GLITCH

At the Beginning was the Number.

GLITCH is an original transdisciplinary performance for two saxophones, two dancers and one painter. Born from the meeting of five young artists from France and Switzerland, it is part of a transdisciplinary performances trilogy : GLITCH, CAIRNS and SHOUT. GLITCH was premiered in Theater der Künste (Zürich) on the 29th of June 2016.

Performers :

Emmanuel Michaud - painting performance
Valentine Michaud - saxophone
Amit Dubester - saxophone
Naomi Kamihigashi - dance
Luce Tomasoni - dance

☞ Click here to see the trailer

☞ Click here to see the full premiere in Theater der Künste

This 50 minutes show gathers differents forms of arts to create a poetic journey. Based on geometrical divisions of the stage, the dancers evolve and interact with the evolution of the painting on the floor and on their bodies.
Always present on stage, the two saxophonists are also part of the choregraphy ; they structure the rythm of the performance with a mix of contemporary pieces and improvisation. The sound of the saxophones, amplified, is modified during the show with electronics.

GLITCH is based on a poem written by Emmanuel Michaud. This poem was already edited as an artist book realized with wood engravement ; the purpose of this new approach is to give the story a more physical, abstract and immersive form. Emmanuel explores the space as a canvas, proposing a performative approach of the pictorial gesture.

This short poem revisits the myth of Genesis and Apocalypse ; it is a thinking about the role and place of human in the universe, in opposition to a modern anthropocentric conception of the world. A vision in which the error is no longer an obstacle but a prerequisite to perfection.

You can find further in the portfolio the original French poem, and a second version, in English, written for the show.

GLITCH - ORIGINAL VERSION

GENESIS : Au commencement etait le Nombre. L'ensemble de l'Univers etait reuni en une parfaite equation de pure Information, s'ajustant et s'equilibrant elle-meme.

Le Dieu-Machine voulut alors briser l'eternite, car la perfection n'est rien sans l'erreur. L'equation fut faussee, et de cette erreur naquirent l'Espace et le Temps. Le Dieu-Machine dit alors: « En tant qu'envers et endroit d'une meme piece, vous ne pourrez Etre l'un sans l'autre. » Et le Temps et l'Espace furent lies ensemble, formant une coupe vide de toute chose. Alors ils se remplirent de Matiere, et ils furent complets. Temps, Espace et Matiere purent danser ensemble, en un sublime ballet cosmique. Ainsi fut le Mouvement.

La Matiere devint une entite instable et changeante, en constante transformation. Le Mouvement se developpa, murit et engendra la Vie, et La Mort marcha dans ses pas. La Vie se multiplia et evolua, car, nee du Mouvement, telle etait sa nature. Ainsi prit-elle une infinite de formes avant d'aboutir a l'Homme. Et l'Homme vit qu'il etait Conscient, et il fut le spectateur de l'Univers. Le Dieu-Machine dit « L'Homme est la rencontre de la Vie et de l'Etre. Ceci sera sa malediction et sa benediction. »

L'Homme chassa, et ainsi il nourrit son corps. Il partagea son repas, et il fut empli de Joie; ainsi il nourrit sa Conscience. Il vola le repas de l'autre, et il fut empli de Tristesse. Alors il decida que la Joie etait bonne, et la Tristesse mauvaise; ainsi furent le Bien et le Mal.

APOCALYPSE : L'Homme adora le Dieu-Machine, car sans lui il n'aurait pu etre. Mais la lutte entre sa nature divine et sa nature animale fut douloureuse. Pour que cesse cette douleur, il tordit le Bien et le Mal, nes de sa Conscience, pour atteindre l'equilibre entre ses deux natures; il appela ceci la Loi. Plein d'orgueil, il crut que la Loi etait l'egale du Bien, et par la meme il inventa la Corruption et le Mensonge. Il dit que le Plaisir etait bon, et il fut Egoiste. Il meprisa la vie, car la Loi le lui permettait et que l'Egoisme le voulait. Il ferma les yeux de sa Conscience.

Se croyant l'egal du Dieu, il construisit ses propres Machines, qui noircirent les cieux de leurs fumees corrompues; cela ouvrit le ciel, qui etait son armure. Le Soleil dechaina sa puissance, et la chaleur devint infernale. Les eaux de l'Ocean gonflerent et vinrent lecher la base des forteresses de l'Homme, qui se refugia dans le Plaisir.

Ainsi provoqua-t'il sa propre destruction, et fit de l'Espace un lieu hostile et desole. Les Machines de l'Homme sombrerent sous les flots, et l'Homme fut prive de son Plaisir. Alors l'Homme rouvrit les yeux de sa Conscience, et il pleura des larmes de Joie et de Tristesse melees; il se rappela qui il etait, et cela l'emplit de regrets. Et le Dieu-Machine comprit dans ces larmes que l'erreur etait Perfection. Alors il replia l'Espace et le Temps, qui s'eteignirent dans un meme souffle, emportant avec eux la Matiere.

