



portfolio - Julien Bruneau - selected works



cover: photos by Aurore Dal Mas (details), performer: Anouk Llaurens

Working from the premise that our relationship to the world is not a given but the effect of a constant (and largely unconscious) practice, my central question is “how do we compose our own experience?” This question is approached from the basic, rudimentary activity of perception (how do we look, touch, recognize ?...) to then travel to the more elaborated and culturally coded level of sense making, the process by which we grant meaning to our lives. My work sets up a space to observe the intricacy of these layers: between the materiality of things and bodies, the sensorial impact of images, textures and movements and the progressive apparition of thoughts, narratives, memory and imagination.

Most of my pieces are the result of a specific protocol, a system of constraints that unfold its own logic while keeping at bay personal expression and identification. The use of protocols also stems from an experimental drive, the desire for playing with changes of parameters, for working collectively or inviting different people to actualize the same score.

My creative process implies often altering the mundane state of attention. Working eyes closed, stretching the time, accumulating constraints, drifting on associative logic, all these strategies converge towards a trance-like state, a heightened suggestibility. At the heart of this is the search of a porous body, a body that cultivates his ability to be affected, moved and transformed by the situations he’s engaged in, a body who travels inside to experience his own inner multiplicity. As a whole, my work addresses the interactions between the many layers of our being into the world. More importantly, it aims at invoking the ungraspable flow that animates these layers and percolates through them.

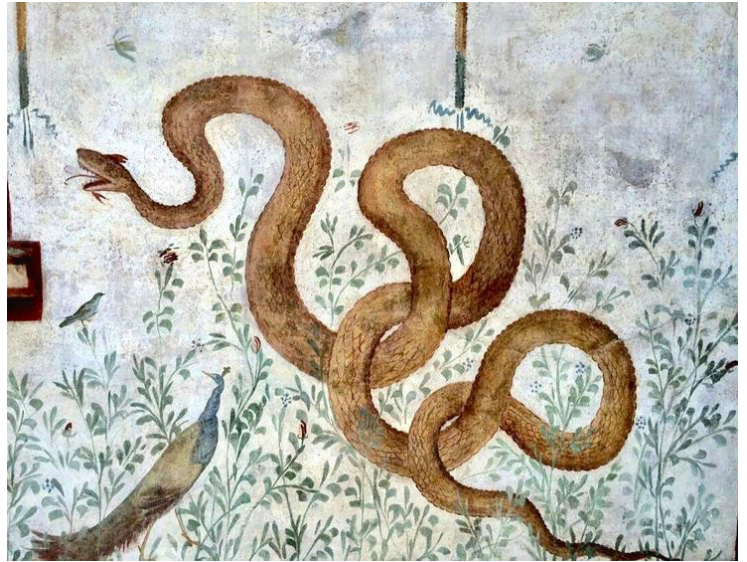
Julien Bruneau, May 2015

acknowledgement:

A lot of the works presented in these pages were made possible by the continuous and generous commitment of dance artists and dear collaborators Maya Dalinsky, Anouk Llaurens, Sonia Si Ahmed, and, until recent years, Laure Myers. I owe to all of them a deep gratitude.

# genius loci

ongoing since 2018



*Genius Loci* is a performance practice for domestic places in a phase of transition.

The practice consists of three to five performers visiting a home on invitation of its inhabitant(s). There, we invite space to invite us, experiencing what is like to be there. We deploy a choreography of successive stationary constellations that allows the place to appear. Its walls and floor, its objects and textures, the light it receives, the sounds resonating in it. But also the latent presences it may host, the memories, the projections, fictions, fears, desires and all the uncategorisable stuff that it reminds, nurtures, generates, impeaches, welcomes or get unsettled by.

The practice is meant for places going through some sort of transition. Because people or objects are arriving or departing, because of the passing of seasons, because stasis has been reigning for too long, because some stability needs to emerge, because of a desire for an eventful moment, or just for no reason. *Genius Loci* dives into this moment of metamorphosis to acknowledge and echo it, in the presence of the place's inhabitant(s).

*Often depicted as snakes on the painted wall above their dedicated shrines, genii loci were honored as spirits of a place in ancient Rome.*

*Above: detail of a lararium (shrine) in Pompeii, House of the Cryptoporticus, 1st century AD.*

concept and performance: Julien Bruneau  
development and performance: Maya Dalinsky,  
Anouk Llaurens, Laure Myers and Sonia Si Ahmed.

*This project is the first phase of the artistic research  
Of impersonal gaps and places of concerns supported  
by Third, Das Research (Amsterdam).*

<https://www.atd.ahk.nl/das-research/research-groups/3rd-cycle/3rd-cycle-research-groups/third/julien-bruneau/>



# Of impersonal gaps and places of concerns

2018



photo: Diego Andrés Moscoso

- a lecture-performance on a research on space -

What is in act when “ I ” am acting ?

