HUMAN BRUSH

by Vincent Glowinski & Jean-François Roversi

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Direction and choreography: Vincent Glowinski
Software developer and artistic consultant: Jean-Francois Roversi
Dance: Vincent Glowinski
Music: Eric Desjeux

PRESENTATION

Introduction

Mostly he uses walls in the city as a canvas at unguarded moments to draw some gigantic frescoes, but this time, he invades the urban space for a brief performance.

All dressed in white, he performs a series of meticulous and repetitive gestures that are recorded, multiplied and projected life-size by a suspended camera. The body, lit like a photo in a dark room, leaves traces that create images. From the motion, rolling and vibrating of the body all sorts of shapes and figures emerge - otherworldly skeletons, unknown vertebrate species... The images are reminiscent of old cave paintings or confusing X-ray details. The anatomy of the image is revealed spontaneously and emphasizes the beauty of the intangible Mono B and his gestures.

Concept

HUMAN BRUSH is a video display for the graphic tracking and marking of movement.
Gestures traces and draws.

A camera installed vertically above the stage captures the performer's movements. Images are processed in real-time, overlaid, and retro-projected on the main screen on stage.

The performer's movements draw primitive living morphologies and architectures.

Are we these forms' designers, or are there primitive patterns guiding our movements?

Artistic intentions

HUMAN BRUSH is the image of a body wearing out, confronting itself. It is a body in the dark with its own image as its only memory.

It is a body continuously moving in order to exist.
It allows the creatures and the animals that haunt it to be seen. Its mental projections appear on the screen, a result of the performers' movements.

Projections disapear as fast as they had appeared. The body reacts to the image's ephemerality, as if to grasp the memories of its dreams.

Choreographics Intention

The movements ressemble one another, they share a common root, but each take a different shape.
Vincent Glowinski's movements are primarily dedicated to the making of accomplished drawings on the screen. Those of the Ultima Vez performers are oriented towards a choregraphical presence. These differences allow the relation between the mastery and the intuition of drawings and dance to be made.

THE MEETING OF TWO PRACTICES

Vincent Glowinski (feu BONOM)

The root of Vincent Glowinski's artistic practice is drawing.

His training started in morphology and anatomy classes, followed by extensive study sessions in natural history museums and menageries. These observation drawings of animal physiology, and around natural sciences in general, have since that time been a strong imprint in his artwork.

Since his arrival in Brussels, Vincent Glowinski gradually gained public acknowledgement.
Through his alias Bonom, the artist produces a wide range of monumental and mysterious wall paintings that creates a wave of curiosity across the city. The artist's anonyma turns his alter-ego in a public figure.

Capturing movement is one of the main research of Vincent Glowinski: inspired by the work of Edward Muybridge and Jules Marey, he created « chrono photography frescoes » by painting on hundreds of meters of railway track walls, dozens of images that decompose animal movements. The movement of the observer inside the train activates the movement of the work.
This work can be seen as a way of underlining the city's invisible mobility networks, that the viewer may unconsciously follow or recognize. Vincent Glowinski attemps to highlight the invisible patterns that slash the urban space.

The performance Human Brush is a way for Vincent Glowinski to de-contextualise his work by stripping off all constraints. His body is at the core of his shapes, through the abolishement of frame.
A research for the essential binding of the body and the drawing. The root of Vincent Glowinski's artistic practice is drawing.
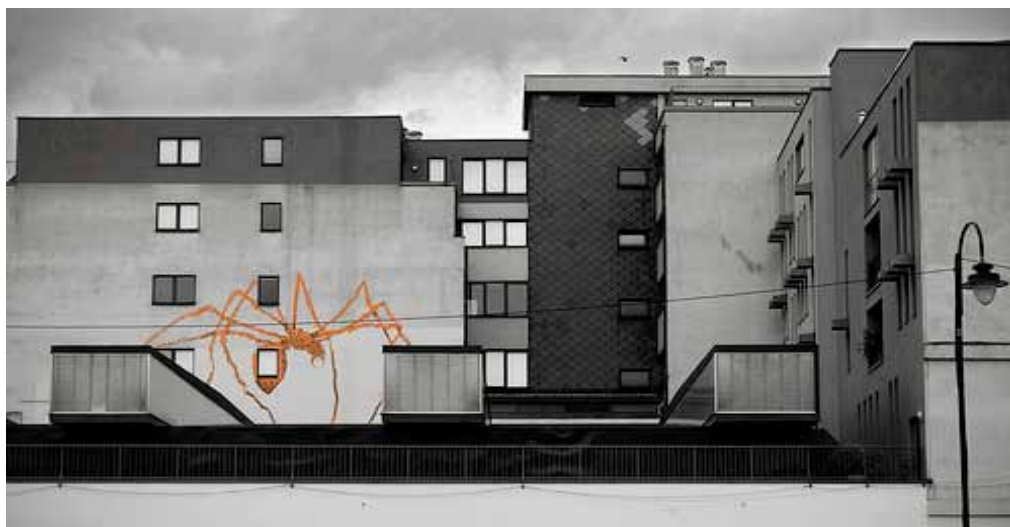
Jean-François Roversi

Schooled as a photographer and a technician, he worked 10 years as a technical director at a professional laboratory in Paris. He also taught image treatment and colorimetry.

Parrallel to these activities, he became a self taught software developper, and experimented in the field of live video treatment, electronic actuators and receivers and other kinds of interactive visual creation systems.

His search for the implication of technology and science in art continued with several installations, solo and collective, all of which included electronic settings and home-made hardwares, optical systems and illusions, mecanics or photography, light, video and sound, etc...

Everything is experimentable, deconstructable, twistable...low tech is appreciated best when it ends up being cleverer than a more complex system. No techno-anachronical hybridation is forbidden. The important is to see, to do, to try, and as much as possible, to incite curiosity, to surprise and, why not, mesmerize.

Electrical bio-potential amplifier, for electro-myography and electro-cardiography. Interfaced in MIDI for sound synthesis and light interaction. Based on this example, the contractions of the biceps create percussions.

The famous Pong game, reprogrammed for Arduino, and displayed on analogical oscilloscope. Uses two hand crafted numeric/analogic converters.
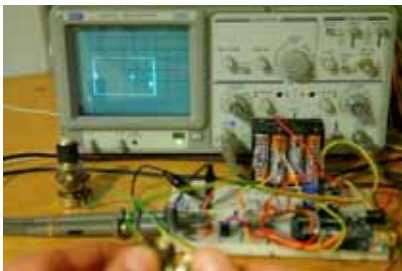
« Audio Wall »: free sound capture and restitution. Equiped with a tactile interface for the recording sequence, with a choice of themes and ventilation of audio files, towards the adequate fronting jacks.