

Warm

Promotional material



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Warm is a choreographic and scenographic piece raising the question of what is the "right" emotional distance in the light of apparent vulnerability.

A physical and rhythmic decomposition of first aid gestures, highlighting the complexity of care relationships and, through the body, questioning the notion of heat, experienced, shared or fantasized, and within theatre itself.

Choreographer: Fanny Brouyaux

Performers: Florian Vuille, David Séchaud and Julia Färber

Assistant Director: Sophie Guisset

External Eye: Louise Vanneste

Dramaturgy Assistant: Nadid Belaatik

Costumes: Maria Ferreira Silva

Sound Designer: Adrien Pinet

Lighting Designer: Grégoire Tempels

Production: Too moved to talk asbl

Coproduction: Charleroi Danse, CDCN De Strasbourg, Pôle sud, Théâtre Marni.

With the support of Materiais Diversos, la Bellone, CCN De Roubaix, Le Gymnase, la Fédération Wallonie Bruxelles-service de la danse and WBI. Fanny Brouyaux is accompanied by Grand Studio

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The choreographer: Fanny Brouyaux



Photo: Copyright Véronique Baudoux, Work in progress , CCN Le Gymnase, Roubaix, February 2021

Brussels-based dancer and choreographer Fanny Brouyaux juggles working as a performer, creator and dramaturgical assistant/external eye. After her studies at P.a.r.t.s (Performing art research and training studios), she danced for various companies, among which Moroccan choreographer Taoufiq Izzeddiou's *Anania*, *La peau de l'autre* (Physical Theatre), *Abis* (Contemporary Hip Hop), as well as Nyash and Julie Bougard (Theatre for Young Audiences). In 2014, for the celebration of Moroccan immigration in Belgium, she created her first piece "Un Bruit," co-produced by Charleroi Danse. Of this, she also created a 10-performer urban version with dancers, amateurs and professionals alike for the 2016 Molendance festival. She then created, in collaboration with actress and performer Sophie Guisset, "De la poésie, du sport, etc," a poetic-sports-like journey of female emancipation. Today, in parallel with her work as a performer and external eye for other companies, Fanny Brouyaux has created "Warm," a choreographic piece questioning the complexity of care relationships through the physical and rhythmic decomposition of first aid gestures. Fanny Brouyaux has also worked as a pediatric dancer in various Brussels hospitals with association "Le pont des arts." "Warm" is inspired, among other things, by this personal experience.

Intention note :

Initially driven by a choreographic research connected with the lack of warmth from both a physiological and symbolic point of view, this project gradually refocused around the question of attention, care relationships, and their complexity.

The show is specifically articulated around first aid gestures, gestures accessible to all and yet often misunderstood in their subtlety: listening to breathing, cardiac massage, mouth to mouth, manipulation of unconscious bodies, movement of conscious, yet fragile bodies, limb stabilization, semi-sitting positions, airway clearing...

By deconstructing these movements, by playing with their various rhythms and view angles, we wish to highlight the coexistence of radically different, even opposing qualities: sudden, extremely quick or persistent gestures, repetitions, or, on the contrary, very gentle, furtive gestures or actions taking place over longer periods of time. These image snippets, or "mini-pictures" as we call them, reveal in an almost subliminal way the possible emotional drifts experienced by those witnessing carers or people in distress. Thus, questioning the fragile balance that can transform our acts and movements, depending on the circumstances, into care gestures of care or their opposite.

Seeking to raise the question of the "right" emotional distance when faced with apparent distress, or the suffering of others, this show is based on the Red Cross guidelines that advocate for "composure," a state allowing for effective action while remaining in an empathetic, respectful posture and listening to care "subjects." An ideal state, a sort of canon of "being" in the world towards which to strive, more or less obvious, depending on the circumstances and each person's sensitivity.