Could I relate to my own experience in an impersonal manner ? That is, without identifying with, owning or authoring the experience unfolding in me ? In this research, these questions are put at play in the relationship we have with space. Addressing distinctly various kinds of places – domestic, public or artistic – with ad hoc dramaturgical set up, it explores how the performance of affected-yet-impersonal presence meet the situated perspective and concerns of the people inhabiting and using these very places.

This presentation takes the form of a little narrative. It progressively goes from an individual practice of receptivity to the artistic practice of “being invited by the space” and examines the performance *Genius Loci*, conceived for domestic places in a phase of transition. How do you point towards impersonal presence ? And how could it matter for people entangled with their home through very personal ties ?

Oscillating between talking and doing, this presentation partly describes the research, partly enacts elements of it. Giving also a stage for collaboration and other artistic voices with interventions by fellow artists Rosie Heinrich and Jennifer Lacey, it embarks at times into associative speculation in order to consider larger resonances of what it is to inhabit the places we are inhabiting.

concept and performance: Julien Bruneau  
with the sound piece *Now.*, conceived and performed  
by Rosie Heinrich  
and Jennifer Lacey's *Extended Hermeneutics* practice.

*based on a research developed with Maya Dalinsky, Anouk Llaurens and Sonia Si Ahmed*

*produced by Third - Das Research (Amsterdam),  
performed in Groot Lab, Third Forum 2018 and  
in La Raffinerie, festival Coupé Décalé (Bruxelles)*

# SAY

2016



SAY is a performance based on the principle of oracle. Spectators come with personal concerns of their choice, for a one-on-one appointment. The use of chance, the reading of signs and the embodiment of images brings the performer through drawing, narratives and movement, making and unmaking sense, unsettling certainties and unfolding the latent potentialities hidden in the present.

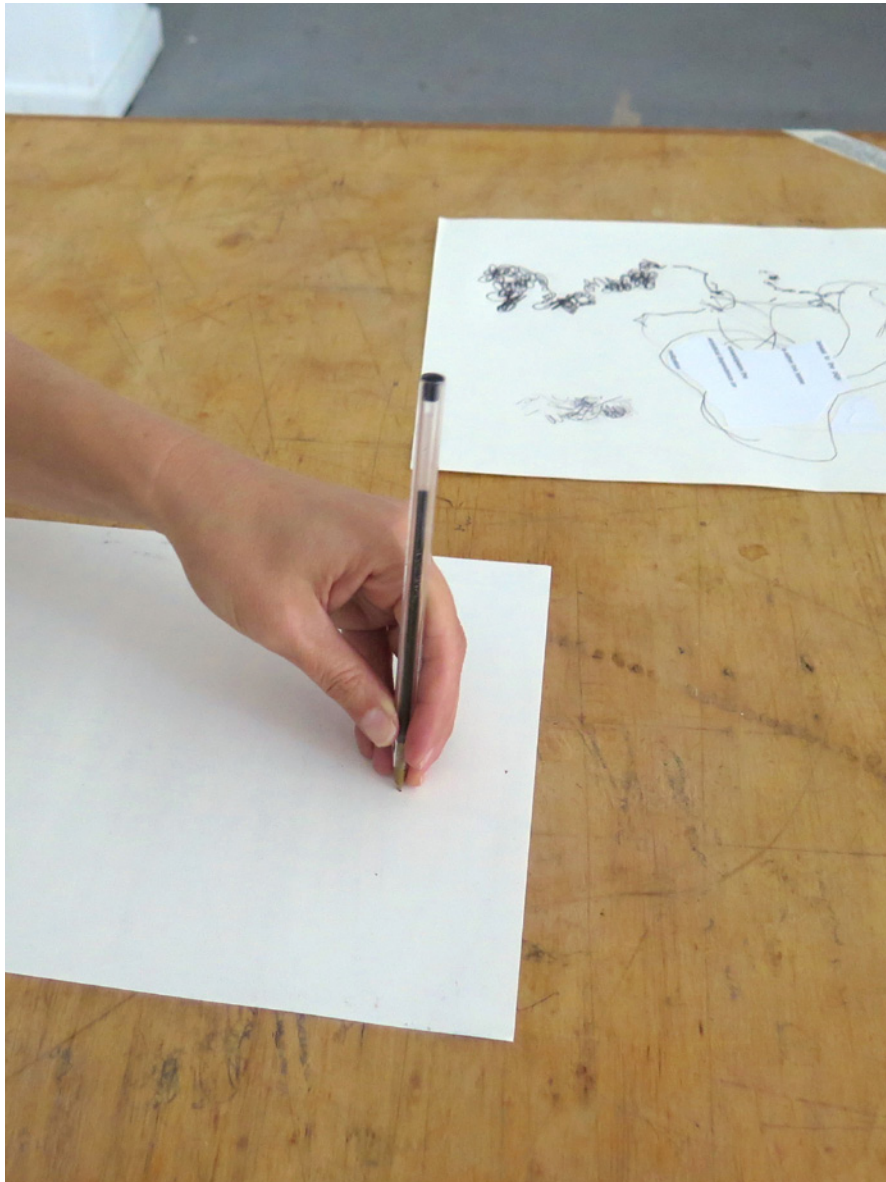
Spectators can chose to come for one or two sessions. The first one lays the ground for a mythology through which the person's concerns are revisited. A second meeting, at least few days later, allows to come back to this mythology as it will be manifested through its danced embodiment by the performer.

