

R I Z O M A

COMPañÍA SHARON FRIDMAN

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www.projectsinemovement.com

*"A dialogue with the sun,
the environment, human being
and nature"*



www.projects sinmovement.com

Compañía Sharon Fridman

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Parisian member of the audience

Cover photo:

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for www.paris-kontrast.com

WHAT IS A RHIZOME?

THE COMPANY'S *RIZOMA*

RIZOMA CARAVAN

IN AUDIENCE 'S WORDS

IN PARTICIPANTS' WORDS

COMPAÑÍA SHARON FRIDMAN

BOOKING / *RIZOMA* IN YOUR CITY / VIDEOS

CREDIT

IN A RIZHOME, ANY ELEMENT MAY AFFECT OR INFLUENCE ON ANY OTHER

In Biology, a rhizome is an underground stem with several buds that grows in a horizontal way, sending out herbaceous roots and shoots from their nodes. The rhizomes grow indefinitely, the oldest parts die but new shoots are produced every year, covering therefore large areas. Its branches usually present short internodes and they have colourless cataphylls, adventitious roots and buds.

In the philosophical theory of Gilles Deleuze and Felix Guattari, a rhizome is a descriptive or epistemological model with a non-hierarchical elements organization, -there is no base or root giving

multiple branches but any element may affect or influence on any other. In a tree model, or traditional hierarchical knowledge organisation, what is stated in the higher level elements is necessarily true in subordinate elements, but not on the contrary. In a rhizomatic model, any affirmed predicate about an element can influence on the conception of other elements of the structure, regardless of the reciprocal position. Therefore, the rhizome has no centre; this fact has a particular interest in the philosophy of science and society, semiotics and contemporary communication theory.

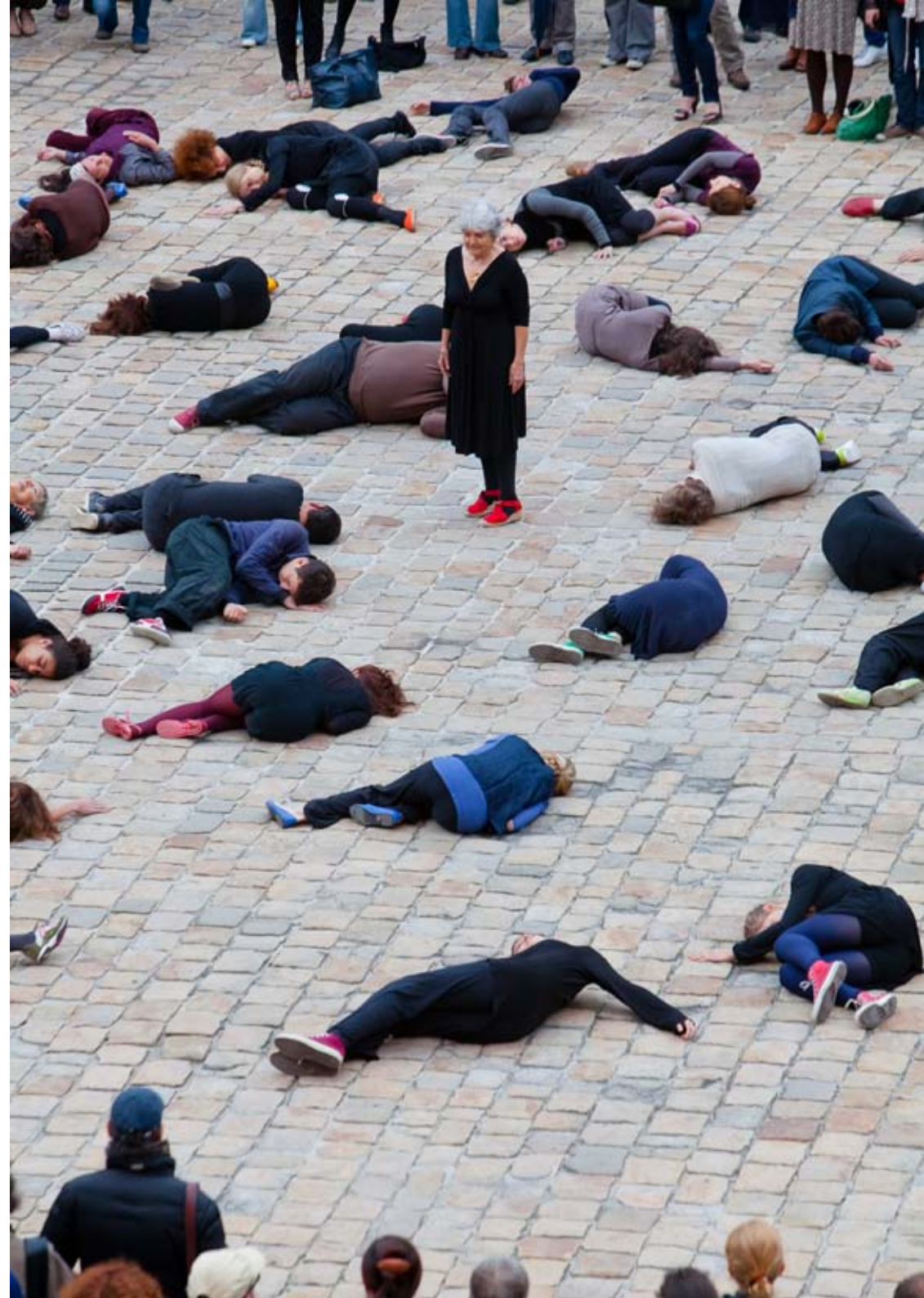
The rhizomes grow indefinitely, the oldest parts die but new shoots are produced every year, covering therefore large areas.

