently working with Sylvain Prunenec, Faustin Linyekula and Dominique Brun.

pep garrigues - performer

Born in Valencia (Spain), Pep Garrigues arrived in Brussels at age 19 to be a student in the PARTS program, Anne Teresa De Keersmaeker's school. Two years of macrobiotics later, he continued his exploration of contemporary dance at EX.E.R.CE in Montpellier. After studying 7 months under Mathilde Monnier, he expanded his ideas on choreography at ESSAIS in Angers. He established his company Cel Ras in Spain and began to conduct his own research and choreography.

He works with Laure Bonicel, David Wampach, Alexis Armengol, Nathalie Béasse, Julian Hamylton, Eric Didry, Anne Lopez, Virginie Mirbeau, Fabrice Ramalingom, Philippe Saire and with Christian Rizzo (*mon amour* - 2008).

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 Angers.

He participated in performances by Jordi Gali, Nicolas Floc'h, Vera Mantero, Sylvain Prunenec, Ko Murobushi, Shelley Senter, Emmanuelle Huynh, Mustafa Kaplan, Filiz Sizanli, Fanny de Chaillé, Philippe Ramette...

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), the solo *sakinan göze çöp batar* (2012) and *d'après une histoire vraie* (2013).

filipe lourenço - performer

Dancer and choreographer, Filipe Lourenço was born in 1976, in Bourges.

After studying the lute and Andalusian-style Arabic music, he played many concerts with the El Albaycin orchestra for several years. During that same period, he practiced and then taught traditional North African folk dancing. In 1997, he entered the Centre Nationale de Danse Contemporaine in Angers (CNDP), then signed his first contract in 1999 with Olivier Bodin. Since then, he has worked with different choreographers like Patrick le Doaré, Catherine Diverrès (new version of *San*, and original productions of *Cantieri, Solides, Echo and Blowin*), Georges Appaix, Joëlle Bouvier, Nasser Martin-Gousset (*Péplum, Comedy, I Want You and Pacifique*), Michèle Noiret and Olivier Dubois. In 2009, with the performers Laurie Young and Giota Kallimani, he created *The Plant Collective*, and produced two dance pieces, *Trente* and *Double Take*.

roberto martínez - performer

Roberto Martínez graduated with a Fine Arts degree from the University of Basque Country in Bilbao. He discovered contemporary dance with choreographer Idoia Zabaleta, and extended this approach after completing his studies at the Centro Andaluz de Danza de Sevilla (CAD). He then widened the scope of his choreography at the Centre de Développement Chorégraphique in Toulouse (CDC). His personal work is centered on the "performing arts," exploring the associations between dance, painting and illustration. He also continues to work closely with the musician Pablo Pena, who is in charge of writing and performing the music for his performances. Among these renowned dance pieces are *El pintor y la modelo* or *Gala Fantoche*. He is a member of the art collective Mopa in Seville. Within this group, he has worked with national and international artists and companies as a dancer, performer, scenographer, art director, assistant, choreographer, lighting technician, and costume designer. He is currently working with Abraham Hurtado creating performances, installations and video art, and Francisco Camacio/EIRA, with whom he created *Andiamo* in 2012.

tour schedule season 2013/2014

pieces

d'après une histoire vraie / *creation 2013 festival d'avignon*

conception, choreography, scenography and costumes **christian rizzo**

performance **fabien almakiewicz, yair barelli, massimo fusco, miguel garcia llorens, pep garrigues, kerem gelebek, filipe lourenço and roberto martinez**

original music and live performance **didier ambact and king q4**

- 7 to 15 july 2013 (day off on 11th)** festival d'avignon (FR)
- 18 and 19 october 2013** dampfzentrale bern, in the frame of festival tanz in. bern (CH)
- 30 november 2013** le phénix, scène nationale valenciennes, in the frame of festival next (FR)
- 14 january 2014** la filature, scène nationale - mulhouse, in the frame of festival vagamondes (FR)
- 11 and 12 february 2014** cdc toulouse - midi-pyrénées, in collaboration with the tnt, in the frame of festival international cdc (FR)
- 14 february 2014** l'apostrophe, scène nationale cergy-pontoise & val d'oise (FR)
- 22 march 2014** théâtre de st-quentin-en-yvelines, scène nationale (FR)
- 9 to 11 april 2014** théâtre de la ville - paris (FR)
- 30 and 31 may 2014** festival transamériques - montréal (CA)
- 11 and 12 june 2014** opéra de Lille in the frame of festival latitudes contemporaines (FR)
- 27 june 2014** biennale de venise (IT)
- 6 juillet 2014** julidans festival – amsterdam (NR)