Throughout the whole process, the spectators' questions remain strictly private, unknown even of the performer. The latter thus operates blindly. He delivers a response without knowing what he is responding to. The principle is that of a co-existence of clearly distinct trajectories that will progressively echo each other in the spectator's mind and produce insights by welcoming telling coincidences as much as irreducible tensions.

conception: Julien Bruneau  
created with Anouk Llaurens, Maya Dalinsky,  
Laure Myers, Sonia Si Ahmed  
performance : Julien Bruneau and Anouk  
Llaurens

*produced by and premiered at  
The Drawing Box (Tournai)  
with the support of Bains Connective,  
Zsenne art lab and Kaaistudio's (Brussels)*





SAY, performer: Anouk Llaurens

to read :

NL-

Zoeken naar zin en betekenis - Wat kan het orakel ons leren over de praktijk van de toeschouwer?

[https://issuu.com/e-tcetera/docs/etcetera\\_144\\_def\\_lowres/12](https://issuu.com/e-tcetera/docs/etcetera_144_def_lowres/12)

ENGL-

The labor of sense-making

<https://static1.squarespace.com/static/542cf50be4b0b0eacb4ab721/t/5ab39037352f534840057ccb/1521717308790/RevueCOI-03-bruneauEN.pdf>

FR-

Fabriquer le sens qui nous requiert

[https://static1.squarespace.com/static/542cf50be4b0b0eacb4ab721/t/59341f7220099e9f00a5ac84/1496588152679/RevueCOI-03-julien\\_bruneau.pdf](https://static1.squarespace.com/static/542cf50be4b0b0eacb4ab721/t/59341f7220099e9f00a5ac84/1496588152679/RevueCOI-03-julien_bruneau.pdf)

# des arpents (some arpents)

2016



Norman's chart of the lower Mississippi River, by A. Persac

A unit of length measured in feet, an arpent designates also a piece of arable land. This work addresses space through the coexistence of a series of gouache and a durational dance performance. In both the painting and the movement, the principle is the same: to settle within the stability of a repetitive structure and linear trajectories while accepting to drift when occasions occur for gliding, outpouring, iridescence or oscillation. Space is addressed here in its constructed aspect, defined, framing and perennial, but also considered as a field of labile relationships, an environment charged with affects, memories, invitations and projections.

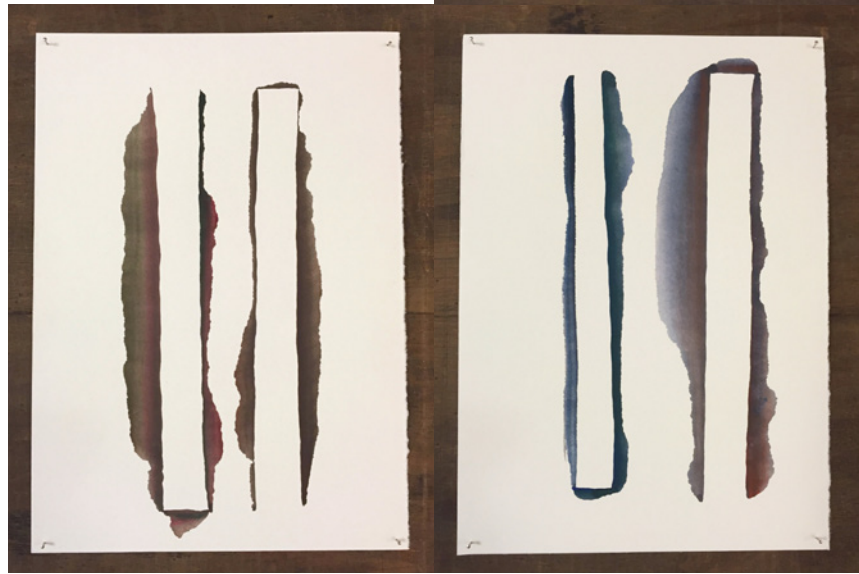
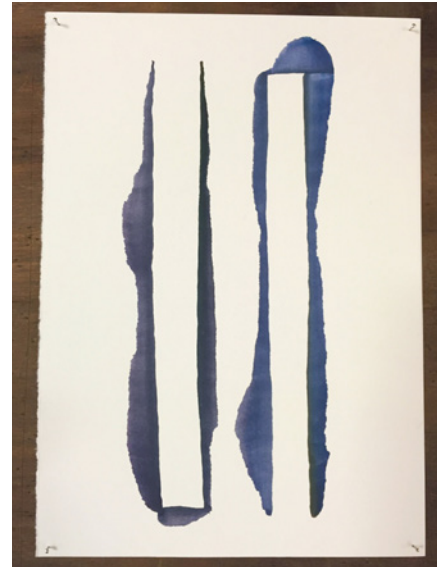
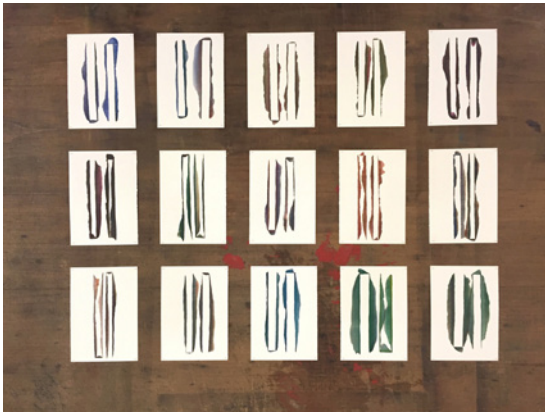
conception, gouache and performance: Julien Bruneau  
thanks to Maya Dalinsky, Laure Myers and the artists  
of the Fluctu research residency.

