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A BREATH CYCLE FABRICE SAMYN

A Breath cycle is an ever-changing corpus of performances about breathing.

All creations depart from the same protocol: guidelines for performers and audiences, handed out at the start of the performance. For this première, Fabrice Samyn selected seven performances: Light's Threshold, Being Cloud, Undressing Time, The Womb, Blink of the Night, Breath Border and Vanity's Ballroom. Or, using the protocol's terminology: Breath Pieces 1, 4, 5, 6, 7, 8 and 9. Be enraptured by this vibrant and wordless representation of breathing.

We are thrilled to share this peculiar consciousness of time through seven Breath Pieces, seven atmospheres and immersive experiences. *A Breath Cycle* will be Samyn's performance début, though over the past six years he developed and anchored his research on time in the performative field along his visual art practice.

INTRODUCING A BREATH CYCLE



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A *Breath Cycle* consist of a series of performances or *Breath Pieces* that have been developed following the same logic used in other performances and participative projects by Fabrice Samyn, e.g. *The Correspondence Pieces* and *The Calendar Pieces*.

A site-specific selection of *Breath Pieces* form *A Breath Cycle*.

The separate parts of the cycle are connected. They can be presented as a unity or in a variety of combinations. Some of the *Breath Pieces* are interactive, inviting the audience to join in the practice. Others are the result of a collaboration with choreographer and dancer Manon Santkin.

The protocol, the practice's score, lies at the heart of each performance. The protocol is an open score for performer interaction and co-author collaboration and frames the audience participation.

Each *Breath Piece* will take on the form of both a performance and a film, putting the performances as such in a broader context. However, each performance and each film is considered as an autonomous work of art.

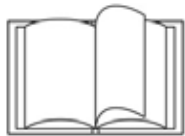
Each of the *Breath Pieces* articulates itself by creating a correspondence between an action accompanying an inhalation and an action accompanying an exhalation in such a way that an awareness of our perception of time is encouraged.

Focusing attention on breathing means activating our will over what we fundamentally do not control. It is the convergence of the sovereignty of consciousness and our ineffectualness over fundamental life forces.

Our perception of time is interlaced with what we believe we are in control of, as we perceive ourselves as actors in the fiction of the future and the fiction of the past. Interacting by awareness with life forces updates the perception of the present into an experience of presence.

Each *Breath Piece* is based on:

THE PROTOCOL



- BREATH PIECE #1 (title)
- BREATH PIECE #2 (title)
- BREATH PIECE #3 (title)
- BREATH PIECE #4 (title)
- BREATH PIECE #5 (title)
- BREATH PIECE #6 (title)
- BREATH PIECE #7 (title)
- BREATH PIECE #8 (title)
- BREATH PIECE #9 (title)
- BREATH PIECE #10 (title)
- BREATH PIECE #11 (title)
- BREATH PIECE #12 (title)
- BREATH PIECE #13 (title)
- BREATH PIECE #14 (title)
- BREATH PIECE #15 (title)
- BREATH PIECE #16 (title)
- BREATH PIECE #17 (title)
- BREATH PIECE #18 (title)
- BREATH PIECE #19 (title)
- BREATH PIECE #20 (title)
- BREATH PIECE #21 (title)

A BREATH CYCLE

= a site-specific selection of *Breath Pieces*.

A BREATH CYCLE

by example at STUK & Kaaitheater
Samyn choice following pieces:

- BREATH PIECE #1 *Light's Threshold*
- BREATH PIECE #4 *Being Cloud*
- BREATH PIECE #5 *Undressing Time*
- BREATH PIECE #6 *Vanity's Ballroom*
- BREATH PIECE #7 *The Womb*
- BREATH PIECE #8 *Blink of the Night*
- BREATH PIECE #9 *Breath Border*



INTRODUCING THE DIFFERENT BREATH PIECES



© Fabrice Samyn

Mind: the Breath Pieces won't be performed in chronological order.

BREATH PIECE #1: LIGHT'S TRESHOLD

Action: each time the old woman turns her head towards the girls ear and inhales, the girl strikes a match and lights the candle. The older woman then leans towards the candle and extinguishes it by exhaling through the nose, each time leaving the room in complete darkness.

Intention: to connect the micro cycle of breathing with the bigger cycle of life.

BREATH PIECE #4: BEING CLOUD

Action: A blind man sits at a table in front of a window. With each inhalation the man picks up a bit of fiberglass and with each exhalation he sculpts a cloud. When the table is full, he stands up and hands out the clouds to the audience.

Intention: to connect the intimacy of the breath to the vastness of the sky.

BREATH PIECE #5: UNDESSING TIME

Action: Samyn asked Manon Santkin "What daily gesture can you do and undo with your breathing?" She answered: "the act of dressing and undressing."

Samyn and Santkin proceed to undress as they exhale and to dress as they inhale. The performance includes a full cycle of undressing till nudity and getting dressed again.

Intention: to raise an awareness about gestures and materials in everyday life.



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BREATH PIECE #6: VANITY'S BALLROOM

Action: Five couples dance a waltz. The music, Waltz No.2 by Shostakovich, is produced by the dancers' breath. A composer has been invited to rewrite the score for inhalation and exhalation. A circular breath will be connected to a circular movement referring to the swirling dance of the dervishes. The performance lasts the duration of the waltz.

Intention: to question the separation between the profane and sacred dimensions of dance-culture.

BREATH PIECE #7: THE WOMB

Action: visitors receive a clear description of the action in the protocol handbook. The visitor is asked if he/she would like to experience a very intimate action with the performers. The duality in this performance lies in the answer to this question. Not in the tension to participate or not.

Intention: to experience a symbiosis similar to that in the womb.

