The image shows a person from behind, wearing a white long-sleeved shirt, looking up at two large, glowing blue, jellyfish-like structures. The structures are illuminated from within, creating a bright blue glow against a dark background. The person's arms are slightly out to the sides. The overall scene is dramatic and artistic.

MEDUSES

**by Vincent Glowinski &
Jean-François Roversi**

MEDUSES

Direction and choreography: Vincent Glowinski

Software developer and artistic consultant: Jean-Francois Roversi

Dance: Vincent Glowinski accompagné de 4 performers parmi Laura ughetto, Aminata Abdoulayehama, Faustine Boissery, Raphaëlle Corbisier, Sorana Delhommeau, Mariama Dieng, Lore Huysmans, Edouard Pagant, Lionel Robyr, Samuel Padolus, Chloé Larrere, Eline Leonard, Silke Sarens, Mariama Dieng, Sorana Delhommeau

Music: Elko Blijweert, Teun Verbruggen

Dramaturgy assistant: Greet Van Poeck

Artistic consultant: Wim Vandekeybus

Light designer & technical director: Davy Deschepper



Production: Entropie Production

Coproduction: Ultima Vez, Open latitudes (3) - European project, Life Long Burning (Programme Culture Europe), Cultuurcentrum Brugge - Festival December Dance (Be), Charleroi/Danses (Be), MAC - Festival EXIT (Créteil - Fr), Manège Mons/Maubeuge - Festival VIA (Be/Fr) Avec les soutiens de WBT/D, Vlaamse Gemeenschapscommissie

Résidence: Ultima Vez (Brussels), KWP Pianofabriek (Brussels)

Booking: Entropie Production // Pierre-Laurent Boudet



Dates:

Try out: 18, 19, 20 Nov 2013 @ PianoFabriek - Bruxelles (Be)

Creation: 12 Dec 2013 @ Festival December Dance - Bruges (Be)

26-27 Feb 14 @ Vooruit -Gand (Be)

13 Mars 2014 @Westrand - Dilbeek (Be)

19 - 20 Mars 2014 @ Festival VIA - Manège Maubeuge (Fr)

4-5 apr 2014 @ Festival EXIT - MAC Créteil (Fr)

6 Juin 2014 @ Festival Asphalte - Charleroi/Danses (Be)

21 sept 2014 @ Kortrijk Cultuurcentrum (Be)

9 oct 2014 @ cultuurcentrum Hasselt vzw (Be)

1 Nov 2014 @ Flagey - Bruxelles (Be)

18 Dec 2014 @ Centre culturel Albert Camus - Issoudun (Fr)

5 Fév 2015 @ Phénix - Valenciennes (Fr)

11 Apr 2015 @ Ferme du Buisson - Val de Marne (Fr)

10 June 2015 @ Festival Latitudes Contemporaines - Lille (Fr)

15 Juillet 2015 @ Festival de Carthage - Tunis (Tu)

17 Sept 2015 @ Festival Materias Diversos - Teatre Virginia (Pt)

12-17 Apr 2016 @ Théâtre National de Bruxelles (Be)

Contact: Pierre-Laurent Boudet (Entropie Production)

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PRESENTATION

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

MEDUSES 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 disappear 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 performers are two men: Vincent Glowinski & Dymitri Scypura.

The two performers on stage represent the duplication of the same body.

The entire piece (stage, screen, performers) is the projection a single body and soul.

Therefore, the three performers are tied in their movements. They share a common memory and a common destiny. During the performance, they undergo the same events. When one falls, all fall. When one draws a circle, the others do too.

The movements resemble 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 choreographical presence. These differences allow the relation between the mastery and the intuition of drawings and dance to be made.



THE DIFFERENT STEPS

1. Body awoken

After a time, they discover the links that bind them, attract or separate them.

A certain law of physical equilibrium appears to guide the performers' movements.

They hold, expel, brush against and avoid each other.

Slowly, learnt and understood gestures arise, giving birth to shapes (concentric circles, braids, spirales, screws...).

It is a time of understanding, when movements are fluid and coordinated, when the figurative substance is being defined.

2. Tearing from the body

But the bodies realize that they are not absolutely identical. The consciousness of their individual power and independence arises.

It becomes necessary to fight its twins, to face its reflection and its image.

One body overcomes the others and stands alone on stage.

Alone in front of the audience, the screen shuts off. There and then, every individuality will express itself.

Its inner energy, left without reasons to stay contained, doesn't seem to know where to spend itself.

The anarchy of every movement highlights an anger and a self-hatred. The body must be left and the skin peeled off.

3. The body demultiplied

The performers are back on stage.

On the screen, the accumulation of the body's impression makes way for the duplication of its silhouette.

The performer is duplicated, demultiplied into delayed versions of himself.

This new image processing shows dozens of bodies on the screen.

As they struggle and chase each other, their movements are repeated and bind them in a looped pattern.

Facing the void, the agitated performers react to invisible events, as if fighting ghosts.