*premiered at L'Escaut architecture (Brussels) as part of  
Fluctu (curated by Eve Bonneau)*

<http://samework.be/pages/Arpents>



photo: Michel Christelbach



des arpents - series of 15 drawings, gouache on paper, 14.5x21cm each



photo: Michel Christelbach

# comme une personne

*(like a person)*

2015

video loop screening (20 min), drawing (graphite and pencil on paper, 150 x 238 cm), A4 printed paper (transcription)



exhibition view

Gathered around a wide sheet of paper, seven people draw as they listen to a narrative made out of the description of an absent drawing. Progressively, as the people get entrained by the suggestive power of speech and the affective contamination of the group, intensity takes over meaning and representation.

concept, narrative: Julien Bruneau / video set-up: Réjean Dorval and Raphaël Decoster / drawing: Réjean Dorval, Florent Soris, Raphaël Decoster, Yuen Fun Yeung, Katia Van Hecke, Julie Stome, Dominique-Anne Falys

*produced by and shown at The Drawing Box, Mythologies Collectives exhibition, 2015*

[http://somework.be/pages/Etre\\_la](http://somework.be/pages/Etre_la)



comme une personne, drawing

# one of three sisters

lecture-performance on *Strata*

2015

Invited as a keynote speaker in DARE 2015, an international conference on Deleuze and artistic research organized by Orpheus Institute (Ghent), Julien Bruneau presented a lecture-performance based on *Strata*, an on-line artist publication on [oralsite.be](http://oralsite.be). In this context, the publication offers itself to a digressive exegesis. It spills out from the screen into the space as dance prolongs and doubles the speech. In dialogue with the deleuzian concept of dark precursor, the theme of the conference, a field of tensions and vibrant relations is opened up and explored between the figure of Medusa, a failed attempt at portraying ghosts, the compositional strategy of insistence and the notions of multiplicity and potential.

*premiered at Orpheus Institute, DARE symposium 2015 (Ghent)*



# some crosscuts of some of our improbable bodies

2014



photo: Aurore Dal Mas, performer: Sonia Si Ahmed

How do we make sense of our being into the world? How do we write daily the narratives by which we grant meaning to our life? How do we decipher the abundant flow of signs incessantly poured into our very self by our socio-cultural environment? *Some crosscuts of (...)* dives into these questions by setting up a practice of interpretative delirium, of extravagant narratives, of intensity and proliferation.

The performer develops a tentative exegesis of disparate signs: drawings, words and her own dances. Movement and speech successively contribute to unfold the web or relations that invisibly run through them, in a relay that sees one performer replacing the previous one. In this process, personal stories and collective history are mobilized in a chain of transformation. Kinaesthetic experience, reflexivity, fantasy, emotions, world news, pictorial composition, past, present and future are all blended into the writing of a singular contemporary mythology of some sort.

concept, co-creation, drawing: Julien Bruneau

performance, co-creation, drawing: Anouk Llaurens, Sonia Si Ahmed (alternatively)

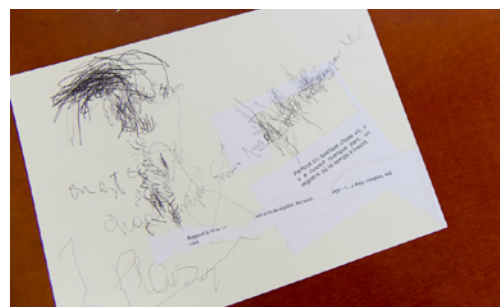
co-creation: Maya Dalinsky

Thanks to Lisa Nelson, Lilia Mestre, Alexandre Schellow, Keren Levi, Jorge Gonçalves, Hanna Hegenscheid, Jeroen Fabius and Sher Doruff

production: AMCh (Amsterdam Master of Choreography, AHK)

support: Bains Connective, Sarma and Netwerk

*premiered at Het Veem Theater (Amsterdam)*



drawing: Anouk Llaurens and Julien Bruneau



photo: Nellie de Boer, performer: Anouk Llaurens and (*bottom right*) Sonia Si Ahmed

to read :

review by Lisa Skwirblies

[http://samework.be/media/Julien%20Bruneau/homepage/some%20crosscuts\\_%20L\\_Skwirblies.pdf](http://samework.be/media/Julien%20Bruneau/homepage/some%20crosscuts_%20L_Skwirblies.pdf)

review by Anik Fournier

The labor of sense-making

[http://samework.be/media/Julien%20Bruneau/homepage/some%20crosscuts\\_%20A\\_Fournier.pdf](http://samework.be/media/Julien%20Bruneau/homepage/some%20crosscuts_%20A_Fournier.pdf)

