

théâtre de
Suresnes
Jean Vilar

2019-2020

On Tour

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www.theatre-suresnes.fr On Tour

Creation Gillot-Marín-Rizzo



Magma

**A creation at Cannes Dance Festival,
December 15, 2019.**

Choreography **Marie-Agnès Gillot and Andrés Marín**
Art direction, scenography and costumes **Christian Rizzo**
Music **Didier Ambact, Bruno Chevillon, Vanessa Court**
Lighting **Caty Olive**
Art collaborator **Roberto Martinez**

With **Marie-Agnès Gillot and Andrés Marín**
Didier Ambact and Bruno Chevillon

Production Théâtre de Suresnes Jean Vilar
Coproduction Théâtre national de Chaillot / Festival de Danse
- Cannes Côte d'Azur / La Comédie de Clermont-Ferrand, scène nationale
With the support of ICI-CCN Montpellier / Occitanie and of la Junta de Andalucía.
Order Festival de Danse - Cannes Côte d'Azur

Tour 2019/2020

December 19th & 20th **Lyon** - Maison de la danse
January 15th & 16th **Valence** - La Comédie
February 1st **Niort** - Moulin du Roc
February 6-13th **Paris** - Chaillot - Théâtre national de la Danse
February 16th **Le Creusot** - L'Arc scène nationale
March 18-20th **Clermont-Ferrand** - La Comédie
April 24th **Suresnes** - Théâtre Jean Vilar
June 5th **Istres** - Théâtre de l'Olivier

Contact

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Gillot-Marín-Rizzo

Bringing together Marie-Agnès Gillot, Andrés Marín and Christian Rizzo on one single creation, what a maddeningly exciting project !

Originally, only Marie-Agnès Gillot and Andrés Marín were approached. But soon enough, these two luminaries realized that they had “ a burning urge” inside them, according to Marie-Agnès. And they both settled on Christian Rizzo.

He accepted the offer but still had to “*think how I would squeeze in between them, not as a choreographer as I’m used to but more like an active and unobtrusive presence...*”.

United by perfectionist tendencies and a dark side they harbor in themselves like a ruffle, they together strive for the invisible quality of dance and its accompanying spirits.

This ghost – a kind of archaic definition of *Duende* – is the implicit territory of their art “*where poetics interacts with the tension and elasticity of the void that ties bodies together*”, says Christian Rizzo. “They both relate to a very strong animality but the shadow of that animality must be more unsettling.”

Marie-Agnès Gillot and Andrés Marín have already explored their connecting points in the studio. “*I like flamenco’s relationship with rhythm, she explains, which we didn’t know in classical dance. It’s a kind of “personal” drum base*”. She would like to dance pointes to it. This could only appeal to Andrés, an exceptional dancer full of surprising ideas, a rejuvenator of a multifaceted flamenco that ranges from the sharpest heel thump to the zaniest rock opera. The three artists engage in a dazzling dance.

Whether they wear studs, sneakers, pointes or genuine flamenco shoes, accompanied by Didier Ambact’s drums and Bruno Chevillon’s double bass, as well as the always fitting contributions of lighting designer Caty Olive, they are ready to present a ferocious and sophisticated flamenco.

Biographies



© Mario Sinistaj

Christian Rizzo

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 in Europe with numerous contemporary choreographers, sometimes responsible for their soundtracks or costume creation.

In 1996, he created the “l’association fragile” and presented performances, installations, dance pieces, alternating with other commissions for opera, fashion and visual arts. Since then, over forty 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.

On January 1st 2015 Christian Rizzo took over as the Director of the Centre chorégraphique national de Montpellier - Occitanie, which has been renamed ICI (International Choreographic Institute). He supports a crosscutting vision of creation, training, artistic education and openness to the public. Based on various practices and territories, this project is primarily a forward-looking space dealing effectively with inviting artists, creating the choreographic gesture and studying the forms that it can take when shared.

As a choreographer, visual artist or curator, Christian Rizzo relentlessly pursues the elasticity and tension between bodies and space in narratives where fiction emerges from abstraction.



© James Bort

Marie-Agnès Gillot

Marie-Agnès Gillot went to the dance school of Opéra national de Paris in 1985. On March 18, 2014, she was nominated “étoile” – on Brigitte Lefèvre’s proposal – at the end of the performance of Carolyn Carlson’s *Signes*, the first dancer to receive the nomination on a contemporary ballet.