The end shall come from exhaustion



PAST SHOWS

Vertical, Chapelle des Brigittines, 11.09.2008 et 18.06.2009

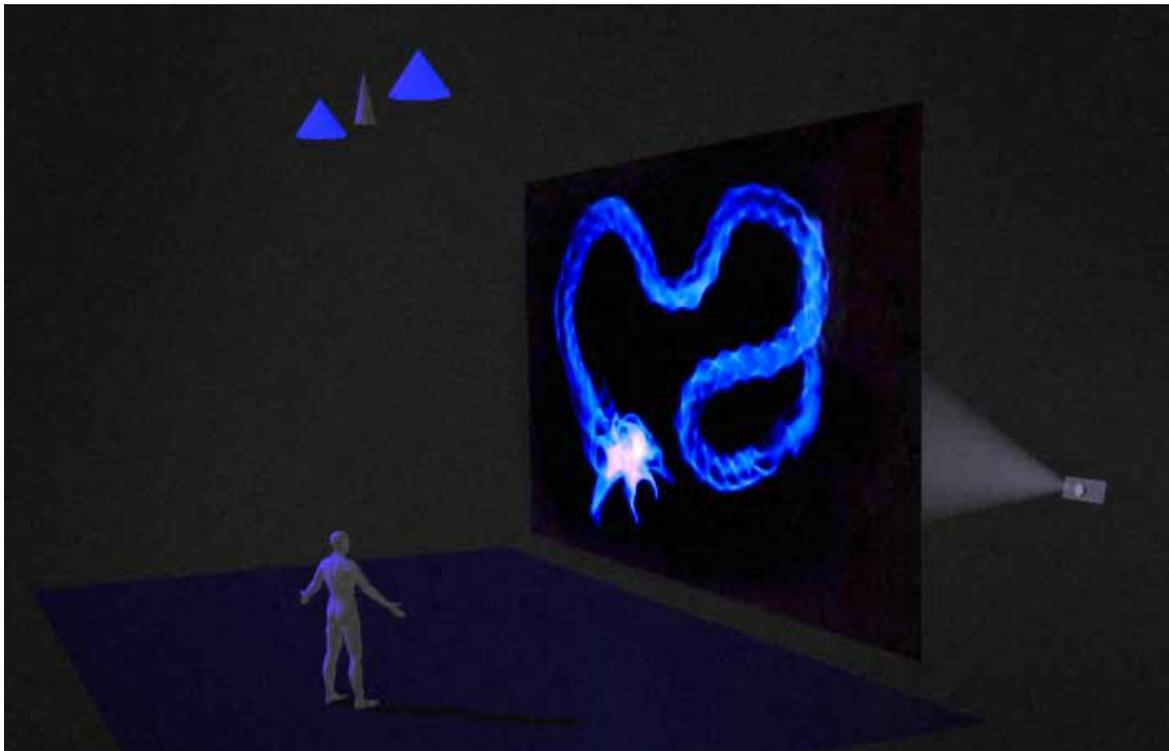
The three first performances were held at the Centre d'Art Contemporain du Mouvement - Les Brigittines, Brussels - in 2008/ 09.

The old chapel offers a large space by its width and height. The long brick wall was used as a projection screen. The monumental architecture of this once sacred church allowed the drawings to stretch upward.

This first version was called Vertical. Vertical described the old Brigittines Chapel's architecture very well.

The audience was seated on bleachers installed in the nave, the entire surface was used as stage, the blacklights and the camera were installed very high, allowing the capture of the whole room, while the entire height of the red brick wall facing the nave was used to project images.

The space was entirely used as an artistic environment. At times, a minimal music was played, highlighting the moments of silence, the sound of footsteps and of the performer's breath.



THE MEETING OF TWO PRACTICES

Vincent Glowinski (aka 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 attempts 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 abolishment 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

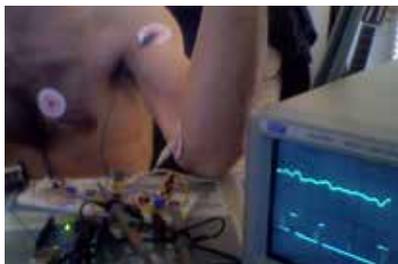
Schooled as a photographer and a technician, he worked 10 years as a technical director at a professional laboratory in Paris. He also taught image treatment and colorimetry.

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

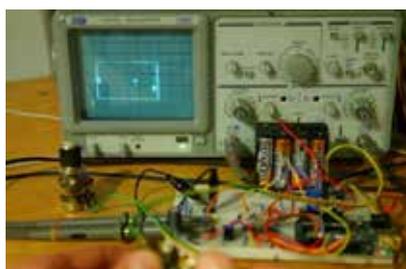
His search for the implication of technology and science in art continued with several installations, solo and collective, all of which included electronic settings and home-made hardwares, optical systems and illusions, mechanics or photography, light, video and sound, etc...

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. Equipped with a tactile interface for the recording sequence, with a choice of themes and ventilation of audio files, towards the adequate fronting jacks.