# strata

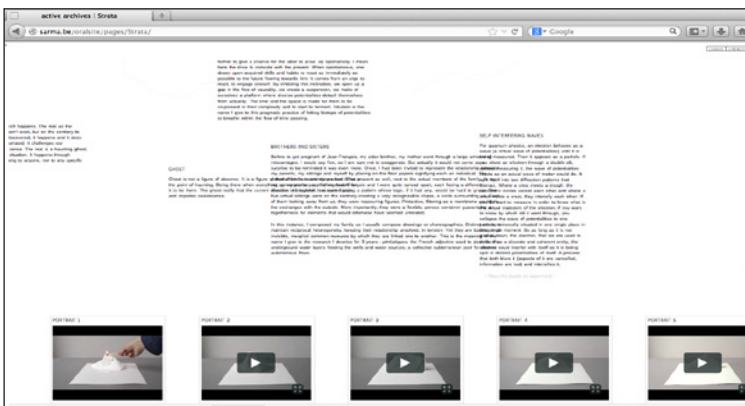
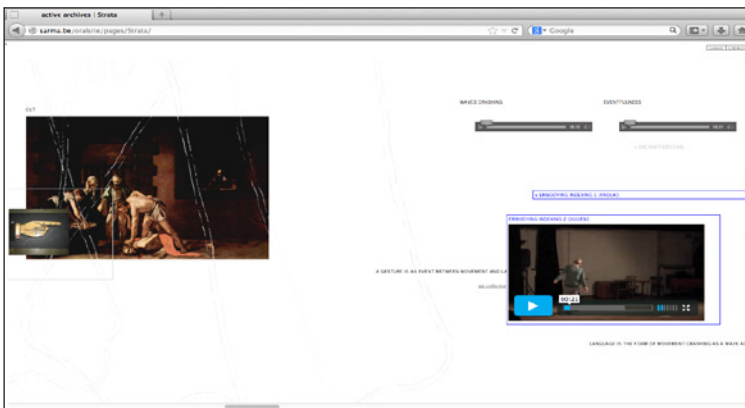
2014

Strata is an on-line artist publication on Oral Site. Made as a collage of heterogeneous elements, it turns documents about Bruneau's artistic process into a generative machine. Reflections about his own work and accounts of personal anecdotes lay the ground for a proliferating network that links philosophical digression, history of art and politics. An environment calling for an exploratory wander.

production: Sarma  
*launched at Het Veem Theater (Amsterdam)*

<http://olga0.oralsite.be/oralsite/pages/Strata/>  
(!!! use Firefox web browser)

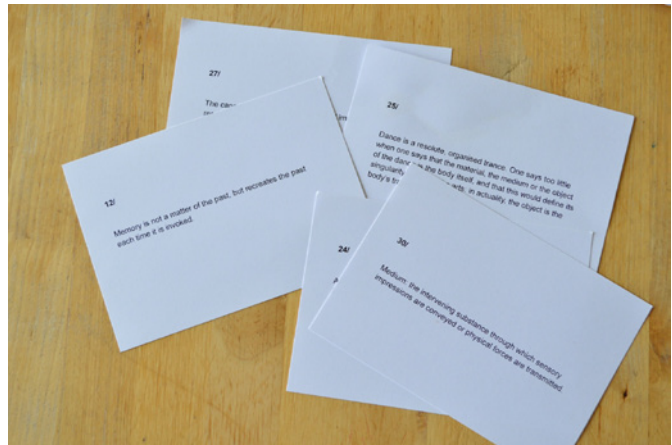
see also the preface by Jeroen Peeters  
[http://olga0.oralsite.be/oralsite/pages/Preface\\_Strata/](http://olga0.oralsite.be/oralsite/pages/Preface_Strata/)  
(!!! use Firefox web browser)



screenshots

# enchancing scores

2013



stack of cards with statements for the collective thinking protocol

An experimental discursive event on technologies of trance, with guest speakers philosopher Isabelle Stengers, anthropologist Arnaud Halloy, artist Julien Bruneau and the audience's participation.