70 DANCERS ON THE OUTSIDE.
A HUGE EMPTINESS TO BE FILLED
BETWEEN THEIR BODIES.
THE FIRST MOVEMENT ON EARTH.

The disaster happened as expected and it threw us down. We lost consciousness. Very slowly, we started to move, as new-borns, taking care not to damage nature, not to harm ourselves. We connect with each other, and together we seek for natural lines of development... until we find a territory to start from for the very first time.

Antonio RAMÍREZ-STABIVO,
playwright

Rizoma promotional video:
<http://vimeo.com/50176907>



THE PHENOMENON OF BIRTH: THRIVE IN ANY SPACE BETWEEN AND AMONG THE THINGS

The phenomenon of birth is explored from an overall viewpoint in this composition, focusing on the essential processes that are given in nature, listening to our most immediate place in it, without control or domination, and based on the use of natural tools: bodies, voice, wind, sunlight...

A symbolic existential birth has to take place in every rhizome, inspired by our reality and relationship with the universe, a shoot of new forms after reaching the threshold of instability, through multiple layers and branching from another consciousness.

We move at different levels: biological-ecological-artistic... physical forms emerging in the composition are Nature and remind us of Nature. We are built through ecological tools, trying to hear the sense of natural reality, and finding our place through respect and understanding. As the rhizome, the underground stem, which when broken or interrupted it

can start over. This Rhizome can be reconstituted from any of its lines. None like the previous one, but all share the essential ability to regenerate and connect different life-forms.

This piece can be born and develop in space, filling the empty spaces, growing like the grass does, in the middle of things.

This project was started in La Ventana de la Danza creators centre in Madrid (November 2011) with a group of 10 dancers (t.A.C.H.) in the central courtyard of a historical place Conde Duque Barracks, currently a cultural space belonging to Madrid city hall. After the presentation, the company was invited by Quartier d'Ete Paris Festival to coproduce the play (together with the National Theatre of Chaillot) with 70 dancers and 10 musicians, and to be performed in the centre of the French capital within the festival program, in July 2012. The Company



was glad for being invited and started to work in the new production. But the project scale inspired us ascertain respect. Facing this special and great project required inspiration, responsibility and savoir-faire. The excitement was latent, and the wait -we had 5 months left to meet the first Parisian volunteers and start the creation- seemed to go on forever, so the company considered the possibility of performing in Madrid, its headquarters, the first Rizoma, with the same dimensions than the one that would be taking place in Paris. And so, it happened: in May 2012, Rizoma Project was performed as a work in progress, in the central courtyard of Matadero Madrid, with 70 voluntary dancers and 10 voluntary cellists.

The creative team developed a **teaser to introduce the project to the press, the public and the future participants.** It can be seen at: <https://vimeo.com/50216027>

This is the text of the announcement that was launched through the Internet and social networks:

*Rebirth.
Taking care of nature to not damage the others.
Just connect.
It is the pure and free dance of our bodies.
The first movement on Earth.
It is Rizoma, by Compañía Sharon Fridman.
It is an ecological performance willing to reach everyone who wishes to reborn through movement. People that ever discovered in the dance a strong connection with other earth realities. We seek for the truth of your body. The map of your roots. We want you to connect again, in multiplicity. No matter how old you are, your constitution and dance training you have. No matter what religion you practice or the style you like. We would like to share with you the illusion of working together in this huge project for 70 performers and 10 cellists. If you want to become part of the dancer's team of Rizoma, we would like to meet you. The working sessions will be agile and intense. Sharon Fridman will share his knowledge about contact, weight consciousness, movement at ground level, and some notions about contemporary dance with the volunteers that come. We are sure that all that we share during this project will make rhizome in us. We will have 11 days of rehearsals, and the performance in Matadero Madrid...*



Performed at dawn with 70 dancers and 2 cellos, this wide morning eco-friendly choreography, embedded in Paris, is in itself a whole world within the world behind... A ceremony that is both open and secret... A pure delight to be experienced at dawn in the capital city, far from the madding crowd, and to be enjoyed just before going to work and going back to bed, in the awake the city...

