



© Fabrice Samyn

## 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 Samyns performance début, though over the past six year he developed and anchored his research on time in the performative field along his visual art practice.

# INTRODUCING A BREATH CYCLE



© Hugard & Vanoverschelde

*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.**

# PRESS



© Joeri Thiry

## Fabrice Samyn marie le souffle, le corps et l'art

En parallèle à Art Brussels, Fabrice Samyn présente sept performances/danses sur le souffle, au Kaaitheater.

Fabrice Samyn, 36 ans, un de nos artistes les plus créatifs, construit une oeuvre touchant autant à la peinture qu'à la photographie, le dessin, la sculpture ou l'installation. Associant les contraires, il est un artiste conceptuel mais en même temps un artiste sensuel et spirituel, travaillant des thématiques comme le temps, la lumière, le clivage entre idolâtrie et iconoclasme, les formes de dualités.

La performance fait partie de cet ensemble, toutes ses oeuvres étant comme reliées dans un grand cercle. Quand il avait peint à la feuille d'or les noms gravés dans les arbres de nos parcs, les avait ensuite photographiés et les avait réunis dans des livres,

il a alors durant deux jours crié ces prénoms dans la grande salle du Palais de Justice de Bruxelles.

Dans ses performances, le souffle intervient souvent, il les appelle « Breath Pieces », chacune suivant un autre protocole, mais chaque fois basé sur le rythme d'une inspiration suivie d'une expiration. Dans l'une d'elle, à chaque inspiration, il prenait de la peinture bleue et à chaque expiration, il peignait sur un papier, laissant blanche la forme d'une fontaine. Peu à peu ses feuilles bleuies couvraient toute la pièce.

Il a réuni sept de se neuf « Breath Pieces » dans un « Breath Cycle » qui sera exceptionnellement donné samedi et dimanche à 15h aux Kaaistudios (Kaaitheater), en marge d'Art Brussels où il sera aussi, à la galerie Meessen De Clercq.

## L'idolâtrie du marché

Ce seront des moments rares où pendant 2,5 heures, les spectateurs iront d'une pièce à l'autre suivre sept performances basées sur le souffle. « C'est un peu fou. Il y aura 37 performeurs pour seulement 40 spectateurs à chaque fois. »

« J'ai besoin de performances et de danse car je veux aborder l'être dans toutes ses facettes mais aussi pour ne pas être enfermé, comme artiste, dans un objet. La performance me permet d'échapper à l'iconophilie, le culte d'un objet qu'on garde. Je peux aussi échapper ainsi à l'idolâtrie du marché de l'art puisque ces performances sont non vendables. »

Rentrant des Etats-Unis, il se réjouit qu'en Belgique, des performances comme celles qu'il fera au Kaaitheater, couteuses, soit encore possible grâce aux subsides publics.

Parmi les performances qu'on verra, il y a « Vanity's ballroom » avec dix danseurs très différents, d'un danseur hip-hop à une dame de 70 ans. Ils interprètent la valse n°2 de Chostakovitch rien que par l'inspiration/expiration et ils dansent sur la musique qu'ils font ainsi. On y retrouve la réconciliation des contraires chère à Fabrice Samyn : les

## PRESS



© Joeri Thiry

Le souffle est aussi celui de souffleur de verre avec qui il a travaillé ou celui de la tradition hébraïque où on est « soufflé » par l'Esprit plus qu'on ne souffle.

Dans une performance qu'il réalise lui-même avec Manon Santkin, il lui avait demandé ce qu'on pouvait faire le temps d'une inspiration et d'une expiration. Pendant l'expiration, les deux se déshabillent (parfois un simple bouton qu'on ouvre) et, pendant l'inspiration, ils se rhabillent. Une performance sur la lenteur, le désir, le rapport au temps, l'érotisme.

Tout en haut du Kaaitheater, un performeur aveugle prendra à chaque inspiration un peu de porcelaine fibreuse qu'il remettra à chaque expiration à un spectateur pour que celui-ci le pose, tel un nuage, sur des tables en dégradés de bleu.

Il avait travaillé sur la flamme chez Georges de la Tour. Dans une autre performance, une grand-mère et sa petite fille entourent une

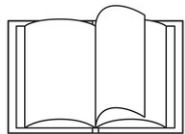
bougie. A chaque inspiration, la fillette allume la bougie et à chaque expiration, la grand-mère l'éteint. Une métaphore qui rappelle ce film de Marcel Broodthaers essayant en vain d'écrire un poème tandis que la pluie efface ses mots. Dans une autre encore, les performeurs règlent leur souffle sur celui des spectateurs. Un cycle qui éclaire ces liens si féconds entre art et danse, objets et corps vivants.

A Breath Cycle, aux Kaaistudios, à Bruxelles, les 21 et 22 avril à 15h.

**Guy Duplat dans La Libre Belgique**

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: UNDRRESSING 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.