"Warm" is interested in this act of trying, this reaching out, the discipline it implies, as well as all the human emotions and instincts that can get in the way: feelings of panic, powerlessness, injustice, anxiety, fatigue, self-identification, attachment, disgust, detachment...

This show is therefore interested in the tipping points, when care drifts and becomes something else: from abuse to forms of intimacy, a certain sensuality, to those fine lines that can make one same gesture tip between pragmatic/cold gesture and sensitive/hot gesture, and become, depending on the context, a heroic act, abusive or an act of love.

Very strongly inspired by the "Care" political movement, this piece also questions the care world hierarchies, the gesture hierarchy that makes those up. Care gestures, medical gestures, gestures of affection, the gesture that is presence, listening or looking, attention, also questioning the place that danced gestures can take in all this, its healing potential.

Work-in-progress interview at Pôle sud, CDCN Strasbourg, France : <https://vimeo.com/512547181>

Full-Performance Video: <https://vimeo.com/manage/videos/690440540>

Mot de passe : WARMBXL22

Trailer: <https://vimeo.com/695159013>

The team



Photo : Copyright Stanislav Dobak

The performers :

"Between the body at the object's service and the body at emotions' service"

For the creation of this project, Fanny Brouyaux, dancer and contemporary choreographer, decided to work with performers from different disciplines, who are used to moving their bodies in different ways: Florian Vuille, a dancer-actor trained in clown technique, and David Séchaud, a stage designer-performer. These different approaches brought to everybody's attention how different sensitivities work together, thus feeding the piece's theme. Where some people respond to feeling helpless or powerless by diving into concrete action, pragmatism or materiality, others find answers in self-derision or by poeticizing emotions. These two approaches, which could seem as opposite, are actually fully complementary, their combination even becoming indispensable. How many times have carers (doctors, emergency doctors, firefighters) repeated that humor is a, if not the, most precious tool in their work kit? So, to deconstruct gesture hierarchy (pragmatic versus emotional), to question the impact of transdisciplinarity in contemporary movement, transdisciplinarity has been chosen as the path to get back to the essence of it all.

As in her previous piece "De la poésie, du sport, etc," created in collaboration with actress and performer Sophie Guisset, Fanny Brouyaux conceives again, with "Warm," an atypical choreographic language based on complementarity and cooperation.

Florian Vuille: emotional and sensitive body



Florian Vuille is an artist born in Switzerland. He started working in 2010, performing as a clown in circuses across Europe (France, Switzerland, Finland, Belarus, Germany). In 2012, he moved to Brussels and slowly moved his craft from circus to dance. In 2013, he met David Zambrano, trained with him and has worked with him ever since. He currently teaches contemporary dance to children with Anne-Lore Baeckeland and Mat Voorter. He performs with Paola Di Bella, Daniele Bianco, Fanny Brouyaux and the improvisation group Brut Movement. In his performances, he likes to use his different influences.

Julia Färber : dancing and sensitive body



Born in Ensenada, Mexico. Julia started dancing at a very young age, joining a local folkloric dance company. She then joined a theatre company, while studying classical ballet and contemporary dance. Later, she studied social anthropology in Mexico City. Julia is a performing artist, specialized in improvisation, with a background mixing many different techniques and styles. She seeks to combine her anthropological interest with scenic creation through abstraction and universality, sensitive to social projects and research and creation that attempt to decentralize. She has collaborated with musicians, visual, film and performance artists. She is a co-founder of the improvisation group in dance and music: "Bubble dance" and the "Top Floor Festival". She is as passionate about movement, martial arts and therapy as she is about culture and social history. After collaborating with Tictac Art Center in Brussels and the Artists Commons Collective in the same city, she continues her own creative projects, as well as her work as a freelance performer in the companies of Hedi and Ali Thabet, Pietro Marullo's "OtherSide" and Fanny Brouyaux's "Too moved to talk." She has also assisted the choreographer and dancer Laura Aris and participates in a research laboratory with Quentin Beaufils.