A rhizome is the underground part of a hardy plant: it feeds underground species that can consume it. Either broken or cut, the rhizome can grow again from any part of its stem, and after it withers, it enriches the ground with organic matter.

From this natural beauty (that has been praised by Gilles Deleuze though differently), the choreographer Sharon Fridman has imagined a human-sized fresco on what binds us together, on the possibility we have to move, either individually or together, and to regenerate.

Taking its inspiration from nature, Rizoma weaves and feeds the bonds between bodies and places, between dance and the Earth.

Like the rhizome, this play can be created and develop from anywhere, filling gaps, growing like grass, between and among objects. This is a geographic composition that uses natural elements from the site where it develops: bodies, voices, urban architecture, natural light.

An eco-friendly choreography which ambition is to unfold in complete harmony with the occupied space and the moment when the performance takes place.

Lola GRUBER, Festival PQE



RIZOMA CARAVAN: AN EXPERIENCE BEYOND THE DANCE

Rizoma is not an atypical performance of huge dimensions. From the beginning is something more, and always, in every city, will be something different. The true essence of *Rizoma* lies in each participant and each viewer, but let us define the project in all its phases.

1. First: the ground

We reach your city two months before the presentation. We nose and listen carefully, locating, and making our first contacts. We soak up the site and its people. The seed is already planted.

2. Stir well

We spread the call through different platforms: festival website, company website and others official supports.

We look for 70 performers and 10 musicians, cellos and contrabasses, all volunteers. In the first case, it is not required to be a professional. *Rizoma* has

to be rich in ages, backgrounds, motivations, experiences, tastes, etc.

3. We plant

Interested persons attend to auditions and they begin to be

part of the project. From this first contact, 15 days ahead to work and discover.

4. Fresh air

We explore the creative skills of participants, through breathing, voice and stage presence, guided

sketching wonderful shapes of order and beauty. Sharon Fridman and Arthur Bernard are responsible for it.

6. Music and affection

Cellists and contrabassist join the project. They will follow up the rhizome with their particular melodic vision, built during the creation phase, driven by the composer Luis Miguel Cobo and playwright Antonio Ramirez-Stabivo. The targets in this phase are: improvisation and discovery. The many faces of the instrument.

7. ¡Sprout out!