## 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.

**Intention:** to connect our own breathing cycle with the others.



© Fabrice Samyn

## VIDEO

Trailer A Breath Cycle

<http://vimeo.com/271280527>

Full videos of the Breath Pieces

Password: Unknown

Breath Piece #6: Vanity's Ballroom  
(long version)

<http://vimeo.com/273691490>

Breath Piece #6: Vanity's Ballroom  
(short version)

<https://vimeo.com/277980575>

Breath Piece #7: The Womb

<http://vimeo.com/274861750>

Breath Piece #1: Light's Treshold

<http://vimeo.com/274860863>

Breath Piece #5: Undressing Time

<http://vimeo.com/277980025>

Breath Piece #4: Being Cloud

<http://vimeo.com/274857896>








Breath Piece #8 & #9: Blink of the  
Night & Breath Border

<http://vimeo.com/274856803>

# TECHNICAL RIDER

Provided by venue

Provided by Atelier FS

	PERFORMERS	DURATION	OBJECTS	SPACE	LIGHT
<b># 1</b> <b>LIGHTS</b> <b>THRESHOLD</b> 	<b>2</b> 1 female volunteer age +60 & 1 female volunteer age -18*	30 min to 2h depending of the older performer	table, mirror, 2 chairs, basket, candles, matches, a white table cloth, costumes	clean darkened space with intimate atmos- phere. Capacity min. 5 & max. 15 pers. Air extraction.	no lightning needed, dark space
<b># 4</b> <b>BEING</b> <b>CLOUD</b> 	<b>1</b> A blind person by birth	30 min to 2h synchronical to #1	a table, chair, sheepskin, side table, clay, glass bowl, costumes, block of fiberglass	clean white space with a window with a view. Capacity min. 5 & max. 15 pers.	natural
<b># 5</b> <b>UNDRESSING</b> <b>TIME</b> 	<b>2</b> Manon Santkin & Fabrice Samyn	about 45 min	50 chairs, costumes, sculptures & clock accessories	clean white space. Capacity max. 50 pers. 2 rows of chairs placed in half circle	natural & 2 spots on performers
<b># 6</b> <b>VANITY'S</b> <b>BALLROOM</b> 	<b>11</b> 10 dancers & Adrian Kurth (the composer)	25 min	costumes	clean big space. Ca- pacity min 50 & max. 100 pers.	natural
<b># 7</b> <b>THE</b> <b>WOMB</b> 	<b>10</b> 10 performers: 5 couples of friends, lovers, col- leagues,...*	depending on the number of visitors, max up to 2h	30 Zafu pillows, costumes	clean big space with intimate atmosphere. Capacity 15 pers.	spots on the couples
<b># 8</b> <b>BLINK OF</b> <b>THE NIGHT</b> 	<b>0</b> only the members of the audience	5 to 10 min	/	a room where all members of the audi- ence can stand com- fortably	ambient or natural
<b># 9</b> <b>BREATH</b> <b>BORDER</b> 	<b>0</b> only the members of the audience	5 to 10 min	/	in the same room as Breath Piece #8	ambient or natural
<b>TOTAL</b>	<b>26</b> incl. the author Fabrice Samyn	<b>110 to 150 min</b>	<b>divers common objects</b>	<b>6 rooms: 2 small ones, 2 medium &amp; 2 extra large</b>	<b>not complex</b>

+ Cloakroom for bags, jackets, cell phones and shoes of the audience provided by venue

\* Atelier FS makes final selection of volunteers proposed by venue



# FEES

Fee based on technical rider  
Fee excl. travels, transport, per diems, accomodations, authors' rights & VAT

	BASIC FEE	# 1 LIGHTS THRESH-OLD	# 4 BEING CLOUD	# 5 UNDRRESSING TIME	# 6 VANITY'S BALLROOM	# 7 THE WOMB
<b>1 PERFORMANCE</b>	2.100€	65€	40€	690€	3.590€	125€
<b>2 PERFORMANCES</b>	2.700€	65€	40€	1.000€	9.100€	125€
<b>7 PERFORMANCES / 1 WEEK</b>	3.300€	65€	40€	4.440€	20.650€	125€

# 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 pictural 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 Doeh.

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

**Artist:** Fabrice Samyn **'Light's Threshold' performers:** Kristina Neiryck & Angela De Roover **'Being Cloud' performer:** Ibrahim Tamditi **'Undressing Time' concept, choreography and performance:** Manon Santkin & Fabrice Samyn **'Vanity's Ballroom' musical director:** Adrian Kurth **'Vanity's Ballroom' choreographic assistance:** Manon Santkin **'Vanity's Ballroom' performers:** Julie Laporte, Nelle Hens, Maïté Jeannolin, Yasmine Youcef, Ivan Fatjo, Kevin Fay, Cassiel Gaube, Yoann Bondo, Brandon Likoyo, Emmanuelle Phuon **'The Womb' performers:** Emmanuel Murenuko, Lemuel Quiroga, Demir Berisha, Tatyana Dimitrova Petrova, Timur Magomedgadzhev, Ahsene Anis, Kaya Freeman, Bram Droulers, Leonie Buysse, Ana Ferper, Eugene Champoin, Gilles Van Hecke **Costume design:** Eva Velazquez & Fabrice Samyn **Sculptures:** Fabrice Samyn **Production:** Hiros **With the support of:** de Vlaamse Gemeenschap **Thanks to:** François Pintus, Marion Denné, STUK, Kaaithheater & été 78 **Graphic design:** Fabrice Samyn with Miriam Hempel  
www.daretoknow.co.uk

# CONTACT

**Financial director:** Yasmina Boudia, [yasmina@hiros.be](mailto:yasmina@hiros.be)  
**Production:** Maurane Colson, [production@hiros.be](mailto:production@hiros.be)

Pianofabriek, Fortstraat 35, 1060 Brussels  
+32 2 410 63 33 - [contact@hiros.be](mailto:contact@hiros.be) - [www.hiros.be](http://www.hiros.be)  
BE0862 325 347

[www](http://www.hiros.be) · **HIROS** · [BE](http://www.hiros.be)

Hiros is supported by the Flemish Community