BREATH PIECE #8: BLINK OF THE NIGHT








Action: in the waiting room, the communal space between the different performances, the members of the audience are asked to close and open their eye lids simultaneously.

Intention: to connect the micro cycle of breathing with the bigger cycle of life.

BREATH PIECE #9: BREATH BORDER

Action: the members of the audience group in pairs and measure each others exhalation distance by following the breath with their hand.

TECHNICAL PREVIEW

		PERFORMERS	DURATION	OBJECTS	SPACE	LIGHT
# 1 LIGHTS THRESHOLD		3 2 performers of different generations & 1 mediator	30 min to 2h depending of the older performer	a candle, table, mirror, 2 chairs, matchbox & a basket	a (small) room where up to ten people can sit down	a candle
# 4 BEING CLOUD		1 A blind person by birth	30 min to 2h synchronical to #1	a table, chair, block of fiberglass & a bowl with water	a room with a window and a view onto the sky	ambient or natural
# 5 UNDRESSING TIME		2 Manon Santkin & Fabrice Samyn	about 45 min	costumes & clock accessories	a room with at most two rows of 20 people placed in 3/4 of a semicircle	to be conceived site-specifically, possibly with natural light at dusk
# 6 VANITY'S BALLROOM		11 10 dancers & Adrian Kurth (the composer)	25 minutes	costumes	a large room with a central space for dance and a row of visitors all around	ambient or natural
# 7 THE WOMB		10 10 performers who form a couple in real life	depending on the number of visitors, max up to 2h	pillows & rugs	a room where 30 to 40 people at a time can sit comfortably	ambient diffused
# 8 BLINK OF THE NIGHT		0 only the members of the audience	5 to 10 minutes	/	a room where all members of the audience can stand comfortably	ambient or natural
# 9 BREATH BORDER		0 only the members of the audience	5 to 10 minutes	/	in the same room as Breath Piece #8	ambient or natural
TOTAL		27 incl. the author Fabrice Samyn	110 to 150 minutes	divers common objects	6 rooms: 2 small ones, 2 medium & 2 extra large	not complex

BIOGRAPHY



FABRICE SAMYN

° 1981 in Belgium.

> graduated from La Cambre

> lives and works in Brussels.

= visual artist and since 2011 also active as director and performer

= represented by the gallery Meessen De Clercq (BE) and Sies+Höke (DE)

= 'A Breath Cycle' is his début (full length) performance

Central theme: posing metaphysical questions for the problem of representation to which the answers are sought through art.

The work of Fabrice Samyn is characterized by a great diversity, both formally (paintings, photography, sculpture, installations,...) and thematically (time and light, the problematics of representation in our society, the articulation between idolatry and iconoclasm or any other duality). To investigate our idea of time, he gets inspired by different conceptual and pictorial traditions, and by (occidental and oriental) spiritual traditions. In his visual works he's also developing a performative and participative aspect.

A Breath Cycle follows the same logic used in other performances and participative projects by Fabrice Samyn, e.g. *The Correspondence Pieces* and *The Calendar Pieces*.



MANON SANTKIN,

operates as a dancer, choreographer, artistic advisor, process assistant and writer. She graduated from P.A.R.T.S. in 2004 and recently finished a Master in News Performative Practices at Doch.

Santkin has been collaborating with choreographers Mette Ingvarstsen, Salva Sanchis, Xavier Leroy, Eleanor Bauer, Daniel Linehan among others and the sound artist Peter Lenearts and designer Nicolas Couturier. Currently she is revisiting the notion of 'interpretation' in terms of an ecology of practices, intelligences, self-organization and interactive agencies.

EVA VELAZQUEZ:

"In the past, people used to dress according to their job and their place in society. Clothing reflected their identity. Now people are buying very expensive fashionable clothes that are thrown away after one season. I want to counter that tendency by revalorizing the clothes from the past."

Velazquez's collection uses the finest materials, as well as upcycled and antique fabrics, subtly mixing ancient styles with new shapes. The aesthetics of European military uniforms, traditional workwear and popular clothes are ongoing sources of inspiration for the designer, motivated by her longing for truth and ethics.

ADRIAN KURTH,

studied history of Art and musicologie at the ULB (Brussels) and in parallel he received a professional training as singer and saxophonist. He has performed as chorister and soloist in several professional choirs.

CREDITS

Artistic director: Fabrice Samyn

Performers 'Light's Threshold': Kristina Neiryck & Angela De Roover

Performer 'Being Cloud': Ibrahim Tamditi

Concept and choreography 'Undressing Time': Manon Santkin, Fabrice Samyn

Performers 'Vanity's Ballroom': Julie Laporte, Nelle Hens, Maité Jeannolin, Yasmine Youcef, Ivan Fatjo, Kevin Fay, Cassiel Gaube, Yoann Bondo, Brandon Likoyo, Emmanuelle Phuon

Performers 'The Womb': (to be completed)

Costume design: Eva Velazquez, Fabrice Samyn

Sculptures: Fabrice Samyn

Sound director: 'Vanity's Ballroom': Adrian Kurth

Artistic assistant: Marion Denné

Production: Hiros

In collaboration with: STUK (BE) and Kaaaitheater(BE)

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Thanks to: François Pintus

CONTACT

Co-ordinator: Helga Baert, helga@hiros.be

Production: Maurane Colson, production@hiros.be

Hiros is the joint venture of the management offices Margarita Production and Mokum. Together we continue to build a solid framework for individual artists and artistic projects.

visit us: Pianofabriek, Fortstraat 35, 1060 Sint-Gillis

official address: Slachthuislaan 29, 1000 Brussels (BE)

+32 2 410 63 33 - contact@hiros.be - www.hiros.be

Hiros tva. BE0862 325 347

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