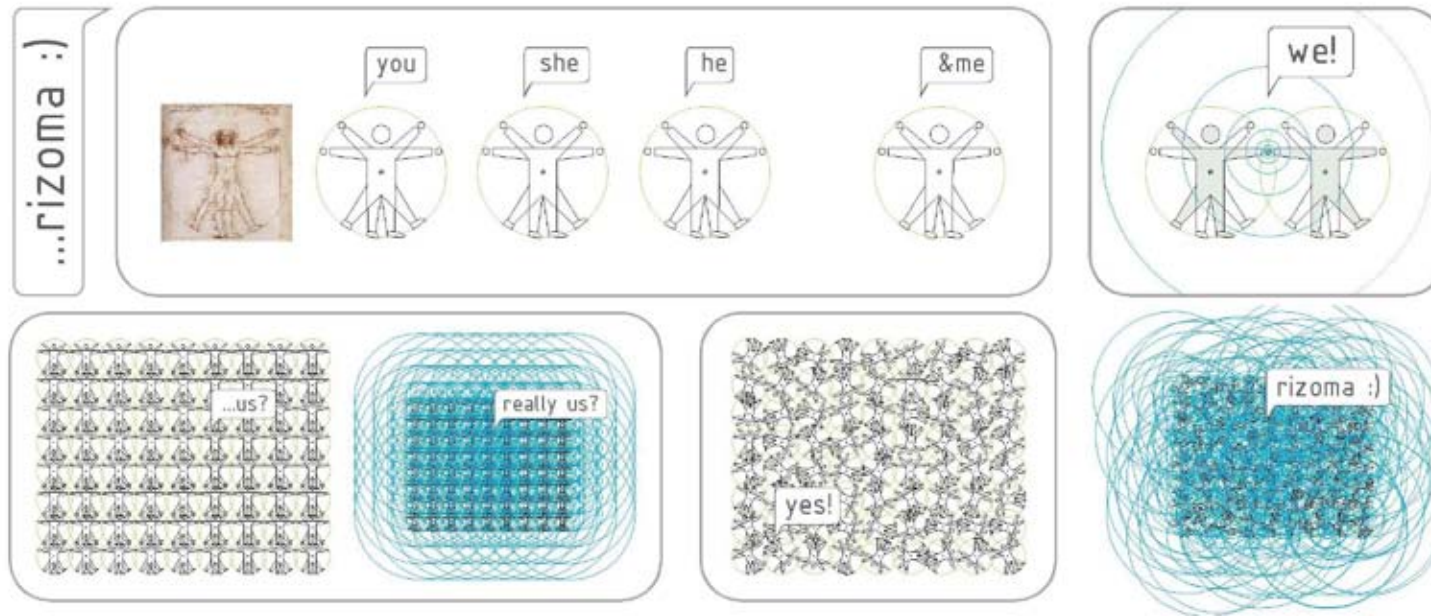
In 15 days we

by Antonio Ramírez-Stabivo, dramaturges of the company.

5. Sun!!

We feel the body awakening to a new stimulation, contouring along the ground, discovering the horizontal plane, assimilating the self-weight and the other,

will have our *Rizoma* ready to born. An amazing choreography for 70 dancers and 10 cellists. It will emerge at dawn, with the first sunlight, protected by the tradition and history of an emblematic place in the urban landscape.





SHARON FRIDMAN ARTISTIC DIRECTOR

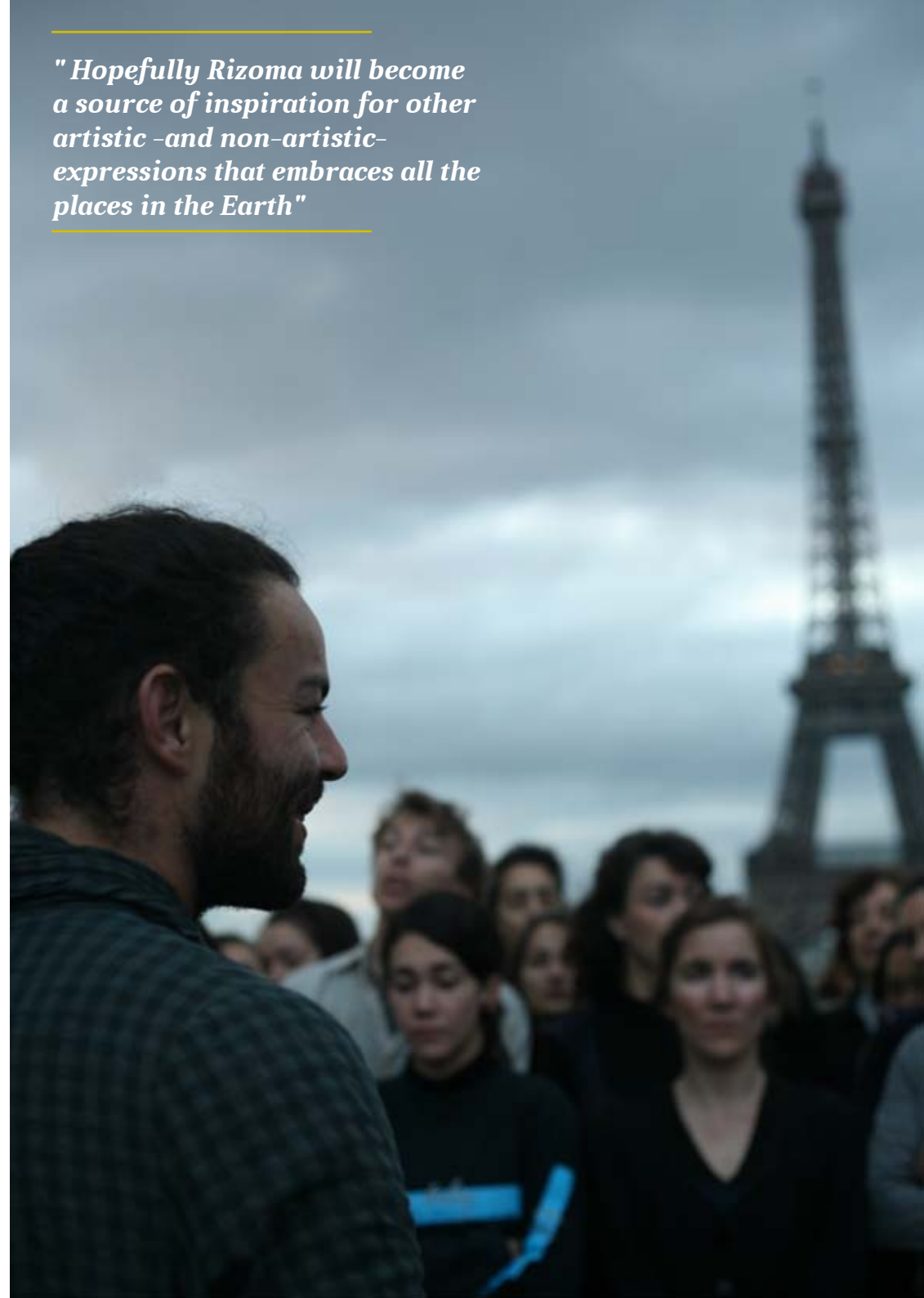
The dancing knowledge of this young Israeli artist (Hadera, 1980) is made up of Israeli folklore, contemporary dance and classical ballet. He settled in Madrid and is the current director of his group Compañía Sharon Fridman (former Projects in Movement). His career as a dancer started in 1999 when he joined the prestigious Ido Tadmor Dance Company, based in Tel Aviv. Fridman's performance career is completed with experience in the Kibbutz Contemporary Dance Company, the Vertigo Dance Company and various projects for the effervescent Suzanne Dellal Centre, a renowned dance creation centre in Israel. In year 2000, his work as a choreographer began with the setting-up of Phrasal group, and the plays Covered red (2000) and Anna (2001). Other works bearing his signature are Waiting (2003), The Creation (2004), Play Boy (2005), Carlos & Me (2007), Q Project (2008), Shakuff (2010), Al menos dos caras (2011), ¿Hasta dónde...? (2011) and Rizoma (2012), a joint production with Paris' Quartier d'été Festival which was performed on July 15th for the first time at Les Invalides in Paris with 70 dancers and 10 cellists.