Stellar performer of the great classical ballets, Marie-Agnès Gillot makes her a favorite pick among contemporary choreographers. She has emonstrated her virtuosic technique for myriad choreographers including Roland Petit, Maurice Béjart, Kader Belarbi, Angelin Preljocaj, Mats Ek, Wayne McGregor, Benjamin Millepied, William Forsythe, Sidi Larbi Cherkaoui, Damien Jalet and many more.

Marie-Agnès Gillot indulges her eclectic taste, collaborating with many artists. In 2007, she created *Les Rares Différences*, a play featuring a female dancer and two hip hop dancers at the cités danse Suresnes festival, as well as *Art Ere*, on Serguei Rachmaninov’s elegiac trio, for the junior classical ballet of Conservatoire national supérieur de Musique et de Danse de Paris in 2009. In 2012, she presented *Sous Apparence*, her first work for Ballet de l’Opéra national de Paris.

In November 2009, she staged a flash mob for the association La Chaîne de l’Espoir, under the Louvre pyramid. She is also involved with the association ICCARRE for which she created a pas de deux with Blanca Li in December 2014 at Maison Jean-Paul Gaultier. After featuring stints for singers Arthur H, REM and Benjamin Biolay, she went on to dance alongside Marianne Faithfull, Katia and Marielle Labèque and at the annual show of Les Enfoirés.

In March 2018, she officially bid farewell to the Opéra national de Paris during a moving performance of *Orpheus and Eurydice* by Pina Bausch. In November 2018, she made her theater debut in *Peau d’Âne* at Théâtre Marigny on Jean-Luc Choplin’s request.

She is a Knight in the order of the Legion of Honor, Merit, Arts and Letters.



© Jean-Louis Duzert

Andrés Marín

Heir to a lineage of Seville dancers, Andrés Marín is one of the most prominent dancers of today's flamenco. His works are centered around the flamenca tradition, which is closely linked to singing. They offer an extremely personal style and a contemporary aesthetic regarded as one of the most innovative of flamenco.

Andrés Marín started dancing professionally as a soloist in 1992 and as a choreographer for various shows and events until 2002, the year he created his own company. The first show of the Andrés Marín Más allá del tiempo company was created in 2002 at Maison de la Danse de Lyon and was followed by more than sixty performances.

His show *La pasión según se mire* (looking at passion), which received a "magical moment award" at the 2010 Seville Flamenco Biennale, offered a wide range of unbridled emotions and drives epitomizing the freedom space he inhabits.

From then on, he got involved in multiple works and collaborations, including Bartabas, Blanca Li, Kader Attou, Jirí Kylián and Bill T. Jones, etc, performing worldwide on the major stages of Europe, America and Asia. Concurrent with his touring schedule, he continued to lead dance classes in Tokyo, Holland, the United States and Seville.

Andrés Marín works flamenco to the core, both as a purist and a maverick. He pushes the envelope and aims to open up flamenco while conforming to the fundamentals. All his works exude a lot of risk-taking and experimentation, elements that the artist feels are paramount to keeping flamenco art alive.

Didier Ambact, drums

Didier Ambact was the drummer – from 1991 on – with Trepone Pal, a band that pioneered the industrial metal wave in France, opened for Nine Inch Nails, Ministry, Faith No More or Prong, major festivals (Dour, Transmusicales, etc), appeared memorably on French channel Canal + and was instrumental in reviving dub.

Shortly before the band broke up, Didier Ambact gave up the drums and switched over to electronics. In 1998, he formed the even more extreme band Fast Forward, mixing hardcore techno and hard-edge metal, and went on to participate in the projects “Micropoint” (as drummer) and “General dub (as composer).”

“General dub” – the first time he experimented with a buto dance and industrial dub hookup – led him to get involved in Christian Rizzo’s projects : “soit le puits était profond, soit ils tombaient très lentement, car ils eurent le temps de regarder tout autour” (2005 work), “jusqu’à la dernière minute on a espéré que certains n’iraient pas” (2006 work), “mon amour” (2008 work), “ni cap, ni grand canyon” for ballet de Lyon (2009 work).