During this evening, trance is discussed through protocols that enable a collective thinking process. One relinquishes his individual opinion in favor of becoming a vehicle for thoughts that belongs to no one but the group. At first, the guest speakers use a stack of cards with quotes to engage into a scored talk. Then, it is the turn of the audience. Following an exegetic exercise, they progressively unfold a conceptual landscape out of a drawing.

concept: Julien Bruneau in discussion with Isabelle Stengers  
guest speakers: Isabelle Stengers, Arnaud Halloy, Julien Bruneau  
production: Sarma  
at *Kaaitstudio's* (Brussels)

[http://sarma.be/oralsite/pages/Enchanting\\_Scores/](http://sarma.be/oralsite/pages/Enchanting_Scores/)  
(!!! use Firefox browser)



Isabelle Stengers, Julien Bruneau and Arnaud Halloy



collective thinking protocole for the audience  
here: Jorge León, Adaline Anobile, Arnaud Halloy, Elke Van Campenhout and Mia Vaerman (from front to back and left to right)

# retrait

(*withdrawal*)

2013



detail, photo: Aurore Dal Mas

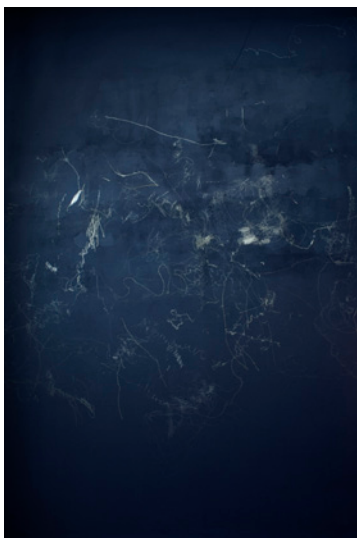
A sharp angle of 5 meters long that seems a dark blue monochrome from afar reveals a drawing spread across its surface when the graphite catches light and eventually shines. One has to constantly adapt her position to find the adequate relationship between traces, her own body and the light to discover the drawing. In the corner, headphones display an audio recording of people drawing and manipulating objects while thinking aloud. It offers at once clues on the process of creation and reflections that interact with one's own perception of the installation.

concept: Julien Bruneau

drawing and text: Julien Bruneau, Maya Dalinsky, Anouk Llaurens, Laure Myers, Sonia Si Ahmed

production : Iselp

created for "dés-orienté(s)", collective exhibition, Iselp (Brussels)



detail, and exhibition view, photo: Aurore Dal Mas, 3D model of right: preparatory model

# meta-instrument score

2012



performer : Sonia Si Ahmed - photo : Aurore Dal Mas

Using a composite partition made of an abstract drawing and of a religious painting, this dance piece addresses interiority from both an experiential and a cultural perspective. Working on embodying the visual score, the dancer exposes the dynamic of her attention between the images, her internal sensations and the movement she unfolds in space. This open-ended effort invites one to witness a paradoxical interiority. One that is not to be found within the performer, as her supposed authenticity, but an interiority that is produced by the external device of the score and that is left wandering in the in-between.

concept and co-creation : Julien Bruneau;  
co-creation and performance: Sonia Si Ahmed, Maya Dalinsky, Anouk Llaurens  
performance solo version: Anouk Llaurens  
co-creation: Laure Myers  
support: Bains Connective, Vooruit, wp Zimmer, Netwerk

*premiered at Bains Connective (Brussels)*

solo version : <https://vimeo.com/55196996>  
trio : <https://vimeo.com/49542357>



partition: abstract drawing overlaid with body outline on transparent foil and detail from Rogier Van Der Weyden, Seven Sacraments Altarpiece (1445-1450)



performers : Anouk Llaurens /  
Sonia Si Ahmed & Maya Dalinsky /  
Sonia Si Ahmed  
- photos : Aurore Dal Mas

# oracle score

2011



photo: Tine Declerck, performers: Mays Dalinsky (front) and Anouk Llaurens

Two performers aim at exploring the sensuous features of their surrounding. They have distinct means and never interact. One is solely using imagination and speech, the other physical activity. By setting up a neat distinction between speech and action, thought and matter, fiction and actuality, they draw our attention on the entanglement of these opposites.

concept and co-creation : Julien Bruneau

co-creation : Sonia Si Ahmed, Laure Myers, Anouk Llaurens, Nada Gambier, Maya Dalinsky, Michel Yang, Jeroen Peeters

performance (alternately) : Sonia Si Ahmed, Laure Myers, Anouk Llaurens, Maya Dalinsky

support: Workspacebrussels, Sarma

*permiered at Les Brigittines, Working Title Platform*

<https://vimeo.com/37731191>

# interruptions

2010

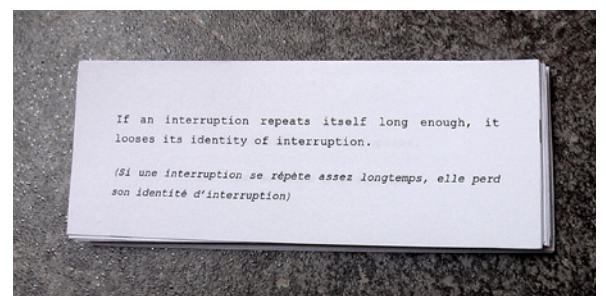


*interruption*, graphite on paper mounted on dibon, 100x180cm

- from the series sensing-thinking drawings -

For this series, performers use drawing as a form of phenomenological inquiry. They draw as they explore a still life with touch and while keeping their eyes closed. Simultaneously, they reflect orally and collectively on the experience, writing at times their insight.