sakinan göze çöp batır (an over-protected eye always gets sand in it) / *creation 2012*

conception, choreography and scenography **christian rizzo**

performance **kerem gelebek**

- 10 october 2013** l'échangeur - cdc picardie in the frame of festival c'est comme ça (FR)
- 15 october 2013** mjc de rodez (FR)
- 19 november 2013** le cuvier - cdc d'aquitaine, artigues-près-bordeaux, in the frame of festival novart (FR)
- 23 november 2013** danae festival, pimoff milano in the frame of francedanse (IT)
- 6 december 2013** théâtre d'arles, in collaboration with dansem (FR)
- 12 and 13 december 2013** co-accueil villa méditerranée et marseille objectif DansE (FR)
- 4 and 5 february 2014** mc2 grenoble (FR)
- 19 and 20 february 2014** théâtre pôle sud, scène conventionnée pour la danse - strasbourg (FR)
- 25 march 2014** pavillon noir - aix-en-provence (FR)
- 5 april 2014** la scène du musée du louvre-lens (FR)
- 15, 16 and 17 april 2014** comédie de clermont-ferrand - scène nationale (FR)
- 2 may 2014** DANSE – A French-American Festival of Performances and Ideas – Produced by the Cultural Services of the French Embassy in the U.S. and Institut français/Paris and presented by the FIAF - New York (US). With the support of institut français + city of lille.
- 9 juillet 2014** kyoto art center with the support of institut français + region nord-pas de Calais + city of lille and of shiseido (JP)
- 11 & 12 juillet 2014** kanagawa arts theater – yokohama with the support of institut français + region nord-pas de Calais + city of lille and of shiseido (JP)

le bénéfice du doute / *creation 2012*

conception, choreography and costumes **christian rizzo**

performance **philippe chosson, yoann demichelis, kerem gelebek, julie guibert, christophe ives, ifang lin and lola rubio**

- 21 january 2014** le théâtre, scène nationale de mâcon (FR)
- 15 may 2014** chassé theater, bréda (NR)
- 20 may 2014** le moulin du roc, scène nationale à niort (FR)

in collaboration with the Compagnie l'Oiseau-Mouche

De quoi tenir jusqu'à l'ombre / creation 2013

A performance by the Compagnie l'Oiseau-Mouche,

conception **Christian Rizzo**

Performance **Marie-Claire Alpérine, David Amelot, Chantal Ezzo, Frédéric Foulon and Hervé Lemeunier**

13 and 14 september 2013 la casa encendida, in the frame of IDEM festival, madrid (ES)

21 november 2013 floirac, in the frame of novart (FR)

6 february 2014 ma scène nationale du pays de montbéliard (FR)

in collaboration with the Opera de Lyon

Ni fleurs, ni ford mustang / creation 2004 in Opera de Lyon - recreation 2014

conception, choreography and costumes **christian rizzo**

performance **ballet de l'opéra de lyon**

7 to 9 may 2014 brooklyn academy of music - new york (US)

Installations - exhibitions

Ou Pas / creation mars 2014

Living installation

conception **christian rizzo** and **caty olive**

production ballet national de Marseille

20 march to 29 june 2014 la friche la belle de mai, in the frame of « printemps du ballet national de marseille » (FR)

tourcoing - taipei - tokyo / creation 2011

conception **christian rizzo** and **iuhan-hau chiang**

5 to 16 april 2014 biennale musiques en scène, lux scène nationale de valence (FR)

Y es-tu ?

exhibition dedicated to art video and new cinema, with the works of the artists of the fresnoy
co-organised by institut français in japan in yokohama and redbrick warehouse n°1
curating **christian rizzo**

20 to 29 june 2014 yokohama red Brick warehouse number 1 (JP)

Around the Sounds

collective exhibition

presentation of the film **fom 1** by **christian rizzo** and **iuhan-hau chiang**

14 june to 14 september 2014 au A4 arts contemporary center - chengdu (CH)

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