In 2008, he participated in Dance Lines '08, a Royal Opera

House of London project for the development of young choreographers carried out under the artistic direction of Wayne McGregor. The following year, he was invited to join Choreoroam '09, a choreographic research project consisting of several master classes and residences in six European capital cities, where he developed and introduced his solo, Beyond, played in the Dance Week Festival in Zagreb (Croatia) and in the Bassano Opera Estate Festival in Grappa (Italy).

During his prolific career, this young artist has won several awards such as the Alicia Alonso ICC'2012 prize (Fundación Autor – The Cuban National Ballet), for the duet ¿Hasta dónde...?, the award for best contemporary dance proposal in the International Dance and Theatre Fair of Huesca 2011, for Al menos dos caras, the first prize and the audience award in the Choreography Contest Burgos-New York 2011, for ¿Hasta dónde...? Too, five awards in the 2007 Choreography Contest of Madrid including the second prize for best choreography and audience award, for Carlos & Me, and the third prize in the Hannover Choreography Contest for the same play.

" Hopefully Rizoma will become a source of inspiration for other artistic -and non-artistic- expressions that embraces all the places in the Earth"



LUIS MIGUEL COBO COMPOSER

Luis Miguel holds a Bachelor's degree in Composition from the Royal Conservatory of Music of Madrid. He has recently been commissioned by the Spanish National Dance Company to make an original musical composition for its next production that will be choreographed by Ivan Perez Avilés. The Flora Prieto Composition Award 1999, Best Soundtrack Award in the VI Antequera Film Festival 2003, Best Soundtrack at the IX Iberian Film Festival of Badajoz 2005 stand out among all the awards received by this scenic composer. In year 2000 he was awarded with a scholarship by the Nipkow Programme in Berlin (2000-2001).

The following creations for theatre stand out among others: Grooming by Paco Becerra (dir. José Luis Gómez); Münchhausen by Lucía Vilanova; Happy days by Samuel Beckett; Delirium for two by Eugène Ionesco (dir. Salva Bolta); The Blacks by Jean Genet; Miss Julia by August Strindberg; Humble boy by Charlotte Jones; La cena de los generales by Jose Luis Alonso de Santos; Ay Carmela by José Sanchís Sinisterra; Móvil by Sergi Belbel (dir. Miguel Narros); Reality by Tom Stoppard; So many voices by Luigi Pirandello; Sisters-in-law by Michel Tremblay; Suspicion by John Patrick Shanley (dir. Natalia Menéndez); Time and the Conways by John Boynton Priestley; Angelina o el honor de un Brigadier by Jardiel Poncela; Puerta del sol (dir. Juan Carlos

Pérez de la Fuente); La escuela de la desobediencia by Paco Bezerra (dir. Luis Luque); Retablo de La Avaricia, La Lujuria and La Muerte by Ramón María del Valle-Inclán, (dir. Ana Zamora, Alfredo Sanzol and Salva Bolta); Valeria y los pájaros by José Sanchís Sinisterra (dir. José Sanchís Sinisterra); La fiesta de los jueces (dir. Ernesto Caballero).