David Séchaud: object and sensitive body

A graduate of the set design and construction workshop at the Arts Décoratifs de Strasbourg (HEAR), David conceives the theatrical space in a movement between prototype construction and on stage experimentation. His construction of space happens through improvisation and play, a process that acts as the driving force behind his creations, and has led him to collaborate with various dance and theatre companies. He has worked, among others, with director François Lanel of company L'Accord

Sensible in Les Éclaboussures, Champs d'Appel and Massif Central; with dancer C. Leblay for performance Canon. He has designed the sets for La Grâce, Le Mythe de la Taverne, Le Phare des sirènes, directed by Simon Vincent, as well as La théorie des ficelles by Etienne Fanteguzzi. Among Espèce de Collectif, he explores improvisation and movement, and has created Laisse le vent du soir décider. He is a dancer-performer in scenographic and choreographic piece Warm by Brussels choreographer Fanny Brouyaux. With company Placement libre, he develops his own creations based on a reflection around set design and space, in collaboration with Monsieur Microcosmos and Archivolte. In association with the TJP-Strasbourg, he is developing a research and practice space around his new creation, Le Gonze de Lopiphile.

At the same time, he explores other territories around urban issues with Megalumen, a collaborative "Sound and Lights" project. Since January 2019, he's been artist in residence at Comédie de Colmar, and has been involved in the Colmar area with Microclimat collective.



Sophie Guisset: Assistant

Sophie Guisset is a Belgian actress and performer living in Berlin since 2013. She graduated from the Drama division of the Conservatoire de Mons in 2011 and then trained in contemporary dance at Tanzfabrik in Berlin. In 2016, she collaborated with Russian choreographer Olga Tsvetkova on the choreographic piece "Bond Apart," which deals with the notion of "facelessness," imperceptibility and animality. In 2015, she began a collaboration with Brussels choreographer Fanny Brouyaux. Their piece "De la poésie, du sport, etc" was presented at Balsamine in Brussels in February 2019. Since then, Sophie has been accompanying Fanny Brouyaux on her new creation "Warm" as an assistant director, while also collaborating with actress Consolate Sipérius on the project "Cochemar". She is also currently working on "Wilson," a piece around tennis practice and the notion of subversive space, as well as "Plus one," a performance for one spectator, one table, two chairs and a 1000-piece puzzle. Sophie Guisset is supported by the G Incubator program at Garage 29 in Brussels.

Louise Vanneste: External eye

After training in classical dance, Louise Vanneste turned to contemporary dance and entered P.A.R.T.S., from which she graduated. A grant from the SPES Foundation (Be) enabled her to continue her training in New York, notably with the Trisha Brown Dance Company. Within Rising Horses, she develops a choreographic work in close collaboration with artists from other disciplines than dance: Cédric Dambrain for music, Stéphane Broc for video, visual artist and lighting designer Arnaud Garniers or Gwendoline Robin and Elise Peroï for performance and textile. Her works, Sie kommen, HOME, Black Milk, Gone in a heartbeat, Thérians and atla have been presented in Belgium and abroad: Kunstenfestivaldesarts, Charleroi danse, Les Rencontres chorégraphiques internationales de Seine-saint-Denis, Théâtre de Liège, Halles de Schaerbeek, Roma europa, CDC Roubaix, l'adc Genève... In addition to her projects on stage, she is developing a work of video installations (SK, Going West, #1, ...). In parallel to her choreographic work, Louise Vanneste has been involved in teaching and transmission for ten years (ISAC, Amsterdam University, Extension/Toulouse, etc.). She is currently working on two creations: Earths, which will premiere at the Charleroi Dance Biennial in October 2021, and Metakutse, an outdoor site-specific piece which will premiere in 2022. A winner of the FRArt 2021 (Art Research Fund), this year she is dedicating a specific time to her research _ PANGÉE, towards the territories of the imaginary and hybrid practices_, around the inclusion of the non-human in artistic issues and the hybridisation of practices and knowledge. Louise Vanneste is a companion artist at the Théâtre de Liège from 2018 to 2022. She is an associate artist at the Halles de Schaerbeek and her company Rising Horses benefits from a programme contract from the Wallonia-Brussels Federation.

