



THE FESTIVAL NEWSLETTER

Festival d'Avignon

« 8 artists work in music and painting to create a monumental polyptych before the public's eyes »

GAUGUIN'S TURTLE

Villeneuve en scène / 18 July 2017

- by Marianne de Douhet & Samuel Miloux -

Art at the firmament

Be careful. Sideration, uprising, conversion: "La Tortue de Gauguin" is a show that breaks with all the above - we would speak of a divine show if this qualification did not conceal one of the primary forces of this radical and sublime performance, namely to show man making.

It shows work, progression and metamorphosis. But the genius of this show is to overcome an opposition between manufacture and creation - more immediate, divine, emerging - health - by making the double movement of art sensitive: germination and epiphany. Finally, between the overcoded lines of a marked world, create an evidence, a primitive impulse, where one no longer expects it. For the first time, we will discover something that has always accompanied us, in the limbo of conjugated forms. Before our eyes, art is born. At night, a nine-metre scaffolding faces us, takes place under the sky. Eight artists occupy it, nestled in cells. They seem to inhabit their own spaces, whose cellular boundaries merge and merge when the artistic gesture draws a common being. A device that makes sensitive the way in which the work is always the aggregation of other works, in- dividus and multiple influences even though it presents itself as the e and with a singular gesture. The gestures here respond to each other, complement each other, become one.

Synesthetic experience

From a succession of paintings created simultaneously, a new figure is born: six paintings become one, reversible and recomposable. The inspiration lies in this open-air structure where artists invent themselves, where they say to each other with their whole body, with their whole voice, on all materials! Colour, light, text, music and dreams are the materials of the Lucamoros company. We become children caught up in the wonder of the moving images of a magic lantern. They have the purity of

stained glass, a piece of yellow wall, a kiss on the forehead. The words are missing here, they don't know anything. It is the mark of a lost language, disoriented by so much beauty, devastated in the perpetual flow of change. Let us therefore announce the colour: describing is futile. Everything is transfiguration, labels move and fly, even words can only survive when they leave, in long pictorial melodies. We will not describe "Gauguin's Turtle", we will simply evoke the synesthetic experience that occurs before our eyes: three components - painting, text, music - echo each other through a collective weaving uniting everything that disintegrates, in us and outside. Each work, fully completed, however, integrates and disintegrates during the show. Art is a perpetual life, it is a continuous movement. It does not let itself freeze, not here, it bubbles, escapes, returns, explodes into fragments. The piano ends with a brush, the guitar with scissors, the voice seems to drive the colourful impulses of the pigments, under the tent of the stars who watch ephemeral works dance in the wind. Life is art; this show reminds us of that.



UNIDIVERS^{FR}

LE WEB CULTUREL

BRETON

With *La tortue de Gauguin* by the **Luc Amoros** collective, Unidivers continues its adventure with the 2018 Festival des Tombées de la Nuit. Created in 2017, **Luc Amoros** continues his reflection on the place of art in the public space and offers a plastic choreography that questions spectators on painting and its relationship to art today. All this in a nocturnal and urban atmosphere whose light effects add a touch of enchantment! Debriefing.

A legend. This is the starting point of *La tortue de Gauguin*, a show by the **Luc Amoros** company. During a stay in the Marquesas, the French painter Paul Gauguin allegedly painted on the shell of a young living turtle, lost on the beach.

« I LIKE TO THINK THAT THANKS TO THE LONGEVITY OF THIS SPECIES, A WORK OF THE PAINTER, WHILE ESCAPING THE GREED OF SPECULATORS, CONTINUES, EVEN TODAY, TO ROAM THE GREAT DEPTHS IN ITS SMALL TRAVELLING MUSEUM » (LUC AMOROS)

Play in the urban space, creative process and collective show, with this adaptation of an episode from the life of the postimpressionist painter, Les Tombées de la Nuit confirmed the stakes of the festival. For the 2018 edition, the Thabor Park has become the scene of a plastic game where the artist's work is exposed and the work shown in its raw state, a live creation. An experience both sonorous and visual awaited amateurs and neophytes alike on the carré Du Guesclin, accessible through the St-Melaine entrance.

23h. Night had already fallen on Rennes, the Thabor Park plunged into darkness, but two unusual architectures stood out on the square Du Guesclin. Among them is the nine metre high and five metre wide metal scaffolding of the **Company Luc Amoros**. The structure dominated the green space and faced the public in the grass. Black silhouettes were already active in the six cells - mini artists' studios - spread over three floors, while on the ground floor, lights revealed a scene where a speaker and a musician were waiting.

Gauguin's Turtle is the last part of the triptych begun with *Page blanche* (2009) and *Quatre soleils* (2013). Far from the obvious elitism of contemporary art and a certain repudiation to any sensitivity to the work of art, an accessible vision of artistic creation is finally becoming possible. A polyptych in perpetual movement emerges from the texts written by Luc Amoros - carried by the vocal power of the narrator - and punctuated by skilfully composed music. The speaker seems to inspire the six visual artists who never stop creating in a constantly evolving scenography.

Art is born in children's drawings (brutally marked with a bar code) and grows in the multiple references to Art History and our current society. A performance, installation and play, *La tortue de Gauguin* features a majestic history of images. What is an image today? What is its value? How can we perceive them in a society itself parasitized by a multitude of virtual images? A realistic self-portrait in pop colours, a portrait in Fayoum, shadows of heliotropes... The story is written before the eyes of an impressed audience before being deconstructed by the removable screens.

The show ends with a simple question, but one that may hold the key to Gauguin's *The Turtle*: "And why do you paint? »

*"I PAINT TO PAINT NEW DAYS" / "I PAINT TO NEVER DIE, I PAINT TO LIVE"
"AT NIGHT, I PAINT TO LIGHT UP DAYS"*

Renaissance or purification, a waterfall spreads on the scaffolding and a few drops of rain begin to fall. If the sky is with the **Luc Amoros** collective, we can only abdicate to this masterful representation!

Three Be The Things



« Soft on Stockton »

GAUGUIN'S TURTLE

17 August 2018

- by Claire, blogger -



[...] On Saturday night we saw La Tortue de Gauguin (Gauguin's Turtle) by Lucamoros. The description sounded so intriguing and it definitely did not disappoint. I've never seen anything like it and I'm not sure I ever will again. Try to imagine a 9 metre high, 4 storey structure - on the bottom level there's a narrator and a musician and then each floor houses 2 artists behind transparent screens. As the story was narrated the artists painted - sometimes the pictures were individual designs that were ripped off and flung into the crowd. Other times each section formed to make a whole and honestly, each one was more stunning than the last. You could hear the audible gasps all around us as the final reveals were done for each section.

Each chapter got louder and more dramatic, and the artists became even more animated and the brush/hand/roller strokes became more intense and it was absolutely a journey towards a massive climax! Even now when I think about it I get goosebumps. It was a performance for all the senses and it was just amazing. I remember sitting on the grass in the Parish Gardens and thinking how brilliant it is that this kind of thing is available in my home town, for FREE, and it comes back year after year [...]