Standing out among his latest creations for dance: Ginkgo and Tris Tras by Mónica Runde; Marie Antoniette by Patrick da Bana and Q-project by Shakuff; Al menos dos caras and Rizoma by Sharon Fridman.

Among his latest audio-visual creations: 5º B Escalera derecha (dir. Maria Adán, Seminci 2011); Bilbao – Noche en blanco 2011 (dir. Nueve Ojos, multimedia facade Teatro Arriaga in Bilbao); Cosas nuestras (dir. José Pascual, TVE); Totenlied (dir. Clara López DFFB, Berlin); El infanticida (dir. Pilar Ruiz TVE); Aurora (dir. Clara López DFFB, Berlin); Sternschnuppe (dir. Marina Caba Rall HFF, Berlin); Lieber Gustavo (dir. Maru Solares DFFB, Berlin); El conde inglés (dir. Clara López DFFB, Berlin); Reflejos (dir. Miguel Ángel Vivas, Vía Digital, José Luis Escolar-Calle Cruzada); Klaustrophobie (dir. Carlos Dessbesell-chüler, Berlinale 2002); El balancín de Iván (dir. Darío Stegmayer); Entre nosotros (dir. Darío Stegmayer).



ANTONIO RAMÍREZ-STABIVO DRAMATURGY ASSISTANT AND VOICE ADVISOR

Antonio is stage director, performer, psychologist and playwright.

In Madrid, where he was born and currently lives, he founded the Stabivo Artes Transescénicas movement, focused on the research on scenic arts and the evolution of consciousness. Some of his pieces of work as stage director are Parto=0 (2004) and Restos (2008). In the performance field: El Terrorista (2008 Injuve Award and Visibility Projects-09 Istanbul), F.L.O.W.E.R. (2005), El Tren Lácteo (2008), Salmo I: Los dos caminos (2010), Liturgia para un pecho deshecho (2009), Los Adioses (2009), Top Famous Link (2009) and El vientre del cazador (2011). Since 2005 he has been giving workshops of theatrical creation, history of contemporary theatre and performance, and the rite in arts. He has been working in different places such as Teatro Triángulo, sala La Usina, Espacio Menosuno, Residuí Teatro, Curtidores Teatro, La Tabacalera, and in the Carlos III University of Madrid). In 2006 he founded La Usina theatre research and training space where he coordinates

and teaches theory subjects. In 2011 he's invited by Carlos III University to head the conference "The rite in performing arts" within the Unidanza Festival program.

He has been commissioner for scenic arts series at the Menosuno and La Tabacalera spaces regarding performing arts, Indigenous knowledge and altered status of consciousness (2010-2011). He has also served on the performing proposals jury of the 2010 Injuve Awards. Currently he works as playwright and performer in Compañía Sharon Fridman, being part of the last projects: Al menos dos caras, performed in Festival de Otoño en Primavera 2011 for the first time, and Rizoma, performed for the first time in Paris Quartier d'été Festival, in July 2012.

He was awarded a Bachelor's Degree in Psychology in 2002 from the Complutense University of Madrid, with the specialisation of Social Psychology, and he is currently linked with Dr Manuel Almendros' Oxígame process.

More info:

<http://stabivo.blogspot.com>

" Seeing them getting deeper self-confident into the undiscovered potential of their own voice was moving. All of them together became a single-voice chorus... a living organ"



ARTHUR BERNARD BAZIN ASSITANT DIRECTOR

Arthur started studying Adrama with Frederic Batiste on the outskirts of Paris. He kept on studying in the French capital city combining theatre with arts studies. In 2006 he obtained the General Graduate Diploma in Arts (DUG) from the University of Paris I. In 2007, he arrived to Madrid where he furthered and deepened into his theatre and corporal training at La Usina School. As an actor, he has been involved in several productions with Gabriel Molina. He has also taken part in short films, television and advertising. During the same year he started his training and collaboration as a dancer with Camille C. Hanson in Compañía Ladinamo Danza. Afterwards he worked for the dance company Teatro La Pharmaco, work of which the play *El libro de los venenos*, directed by Mariluz Arcas, was awarded with Málaga Crea 2009 and Injuve 2009 prizes.

In fall 2009 he entered the Conservatory of Dance María de Ávila in Madrid and in the

following Summer he took part in Dehecho Company's *El sueño del insomne*. In September 2010 he was invited by Sharon Fridman, artistic director of Projects in Movement, to share a creative process that culminated in the performance for the first time of *Al menos dos caras*, extract of which *¿Hasta dónde...?* was awarded with the first prize of Choreography Contest Burgos-New York.