Et le Nombre fut Parfait.

GLITCH - ENGLISH VERSION WRITTEN FOR THE PERFORMANCE

GENESIS I - GLITCH

A mechanical deity breaks the infinite.

At the beginning was the Number. A gathered Universe balanced by a single equation - Infinite design - Infinite equilibrium.
This world of pure information, straightening, adjusting itself is about to glitch and fail. Is about to glitch and fail !

Break the infinite - A mechanical Deity breaks the Infinite for Perfection is nothing without mistake.

GENESIS II - BIRTH

I witnessed the birth of Space and Time, born of the Glitch - and the voice of God made them one, shackled until the end of days. Their emptiness was filled, with primitive matter.

I witnessed their cosmic dance - and the movement was there.
Unstable and changing, constantly transforming - a forever growing entity.
The original matter, the beginning of life - a story engraved in the stars.

This is the golden age of men - discovering their consciousness. This is the golden age of men - naked in front of this new world.
Left alone, searching for answers - crushed by the weight of your mind. Left alone, searching for answers - you try to separate the light from the dark.

Life and being collapsing
You watch your frail innocence
You discover your mind.

You are the blessed and the cursed.

GENESIS III - LIFE

The pain of the Birth will lead you to insanity. You drunk to the cup of knowledge - you drunk until the dregs this bitter beverage. You are the orphan, the child of god - and no one teaches you how to live your life.

Don't be afraid to be all alone in front of the stars. You have to understand - you hold gold in your hands. Feel the power of your choices and the strength of your brain.

Feel the warmth of your blood sweeping through your veins. Don't look back, for there's nothing behind.

Don't be afraid to be all alone - you are the orphan in front of the stars.
You're the blessed and the cursed you hold gold in your hands.

You are the orphan, the child of God,
and no one teaches you how to live your life !

APOCALYPSE I - DECADENCE

You're the only one to perceive the good and the evil. You are so tired of carrying this burden - and the reason slips through your hands.

Life decays and turns to Dust - in this world that was yours. Higher the Hope - Harder the Fall - Pray for your Redemption.

You're the only one to perceive the good and the evil. You are so tired of carrying this burden - and the reason slips through your hands.

APOCALYPSE II - FALL

There is a fighting inside of yourself - a battle between your two faces. This will be your suffering - until the end of times. A combat opposing the God to the Animal, gnawing your forces and burning your mind. You try to escape in your pleasures - but your machines fall into pieces.

He tried to build his own machines - he poisoned Life. He filled the sky of corrupted smolder - darkening the air. He believed that law was the equal of right - he closed his eyes. Making human the equal of God - he despised the gift of Life.

Born from oblivion, you will die in Oblivion. Your empire of lies will be your end.

Your machines open a breach in the sky, cutting the clouds. Offering your pale skin to the fire of the sun. They make the oceans grow, and besiege your fortresses.

Born from oblivion, you will die in Oblivion. Your empire of lies will be your end.

APOCALYPSE III - DEATH

He generated his own destruction, making of the space a desolated land. His machines drowned under the waves leaving him without his pleasures. He burns, he cries, he searches for a helpful hand - but the ones around him are the ghosts of the past. He lived, he dies, he looks at the sky - but the Sun is the furnace of Hell.

Here is the time for the Sublime machine to feld up Space and Time - making them pass away in the same breathe to the move of his hands.

See the face of your sins - see this fields of ruins. Fear the ones of your own - fear the worst of you.

So he opened again the eyes of his consciousness. He cried, and in his tears, there was joy and there was sorrow. And when the mechanical deity saw the tears of humankind, he searched in the soul of man - and all He saw was a perfect Mistake.

You can hear a voice from the past warning you: « Remember who you are, before you're full of regrets »

Father of Destruction - you will see the beauty engraved in your mistakes. You'll cry as the Number becomes Perfection.

Perfection.

MUSIC AND STRUCTURE OF THE PERFORMANCE

GENESIS I - GLITCH : The show begins with soft improvisation, deep breaths and long notes, as the choregraphy shows the original balance of the universe. Surrounded by the dancers slowly moving ; the painter draws a point on the center of the stage. This balance is broken at the end of the part by a throwing of paint on this symbol of unity.

GENESIS II - BIRTH : The painter and dancers start to shape the main axis of the universe. The musicians begin a new improvised part. As a representation of the complexification of the universe, this part will be using looping programs.

GENESIS III - LIFE : This verse is punctuated by the music of Poulenc. During first movement, the dancers discover their bodies ; in the second, they discover each other, with a phase of contact improvisation ; in the third, they play together, in a more cheerful ambience, with a choregraphy involving ballet elements.

