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sakınan göze çöp batar

(an over-protected eye always gets sand in it)

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conception, choreography, scenography : christian rizzo

performer : kerem gelebek

light design : caty olive

general and light manager : jean-michel hugo or érik houllier

administration, production and touring : bureau cassiopée

duration of the show : 55 min

executive producer : l'association fragile

coproduction : centre de développement chorégraphique de toulouse / midi-pyrénées, « réseau open latitudes (latitudes contemporaines (FR) - les halles de schaarbeek (BE) - l'arsenic (CH) - le manège mons/maison folie (BE) - body/mind varsaw (PL) - teatro delle moire (IT) - SIN arts (H) - le phénix (FR)) avec le soutien du programme culture de l'union européenne », la fondation serralves - porto (PT).

the company has been in residency at : opéra de lille, fondation serralves de porto, centre de développement chorégraphique de toulouse / midi-pyrénées, théâtre de vanves / scène conventionnée pour la danse, le manège mons/maison folie for its rehearsals.

l'association fragile is supported by ministère de la culture et de la communication / drap 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.

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After a few days of work at the Opéra de Lille...

Dancer and performer, Kerem Gelebek and I have collaborated on several projects since 2008.

When I approached him to work on a solo performance, my first desire was to concentrate on the notions of melancholy and exile (notions that are very dear to me, personally).

Almost immediately, exile no longer referred specifically to a territory but rather to the self: exiling oneself from oneself.

Melancholy, however, remained obligatory.

A few scattered objects...

He will manipulate the space onstage throughout the performance, laying down into danced fragments that resonate like haikus, sketches, or notes out of a diary that, together, form a collection of thoughts borne out of movement.

Fragmentation, reversibility, stuttering, and suspension have thus become the physical paths accompanying us today in this new adventure.

(Melancholy in the ancient sense of the word allowed one to experience mourning, to surpass oneself, or better still to find meaning in life. In other words, it is a bridge in a time of crisis.)

christian rizzo, april 2011

Interviewed by Stéphane Malfettes, 26 October 2011

Point of departure

This solo piece was born out of the desire to begin dancing again. But this desire quickly revealed itself to be paradoxical because, the more ideas came to me, the more I realized that I, in no way, wanted to perform them myself. The moment I understood my place was not on stage, I thought of Kerem Gelebek, a dancer who has participated in several of my shows since he left the CNDC in Angers. To facilitate the process of his replacing me on stage, I shared my ideas of what I was looking for. I saw him immediately adopt the materials I gave him: this imposed distance opened new horizons.

Vicariously

In Kerem, I see the person I might have been a few years ago: his way of moving and of occupying space, his silhouette, how he carries himself, his postures. Just before presenting an early stage of my work to the public, I pushed my mimicry to the point where I even asked him to put on my own clothes. With him, I feel like I'm vicariously performing the solo. Furthermore, I ask him to revisit actions I myself accomplished in other works: moving objects, lying down on the ground, sitting at a table...

Series of studies

This performance is composed of several specific sequences that could be presented as a series of studies, in the same way the graphic arts might approach a subject: study for man in a corner, study for man with a table, study for man with a green plant. In this face-to-face confrontation with another body, I look for physical principals I cannot explore with a group of dancers. The solo form is, for me, a veritable choreographic laboratory. I feel like I'm organizing thought in movement.

Exile from oneself

Kerem's personal history – he left his country, Turkey, to come dance in France and move to Berlin – revealed the high stakes of this solo to me: staging the emotional experience of exile. The fact that another body is appropriating what I had initially planned to accomplish has de facto placed me in a position of exile. With this new work, the exile here is not geographic or political so much as it is existential. It's more of a sort of exile from oneself, steeped in melancholy.

A condensation

It is very important for me that Kerem's personality comes through in this solo. This is why I decided to keep the title he suggested in the original language. This Turkish expression literally means, "the eye you protect is the one that will be punctured". In other words, when you're trying too hard to protect yourself, the worst ends up happening. This expression has a quasi-programmatic value, it is addressed to the audience as a summary, or better yet, a condensation of my aesthetic: simply watch what is happening, and everything will turn out fine.

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 *sakınan 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.

kerem gelebek

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 *sakınan göze çöp batar* (2012) and *d'après une histoire vraie* (2013).

caty olive

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, Diacaustiques 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, sakınan 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.

press reviews / excerpts

*sakınan göze çöp batar (i.e., “an over-protected eye always gets sand in it”) reveals itself to be an interior exile: it talks about the soloist today who goes from a company to a country, from a style to a mood. Rizzo has captured this fleeting instant: a man who transforms himself into a dancer (...) We once again find the Rizzo of *autant vouloir le bleu du ciel et m'en aller sur un âne* that we love more than anything else. And, it's beautiful.*

Philippe Noisette, Les Inrockuptibles, 11 April 2012

Christian Rizzo (...) has written a piece on Turkish dancer Kerem Gelebek's journey (...). It's simple, essential, inspired, aspiring.

Marie-Christine Vernay, Libération, 20 March 2012

sakınan göze çöp batar reminds the theatre that it is “the place where one watches”. That it is the place of rapports and relationships. Christian Rizzo's piece is inspired, whole, gentle. He constructs a rapport of strength that strikes at the heart of every idiotic power relationship in a new piece that goes straight to the essential –political poetry, exposing the intimate, the Other...

Marie-Juliette Verga, Paris-art.com, 27 March 2012

With and for the dancer Kerem Gelebek, Christian Rizzo has created a solo piece of a rare and precious beauty that goes to the heart of the matter with a great economy of means, stages the tugging between here and elsewhere, and points towards this fluctuating anchoring of selfhood (...). He treads towards the intimate and a necessary endangerment, and the choreographer advances along this path of a return to the self with an infinite gentleness and stubbornness.

Smaranda Olcese, Toutelaculture.com, 3 April 2012