Bruno Chevillon, double bass

French double bassist born in 1959, a fine arts graduate, Bruno Chevillon works at the intersection of improvised music, contemporary art and free jazz.

He has established himself as one of the leading voices of the double bass, combining the qualities of a firmly grounded accompanist with those of an instrumentalist adept at pushing the expressive limits of his instrument. Sought after by the main players of the French scene (Louis Sclavis, Daniel Humair, Michel Moral to name a few), he embodies a continuation of the bass-liberating efforts initiated in France by Jean-François Jenny-Clark, Joëlle Léandre and Barre Phillips.

As one of the most talented double bassists of his generation, he has become one of the major contributors of a family of French improvisers that departs from academic strictures and embraces aesthetic experimentation as a creative vehicle.

Caty Olive, lighting

Caty Olive trained at Ecole nationale supérieure des Arts décoratifs in Paris, and makes luminous scenographies. She is involved in multiple projects including architecture, exhibitions, visual installations, and choreographic shows. Through these various activities, she is particularly interested in researching the gliding and vibrating movements of light.

Since 1993, she has worked as a lighting designer/scenographer on the choreographic projects of contemporary artists such as Marco Berrettini, Christophe Haleb, Martine Pisani, Myriam Gourfink, Emmanuelle Huynh, Claudia Triozzi, Vera Mantero, Tiago Guedes, David Wampach, Donata D'Urso, Joris Lacoste, and more closely with Christian Rizzo.

More recently, she contributed to developing the piece "Etudes de fluids" which was installed in public spaces - following a residency at the Taipei Artist Village -Taiwan with support from the BenQ foundation. Other recent projects include "Les portes de Marseille 2013" for which she created a signage scenography alongside Guillaume Parent, and "Maison Métropole" for architect Jean Prouvé - a lighting project for a house refurbished by architect JC Huet.

Since 1999, Christian Rizzo and Caty Olive have worked together on a dozen projects including "mon amour" (2008), "ni cap, ni grand crayon" (2009), "l'oubli toucher du bois" (2010), "Erwartung", "Pierrot Lunaire", "La Voix humaine" (2010) (operas produced by Théâtre du Capitole in Toulouse), "le bénéfice du doute", "sakinan Göze Çöp Batar" and "Tannhäuser" (produced by Théâtre du Capitole in Toulouse, 2012), and "de quoi tenir jusqu'à l'ombre" (a play by the company l'Oiseau Mouche), "d'après une histoire vraie", presented at Festival d'Avignon 2013 and "Ou pas" in 2014.

On tour conditions

Team on tour

9 people

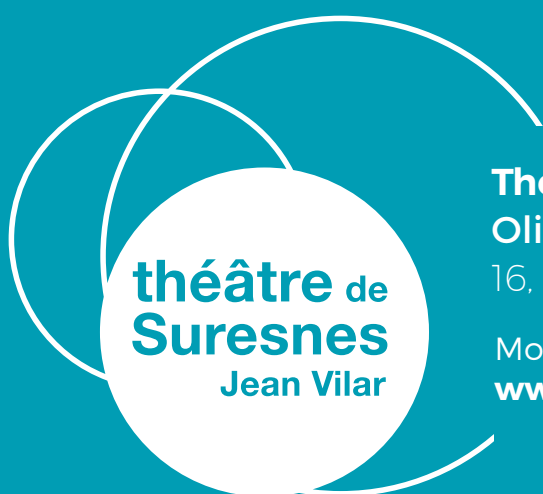
- Marie-Agnès Gillot, from and back to Paris (F)
- Andrés Marín, from and back to Sevilla (ES)
- 2 musicians, from and back to Paris (F)
- Christian Rizzo (or a dancing coach) from Montpellier (F)
- 3 technicians (general, sound, lighting), from and back to Paris (F)
- 1 tour administrator, from and back to Paris (F)

Financial conditions

An estimated cost will be sent to you on demand, based on the number of performances, the location, and the possibility of including the performance dates in a regional tour. Set transport will be calculated from Paris (France).

Technical conditions

Setting : 5 services before performance.
Transport of the scenery in a 30 m3 truck.



Théâtre de Suresnes Jean Vilar

Olivier Meyer **Director**

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