Adrien Pinet: Sound Designer

Adrien Pinet is a sound designer living in Brussels. He was born on April 20th 1995 and holds a Master in Sound Design from INSAS. When he was young, Adrien wrote poems and was interested in philosophy, science, music, theatre, martial arts and magic. He considers magic to be a great source of inspiration. For him, magicians and sound designers share the same desire to manipulate, divert, transform and disguise objects or messages in order to create images and reveal the possibility of another reality.

Today, Adrien is a sound designer on various collaborative projects for cinema, music, theatre, dance and radio. He also writes and directs personal projects, notably in radio fiction and experimental fiction.

Grégoire Tempels: Lighting Designer

Grégoire Tempels is a young lighting designer and stage manager from Brussels. He has been working in the theatre world for about five years, mainly as a general manager or lighting designer for many companies of all genres (dance, theatre for young and adult audiences, etc.), with the aim of being as close as possible to the projects' creation mechanism. Some credits: "L'Herbe de l'Oubli," Cie Point Zéro - Lighting director, "Ma Vie de Basket," theatre for young audiences, Collectif Hold Up - Lighting director, "Les Lianes," Françoise Berlangier - Lighting director, "Warm," dance, Fanny Brouyaux, Cie Too Moved to Talk - Lighting director, "Trajectoires," dance, Julien Carlier, Cie Abis - Lighting director.

Tour schedule:

- 8 February 2022: Premiere at Marni Theatre in co-programming with Charleroi Danse, as part of D-festival 2022 (Brussels).
- 9 and 10 February 2022: Performances at Marni Theatre as part of D-festival (Brussels)
- 2022-2023-2024: in progress

Press :

Extract from the article "Ce que dit la danse des crises de son temps" by Marie Baudet, La libre Belgique. Published on 10-02-2022

<https://www.lalibre.be/culture/scenes/2022/02/10/ce-que-dit-la-danse-des-crisis-de-son-temps-NXMRHLHX55GFXGLMIC5SMSDTVI/?fbclid=IwAR3m1qcH8EbKHtLCZGz8hFJ45F4mFHBpMrEfV0ojLcSavy5EsB9pHTWm7c>

Young choreographer Fanny Brouyaux has brought dance to the pediatric wings of Brussels hospitals. The body as a bridge, the body as relay, the body as a medium, are the themes of her last creation Warm. Based on her own experience, the creator brings together a trio that puts care, being together, the other's presence in moments of distress, into movement. The dance itself – with bodies and faces covered in a shade of blue, grey and black - breaks down and recomposes, digests and develops, condenses and stretches the actions sketching distress and care, urgency and expectation, tenderness and revolt. First aid gestures - resuscitating, restoring, warming up - express the need to act, feverishness, impatience, sometimes even powerlessness. Hoses, pumps and balloons weave themselves in the dance, sprinkling mechanical, surreal humor over the generous seriousness of the subject.

D festival, Tenth Edition

<https://www.bruzz.be/fr/culture/theatre-dance/d-festival-la-dixieme-edition-2022-01-27>

In these gestures, diverse in rhythm and nature, gentle or abrupt, are to be read relationships of vulnerability and mutual aid. In this trio, the dancer and choreographer breaks down the healing power of movement, what it says about human interdependence and our search for physical warmth, real or imagined.



Target Audience

The piece is intended for adult audiences (14 and above). The artists would be happy to accompany the show with post-performance discussions and/or workshops.