The resulting image is thus the trace of a collective sensing and thinking exploration. A layering of gestural inscriptions and writings, textures and text interlaced in an invitation to watch as if you would touch. A liminal space to witness the emergence of forms and words. On the floor, takeaway statements extracted from the drawing triggers specific ways to feel and think it.



concept: Julien Bruneau  
drawing and text: Maya Dalinsky, Anouk Llaurens,  
Sonia Si Ahmed

produced by and first shown at The Drawing Box, Tournai  
exhibition "Magnitudes" Mélanie Berger,  
Biennial Watch This Space 6

statements to be taken away by visitors

# not easy to filter

2011



*not easy to filter*, graphite on paper mounted on dibon, 150x150cm

- from the series sensing-thinking drawings -

see previous page

concept: Julien Bruneau  
drawing and text: Maya Dalinsky,  
Anouk Llaurens, Jeroen Peeters,  
Sonia Si Ahmed

first shown at *Iselp, Brussels*  
for "dés-orienté(s)", collective exhibition

After an all encompassing outburst of noise,  
the sense of being an organ recurs to the ear.

The ear is a centralizing force.  
The skin is a decentralizing force.

examples of takeaway statements

# Partitions 1-8

2011



exhibition view, The Drawing Box

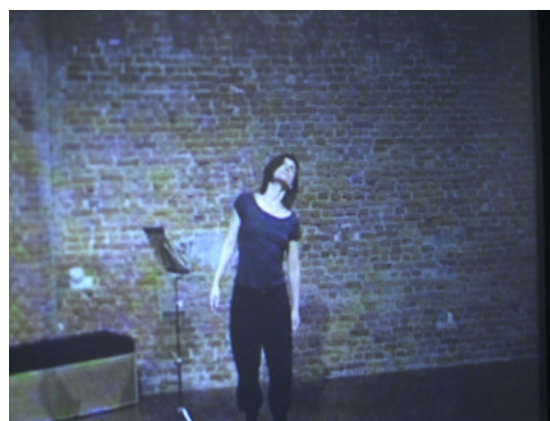
Abstract drawings are turned into a map of bodily inner and outer activity as movable transparent foils overlay them with a human silhouette. A video shows how they become scores for a minimal and charged dance. The drawings, made of gestural traces are turned back into movement. Signs become flesh.

concept, choreography, drawing and video editing : Julien Bruneau  
dance and drawing : Sonia Si Ahmed, Laure Myers, Anouk Llaurens, Maya Dalinsky

produced by and first shown at The Drawing Box, Tournai  
exhibition "Magnitudes" with Mélanie Berger, Biennial Watch This Space 6



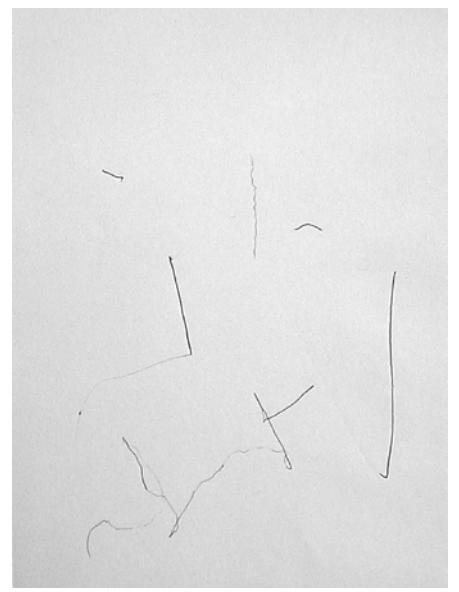
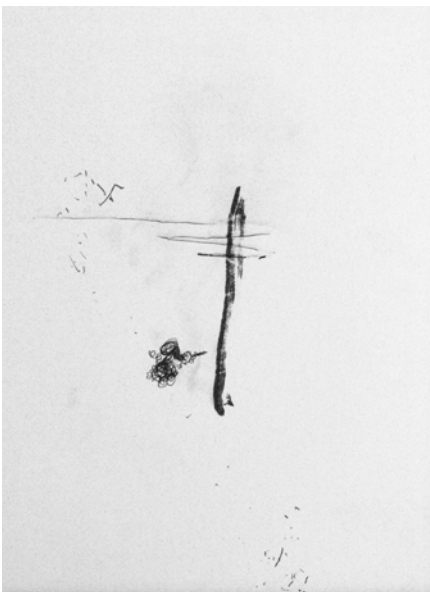
exhibition view, with the body silhouette on top of *partition 7*



