

QUICK, A SELFIE!

A purely visual, no-dialogue performance

A show/performance involving images painted with eight hands and four voices, using video, smartphones, paintbrushes and rollers.

An indoor show, open to all, ages 8 and up.

... part of the 2022-2023 season



A SELFIE, THE PERFECT SUBJECT MATTER

We explore* the concept of the human face and, in particular, the “selfie”, a contemporary self-portrait which, for homo smartphonicus, has replaced every other type of image, from portraits to landscape photos. We began to explore portraits in all their varieties and forms, from ancient history to the present day, and the phenomenon of the selfie is the perfect subject matter. Almost as ubiquitous in our image-based narratives as the screen in our scenographies, including in our children’s shows, this topic is now more important than ever.

We live in a time when every teenager, and almost every child, has that permanent and well-known electronic appendage. An object that can both capture and supply still and moving images of all kinds and from all sources, most of them unfiltered as well as being potentially unwelcome and untimely. Our aim is to, in some modest way, oppose this phenomenon, by exercising our own creative resources to sharpen our critical judgement and our ability to discern.

**Alongside the show/cultural activity/artistic education, Brigitte Gonzalez has created a way of raising awareness among future audience members of the issues involved in performance. This new creation will be the subject of ongoing work with schools in our region (in the form of artistic workshops around the concept of staging a self-image, encounters, collecting young peoples’ ideas, particularly those of secondary school pupils ...).*

THE STAGE AS A PLACE FOR EXCHANGE AND EXPERIENCE

In « **QUICK, A SELFIE!** », we want to draw our audience’s attention to the fact that taking a self-portrait, even if it is something now within everyone’s reach, isn’t an insignificant act, and publishing it even less so. It is not far removed from an artistic endeavour. Even when done spontaneously, it contains a desire to control the world around us. Although the audience sees our set as a place where an artistic performance is taking place, they should also be able to appropriate it as an opportunity to share their experiences. If we can show them the transition from intention to movement, from the outline of a movement to its accomplishment, we can also suggest. In other words, the performance involves turning the artistic movement itself into the subject of our narrative. It is as if the artist’s movements, which are constantly being performed and form an integral part of their work, are also, for the audience, a perpetual encouragement to create.



Photo from the performance «Page blanche» 2009

SEE THINGS DIFFERENTLY...

In « **QUICK, A SELFIE!** », from their vantage point of makeshift scaffolding on the stage, four artists, performers, singers, challenge the audience (and particularly the children and teenagers among them) to question their images, in an outpouring of rhythm, song and colour. They play around with their image, capture it, manipulate it, steal it, return it, reinvent it and, above all, make the audience see it in a different way. It is an exhibition of images that are painted, photographed, and filmed, live. Images that follow on from one another, that jostle, superimpose, erase, reappear ... images that tell a story ... the story that we want this experience to trigger. Four artists, in the flesh, four singers, in rhythm and in voice, creating these images with their bare hands. Four bare (or nearly bare) hands, armed with paintbrushes, rollers, cameras, smartphones and ... yes, ultimately, their bare hands.

EPHEMERAL ART...

« **QUICK, A SELFIE!** », follows a well-established protocol: the language of our performance is known for its certain lack of resources, a combination of being cobbled together and the latest technology, a very specific way of bringing images to life on the stage. There is no backstage area, no screens that, whatever their form, pose as the protagonists of the artists. Live performance comes first and foremost, there are no previously recorded videos or sounds. The artistic movement is laid bare, from



Photo from the performance «Non mais t'as vu ma tête!» 2015

its inception through to its fruition, performed within the sight and earshot of the audience, as an integral part of the image itself, lending it additional meaning.

To accompany the artistic image (shadow play, painting, calligraphy, video), are the voices of the artists distilling that which has survived the alchemic process of creation. In this case, exceptionally, it is not an intelligible text but a polyphonic song which is chanted and intoned, and which melts into the passing images. Another characteristic underlying our images is their very short life expectancy: as soon as they are produced, they are destroyed, most often by being ripped and crumpled, but also by being lacerated, scratched and covered. Because, much like text or songs, they are born from an immediate exchange and from that exchange alone, between the painters and the collective regard of the audience. The meaning of our images resides in the movement and the time it takes to produce them, in the here and now, and their ephemeral nature is inherent to their existence as images on a stage.

IN SHORT, A LIVING, BREATHING PERFORMANCE!



Photo from the performance «La tortue de Gauguin» 2018



CAST

Director: **Brigitte Gonzalez**
 Images: **Luc Amoros**
 Music: **Alexis Thépot**
 Performers: **Léa Noygues, Macha Selbach, Lydie Greco and Marie Minary**
 Technical director: **Vincent Frossard**
 Administration/production: **Mathieu Desanlis**
 Communication: **Nadine Dupont**



FUNDING CONDITIONS (EXCL. TAX)

2023-2024 season

First day :

- One show: €3,500
- Two shows: €5,000

Following day(s) :

- One show: €2,400
- Two shows: €3,900

NB : single show in the same place: €3,900
 The organiser covers the payment of royalties and the SACD.



TECHNICAL CONDITIONS

Audience : capacity 300 school children / 500 general public
Space : 6m height / 10m wall-to-wall / 8m deep
Planning : Assembly : 8 hours/Dismantling : 3 hours
Light and Sound : : See detailed technical sheet*

*Detailed technical sheet available on request.



HOSTING CONDITIONS

Meals and accommodation: These can be covered directly or take the form of refunded expenses.

No. of people: 6 plus possibly the director.

Duration of cover for meals and accommodation in single rooms: from leaving home until return.

Travel :

Two people by road – 1 van from Strasbourg (80 centimes/km, return journey)

Train or plane, 4 or 5 return journeys (1 or 2 Strasbourg + 1 Besançon + 1 Marseille + 1 Valence)

A PRODUCTION BY

compagnie LUCAMOROS

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Illustration : Luce Amoros-Augustin

A CO-PRODUCTION BY : La Passerelle de Rixheim / La Minoterie, pôle création jeune public et éducation artistique de Dijon / Momix Créa, scène conventionnée d'intérêt national art et enfance et jeunesse de Kingersheim

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