Outreach

Carer Interviews

(Ahead of the rehearsal process):

The company interviewed different care professionals, firefighters, emergency nurses, care assistants, psychologists, etc., in collaboration with Dance Criticism students from Lille University. To feed our creative process, we asked them how they manage their own emotional distance from their patients, and what the notion of care represents for them.

"Using emergency situations as an allegory, our show revolves around the theme of finding the right emotional distance, how this is more or less obvious depending on the circumstances and each person's sensitivity. Our challenge here is also questioning the balance that one needs to find between radically different ways of being in the world, a balance between anxiety and "disembodied doing," a completely detached attitude with gestures entirely governed by affect. What could you say about this?"

Christophe, firefighter from the Wavre region (Belgium):

"... With us it's very cold, it's very mechanical. Your only chance of survival is not to panic, and to be calm, even if it's burning, even if you're burning, even if you get really really hot, even if you feel like you're burning, you have to calm down, you have to settle down, otherwise things can quickly get out of hand.

Gaëlle, psychologist in pediatric oncology

"...Over time, the protocol no longer acts as a shield. You can no longer hold on to it. So it can happen that either you become too affected, and the work is no longer possible, or that you completely lose interest. There is also a danger of falling into the "fascinating-disturbing" or superhero syndrome. We must always remember that it is our role that is indispensable, the outfit is indispensable but not the person..."

Care-Body Workshop:

(In parallel with the rehearsal process)

Workshop-meeting between carers, care providers, dancers and performers organized in collaboration with non-profit organization Mouvance.

6 people working in the care field: a nurse, a psychologist, a doctor, a firefighter, an emergency doctor, a physical therapist, an osteopath, an anesthesiologist... and 6 dancer-performers meet around the following questions: how can we link care gestures and danced gestures? Where does care begin, where does it end? Each is invited to revisit their own practices in the light of those around them, to explore the links and boundaries between different gesture categories: technical and professional, tender or emotional, danced gestures or outlet gestures, thus questioning the nuances in between, the gray areas as well as their interdependencies.

Workshop leaders

- Fanny Brouyaux: choreographer of piece "Warm", dancer and former artist working in pediatric hospitals within non-profit organization le Pont des arts.
- Olivier Roisin: cultural mediator, dancer, trainer and systemic speaker, coordinator of non-profit organization Mouvance.
- Alain Loute: philosopher and medicine bioethicist at Louvain's Catholic University.
- Nathalie Grandjean: philosopher and professor of Care Ethics, University of Namur.

A first edition of this workshop took place on 6 and 7 November 2021 in collaboration with Studio Étangs noirs (Grand studio) in Molenbeek (Brussels). The workshop was attended by, among others, a nursing professor, an emergency anesthesiologist, a doctor and masseuse, two psychologists, a pediatric dancer, a performer-scenographer...

Conference-debate: Ethics of Care

(Pre-performance discussion)

Nathalie Grandjean, philosopher and Professor at the University of Namur, and Alain Loute, Doctor in Philosophy and lecturer at the Centre for Medical Ethics, co-authors of book "Valeurs de l'attention, perspectives éthiques, politiques et épistémologiques," are available for a mini-conference on "care ethics" as side-event to performance "Warm." This is the second time that Fanny Brouyaux collaborates with Nathalie Grandjean. At XX Time festival at Balsamine (Brussels), the professor moderated a conference-debate called: "Can the female body really be emancipated?," a philosophical reflection- exchange that took place before the performances of "De la poésie, du sport, etc." created in collaboration with actress and performer Sophie Guisset.

Meeting-debate: The 'Right' Emotional Distance

(Post-performance discussion)

Nursing staff who attended the February 2022 performances of "Warm" at Marni theatre, as part of the D-festival program, suggested that a meeting-debate on the issues raised by the show took place. Thus was born the idea for this discussion, a gathering around the emotional "right distance" in care relationships, which could be proposed specifically to care professionals audiences, and coordinated in collaboration with a specialized psychologist.

