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néo-fiction

creation 14 & 15 September 2012
during the residency at On the Boards - Seattle (guest : Lori Goldstone)

creation in France 20 November 2012
Automne en Normandie - Rouen (guest : Cercueil)

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néo-fiction

installation-concert

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conception and images : christian rizzo and sophie laly

music : guest

administration, production, touring : bureau cassiopée

executive producer : l'association fragile

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néo-fiction

installation-concert

Christian Rizzo explores the relationship between abstraction and narration, with special attention to the evolution of scenic design collaboration.

For his new work *néo-fiction* Christian Rizzo invited French videomaker Sophie Laly to create a moving image installation.

néo-fiction was born from a desire to bring films, stage props, lighting design and music, together in one theatrical space, and has just been created at On the Boards – Seattle after a one month long residency.

The collaboration will result in a performance installation whose dramaturgy of scattered elements features video whose main character is the landscape.

Each time, a guest is in charge of the live musical part, Lori Goldstone at On the Boards – Seattle and the band Cerceuil in Automne en Normandie – Rouen.

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 *Ailoviou, 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.

Sophie Laly

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 Laâbissi, Boris Charmatz, Christian Rizzo, David Wampach, Deborah Hay, Marco Berettini, 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 / CCRN 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).

The Seattle Times

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At On the Boards : Rizzo captures Washington in a heady, multimedia road trip

French choreographer Christian Rizzo's "Néo-fiction," commissioned by Seattle's On the Boards, takes its viewers on a trancelike roadtrip. The show, which had its world premiere Sept. 14, repeats on Sept. 15 and is free.

By Michael Upchurch
Seattle Times arts writer

The last production by French choreographer-director Christian Rizzo seen in Seattle, "b.c, janvier 1545, fontainebleau," followed an exceedingly dreamlike logic at a dreamlike pace.

His newest piece, "Néo-fiction," which had its world premiere at On the Boards on Friday, goes well beyond the dreamlike and into a swooning, woozy West Coast trance.

The multimedia production (video, movement, live music) was commissioned by OtB and created in Washington state during a 21-day residency over the summer.

Rizzo, with filmmaker Sophie Laly, embarked on a 480-mile roadtrip from east of the Cascades to the Pacific. They shot 23 hours of footage, but 98 percent of must have ended up on the cutting-room floor — for the video component of "Néo-fiction" is as spare as it can be.

It doesn't so much depict a landscape as distill a few tonic visual notes from it, as it unfolds on a small widescreen monitor on the right and two big screens — one square, one a narrow portrait shape — that face the audience. The widescreen monitor (projected backwards) loops endlessly along a tree-lined coastal road where the sights are sometimes misty, sometimes clear ... and always overcast.

The bigger screens seem as still as paintings, until gradual transformations take them over. A patina of fog turns to a tangle of branches. A stylized black sun over a peculiarly colored horizon stealthily inverts itself until it becomes a full moon over a rolling Eastern Washington landscape.

Rizzo himself supplies the live action, which starts on a minimalist note and slowly builds in complication. His moves (they aren't exactly dance) unfold on a featureless rectangular mat: three paces forward, one step back, a turn, another step forward ... that's all there is to them at first.

Then he takes the action to the floor. He kneels on it; he lies on it; he rolls on it. He folds or splays his limbs along a diagonal path, as though following private geometrical instructions that only he can hear. Slow-motion tumbling comes into the picture, along with some exquisitely controlled balancing. Stage props, fetched on Rizzo's casual wanders offstage, start cropping up too. And then those stage props begin to interact or connect with images that appear on the two big video monitors.

Accompanying all this is Lori Goldston's original cello score: a mix of meditative pizzicato and steadily bowed drones that seem to mirror the ever-unspooling roadtrip images on the smaller monitor to her right.

At just under an hour, "Néo-fiction" casts a certain spell. It also may lull you till you drift right off. Its creators dub it "expanded cinema" and see it as a way to "re-envision filmic language to include what is around the picture frame as well as what is inside it."

That describes the parameters of the piece. But the same could be said of a much more frantic video/music/live-action mix. What distinguishes "Néo-fiction" is the way it slows down your perceptions and metes out just enough content over just enough time to feel full but never busy.