During 2010 he started researching with Candelaria Antelo and they created the play *Discordio* to win the first Choreography Contest of Vallecas. They were invited in June 2011 for a residence in The Choreography Centre of La Gomera, where they started a creative process giving as a result *Te Odiero*, a play that let them be awarded with the first prize in the VII International Dance and Arts Contest of Alcobendas and the Critics price and Audience award in the XXV Choreography Contest of Madrid.





PROMISED GRACE, RECEIVED GRACE

*“Taking some time after death
because the body needs some time to disassociate from things
to avoid losing the fire
at the break of day
happy
Taking some time after the crowd
when angels are materialized
as our senses
And walking barefoot over the disturbance of the city
with the same skills of an angel flying over hands
Roots are in the air
brilliant rhizomes that don't belong to anyone
and the crowd becomes a single consciousness
Afterwards
Finally, the sun rises over the marbled esplanade
like a bird covered in blood flying after the sacrifice
Then everything rests in us
Thinner than a rain of ashes
It's a mixture of a wind's caress and an old memory form far away
We remain inside ourselves full of serenity
witnesses of the scene we carry with us
and slowly the crowd spontaneously disperse
It is a Summer morning spread out like a white tablecloth
if we still had the whole life ahead of us
to walk barefoot, light arms,
a matt look similar to a glass or shiny like marble, flat
to see the inner eternity going up to the surface
like the blood heating up
Promised grace, received grace”*

N. Picard

Poem written by a member of the audience who attended the performance on July 18th 2012 in Trocadero, Paris.



"I THOUGH I WOULD NOT HAVE THE CHANCE TO DANCE AGAIN"

Dear Sharon,

I don't know if you can feel how big the opportunity of taking part in Rizoma has been for me, I have been 32 years away from the stage! I'm retired since 2008. During 13 years, I was responsible for an IT division in a Baroque Music centre (it wasn't so bad). By that time I thought it was unlikely for me to dance ever again (I'm 66 years old), to feel rewarded at other levels after too many years in an office! I'm very impressed with the work you have developed, and with yourself (I've seen all the company videos) and especially by the way you deal with the human group (the volunteers) full of calm and humour. I'm very pleased of the opportunity of sharing this experience with you all, you, Arthur, Antonio, Luis, Miguel, the musicians and Julie. Maybe we see each other again. Best wishes...

Letter sent by a volunteer to Sharon Fridman

*Sharon,
Thank you for this amazing trip that made me laugh, reconsider, to be moved and sometimes shaken... I am sure that Rizoma is already nurturing new inspirations. Thank you for*

your kindness, the humour, the intelligence and the affection. I'm impatient to see you on stage with Arthur again next Friday. I hope to see you soon.

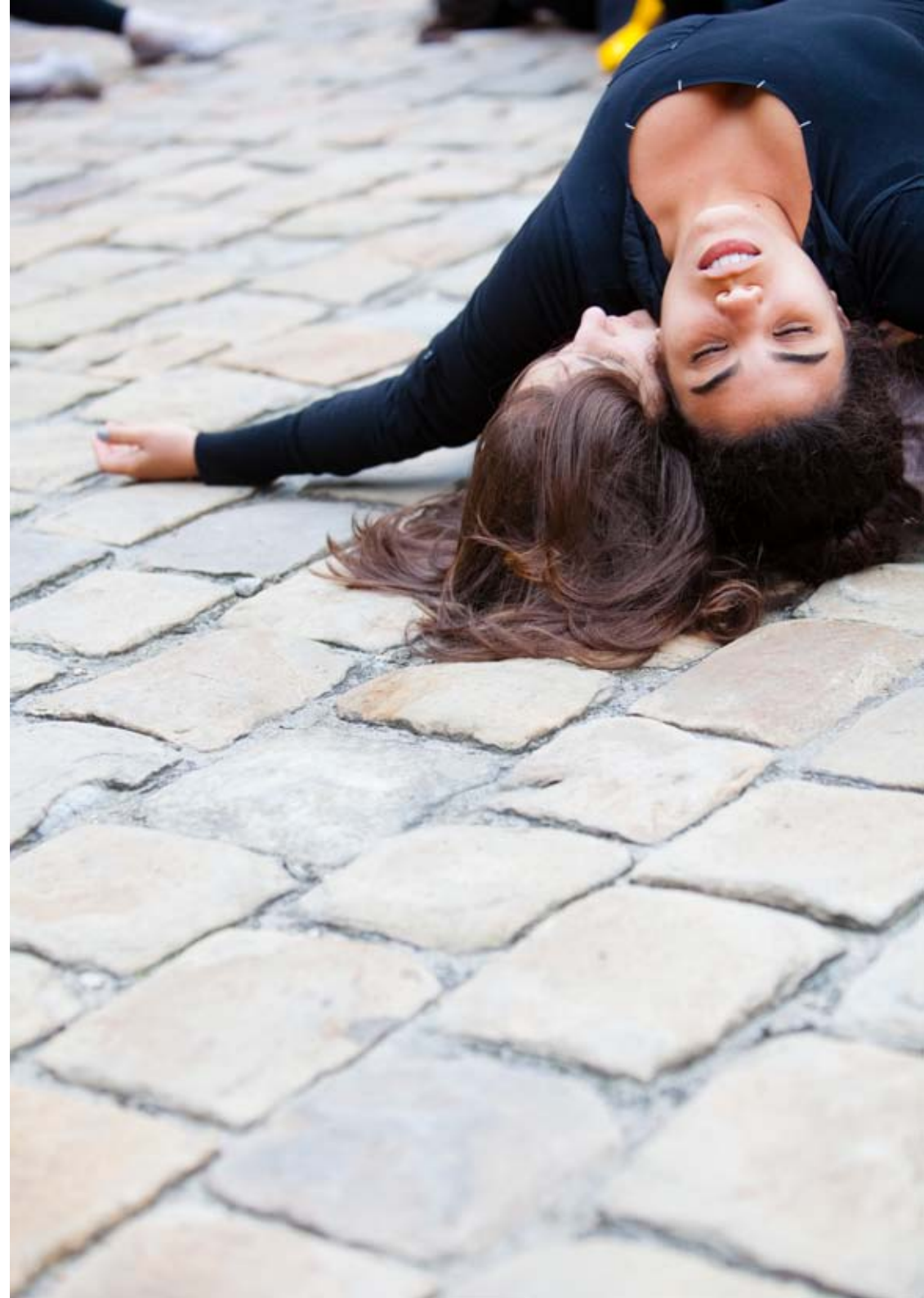
Letter sent by a volunteer to Sharon Fridman