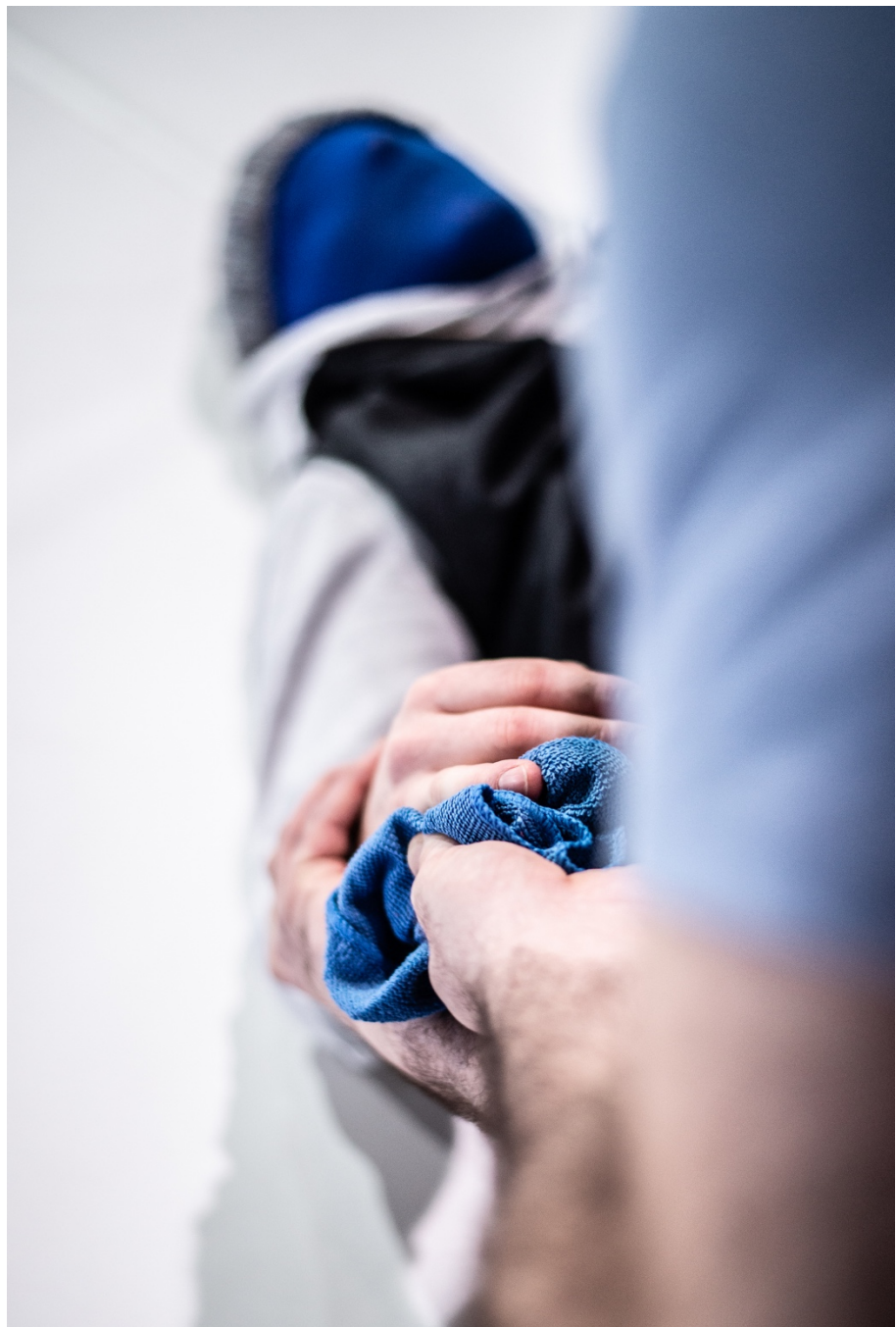


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