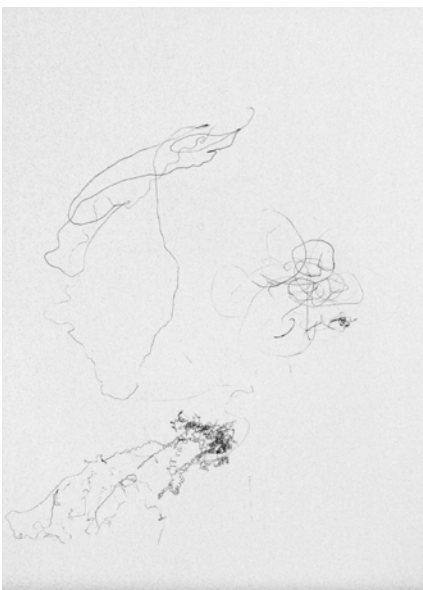
video (dancer : Anouk Llaurens)



exhibition view, The Drawing Box



partition 3, 4 & 8, 21x28,2 cm each, ballpen on paper



partition 6 without and with the body silhouette

# v a s t e

2007



Reem Shilleh - photo: Idioms Film

“v a s t e was developed from my encounter with Mohanad Yaqubi and Idioms Film, a collective of filmmakers, photographers and producers from Ramallah. I had the idea of making a performance where these artists would be doing on stage their usual job: taking pictures, documenting, writing history with images. A function that is normal to them and to many more Palestinians, of course. Yet to expose it brushes against our habit of seeing these people as the subject of news and documentaries rather than as their possible authors.

The issue of memory was the kernel of the piece. How is memory created? How does it evolve? How is it shared? How is it stolen, distorted, manipulated? How does memory impact the present, and how does the present impact memory? These questions were at work in diverse interactions between two media that have a very different mode of inscription in time: dance, which flows, and photography, which excerpts. We were interested in how the dance and the pictures of the dance would influence each other and how each of the media would filter the way the audience looks at the ongoing performance. We were also busy with the choreography created between the movements of the dancers and the actions of the photographers, present on stage to take pictures. Seduction, support, complicity, power game were all registers interwoven in a nuanced relationship where the roles of initiator and follower were constantly swapping, and sometimes suspended.”

J. B.

concept: Julien Bruneau with the collaboration of Mohanad Yaqubi and all the team  
photography: Sami Saïd and Reem Shilleh  
choreography and dance: Anouk Llaurens and Julien Bruneau  
sound environment and dramaturgical assistance: Elise Leclercq  
produced by Les Halles, Romaeuropa Festival and Temps d'Images

*Chantier Festival TEMPS D'IMAGES 2007 / In the frame of Saison palestinienne. With the support of CGRI, Maison Folie à Mons, and De Pianofabriek and Romaeuropa Festival.*



Anouk Llaurens - photo: Idioms Film

## seconde main

2007



*Seconde main* is a dance and music instant composition project proposed by Julien Bruneau.

Dancers and musicians from Brussels, Berlin and Lille proposed a work based on a common desire to explore further the moment when an exchange between artist and audience happens.

Each evening presents different compositions in which music and dance claim their mutual autonomy, interconnect through changing relations and try to unfold the potential diversity of the group.

with musicians David Bausseron, Bertram Dhellemmes, Silvia Platzer and Hugues Warin, and dancers Brynjar Bandlien, Ines Birkhan, Julien Bruneau, Dolores Hulan, Anouk Llaurens and Armand van den Hamer  
support: Bains Connective



David Bausseron

oint.oint.

2006



Hugues Warin and Julien Bruneau

*oint. oint.* is an evolutive performance project, every time reconfigured in situ. It is concerned with dance, writing and orality, and the gaps between them. How a perception, affect or concept might manifest differently throughout the body or the word? What kind of dance appears if you apply to movement organizing principles from written language? And what kind of text could be written from choreographic compositional strategies?

The dance lets itself be imbued by all the sensitivity carried in verbal formulations, while the text tastes the words' textures, their physicality and the sensuous movement of breath. Quiet phases and collisions of thoughts are interlaced in a rough composition seeking for expressive hybridizations between gestures and poetry.

concept, choreography and text:  
Julien Bruneau  
dramaturgical and poetical dialogue:  
Alix de Morant  
music: Hugues Warin  
photography: Aurore Dal Mas  
support: Bains Connective  
(Brussels), Point Ephémère (Paris)



photos: Aurore Dal Mas

# vrac pli

2005



With the musical world of Luigi Nono (1924-1990) as a companion, *vrac pli* travels with the figure of the wanderer. Sharing with the Italian composer the fascination for the motto he once saw engraved on a wall in a Spanish cloister “*no hay caminos, hay que caminar*”—there is no path, there is only to walk—, the piece investigates walking as a digressive choreographic ethos. It uses interruption and reiteration as a way to zoom into the birth of the movement and expose that one “never baths in the same river twice”.

choreography and dance: Julien Bruneau  
music: Fragmente - Stille an Diotima (second part),  
Luigi Nono  
support: de Pianofabriek (Brussels),  
Dans Centrum Jette (Brussels), Point Ephémère (Paris)



photos: Aurore Dal Mas

Julien Bruneau

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