*Sharon,
Thank you very much for the trip, the smile, the stars in your look, the hope, the falling down, thank you for letting me looking up to the clouds while dancing..., THANK YOU FOR THE SIMPLICITY. I wish you a nice walk through the life.*

Letter sent by a volunteer to Sharon Fridman

*Antonio,
Thank you for your presence Benevolent,
Your sweetness,
Your respect... and for the way you said "now it's time to start", which is like the intention of saying "now it's time to live the experience"*

Letter sent by a volunteer to Antonio Ramírez-Stabivo



A CONTINUOUS JOURNEY

During its short but prolific lifetime, the following shows have been released by Compañía Sharon Fridman: **Rizoma**; **Al menos dos caras**, performed for the first time at the Festival de Otoño en Primavera 2011 (awarded with the prize for best staging in 2011 Huesca International Fair) and its short version **¿Hasta dónde...?**, performed for the first time at the Festival Mudanzas of Cartagena in (prize ICC Alicia Alonso 2012 and first prize and audience award of the Choreography Contest Burgos-Nueva York 2011); **Carlos & Me**, which was awarded with five prizes at the Choreographic Contest of Madrid, including the audience award; **Q Project**, its first full-length project, performed by five dancers and performed for the first time in Madrid en Danza Festival; **Shakuff** a play created for a quartet, which was performed in 2010 during the Cartografías de la Danza series, Teatro de Madrid, and **Vuelo 6408** (a play where they collaborated with Pisando Ovos, Janet Novas and Nacho Montero companies, and which received a segment of the play Carlos & Me). And lastly **Shalosh**, a recent creation built up with the most significant works of the company. **Inner**, to be performed for the first time in November during the Madrid en Danza Festival 2012, will be its next production, which emerges from an artistic collaboration with the Italian performer and choreographer Silvia Gribaudi.



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To perform *Rizoma* in your city,
some details must be considered:

- a large studio to rehearsal with 70
volunteers and 10 musicians
- the collaboration with Music
schools, public or private
- an outdoor space to represent
the performance, with strong
historical roots and passable in
early morning
- the team has to make a technical
visit, few months before rehearsals
start, to locate this place of
representation and to do the
auditions
- a large diffusion informative
platform to reach multiple citizen
areas

Videos:

Rizoma promotional video:

<http://vimeo.com/50176907>

Rizoma full lenght video:

<http://vimeo.com/50234917>

(password: paris)



CREDIT



Artistic direction //
Sharon Fridman

Choreography //
Sharon Fridman

Music //
Luis Miguel Cobo

Dramaturgy assistant and voice
advisor //
Antonio Ramírez-Stabivo

Assistant director //
Arthur Bernard-Bazin

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Centre National de la Danse
Comunidad de Madrid
Centro de Danza Canal
Matadero Madrid

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sharon-fridman



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