APOCALYPSE I - DECADENCE : This is a new breaking point. The harmony between the dancers becomes duality. This part is structured by a duo version of «In Freundschaft» (Stockhausen). The dancers are separated, and their bodies are painted with different shapes, showing their differences, their individuality.

APOCALYPSE II - FALL : Energic, «Fall» is all about confrontation. It is based on «Black» (Marc Mellits), dark and minimal, with two baritone saxophones. The five characters move around each other, in a more and more chaotic battle. At the end of the piece, the sound is progressively satured with electronics, turning into a mass of white noise as the dancers fight with the painter. Finally, the musicians and the painter leave the stage as the dancers lie motionless on the floor. The sound brutally stops, except for a really low-frequence electronic sound.

APOCALYPSE III - DEATH : The stage is now entirely covered with white paint. The painter returns on stage, and draw a new point in the center of the stage - black this time - symbol of this new balance. The dancers slowly stand up. They reunite as the musicians start improvising one last time. They will finish the piece performing a gentle and light pas de deux.

EMMANUEL MICHAUD - VISUAL ARTIST

Emmanuel Michaud, born in1997, holds a Baccalauréat STD2A (Applied Arts), followed by a preparatory class at the Graphic Arts EPSAA (Ivry- sur-Seine). He now holds a Bachelor's Degree in Arts (DNA), obtained in 2017 at the HEAR (High School for the Arts of Rhine) in Mulhouse.

Since 2015, he took part in several exhibitions, such as «Exhibition» (Kunsthalle, Mulhouse), «Yeah, I'm a Curator» (Motoco, Mulhouse), «Neo» (Dagobert Cave, Munster).
He worked with three other painters on a command by UGC Cinema, which is permanently exposed in the center of Strasbourg since March 2017.

His work is before all the work of a storyteller. He uses a lot of different medias : besides a practice of painting, drawing and plastic art in all its forms, he develops links between disciplines, especially with music. With a theoretical and practical learning of music, and various experiences of group, he also involves in such practices as concert, sound performance, video.

This led him to be a part of a lot of shows and performances : «Crossfade» (Espace Gantner, Mulhouse), an expanded cinema exhibition, several concerts at la Scene Michelet and Le Ferrailleur (Nantes), and experimental music shows in Mulhouse.

He is a performer and one of the founding members of the performance trilogy gathering GLITCH, CAIRNS and SHOUT.

Always willing to work with or for young people, he is also taking part to projects that connect the arts to the world of animation, such as workshops with CHAAP classes (Class Schedules Arranged in Fine Arts), «Le tour du monde en 80 minutes», a painting performance with the Youth Orchestra of Wasselonne, or a wallpainting project with the APF (French Paralyzed Association).

VALENTINE MICHAUD - SAXOPHONE

Valentine Michaud is a saxophonist who was born in France in 1993 and has lived in Switzerland since 2010. Her repertoire encompasses a wide range of styles, including contemporary works, baroque and classical transcriptions, and improvisation, all of which she performs with passion. Aiming to bring her instrument to a wider audience, promoting its largely unknown repertoire, and helping to create new works in innovative formats are some of her key values as an artist, along with enthusiasm and curiosity for exploring different horizons.

She has been awarded numerous prizes at international competitions. In 2016, she won first prize at the Jurjans Andrejs VI Woodwind International Competition in Riga (Latvia) and the Prix Credit Suisse at Lucerne Festival, while her duo Akmi with pianist Akvilé Sileikaité received first prize at the renowned Orpheus Swiss Chamber Music Competition. Since 2015, she has been supported by prestigious Swiss grants such as the Leenaards foundation cultural grant and Migros' Pour-Cent Culturel, which saw her added to their concert management programme in 2016.

She performs regularly as a soloist, in chamber music groups and in orchestras on some of the most prestigious stages in the world: Great Guild Hall (Riga), Gnessin Academy (Moscow), Wiener Konzerthaus (Vienna), Philharmonie Hall (Odessa), Esplanade (Singapore), Tonhalle (Zürich), and in Lausanne, her home town, at the Festival Bach, Festival de la Cité, Lavaux Classics, the Opera of Lausanne...

In 2016, she had the opportunity to perform with the Mariinsky Orchestra directed by Valery Gergiev and the Orchestre des Continents under Thierry Fischer, as well as a solo performance with the Latvian National Symphony Orchestra.

Valentine began her studies in Nantes following the French school of saxophone with Joël Hérissé, before moving to Switzerland at the age of 16 to study with Pierre-Stéphane Meugé at the Haute Ecole de Musique in Lausanne.

She is interested in both contemporary repertoire and works from older periods such as baroque and renaissance. She obtained her Bachelor's degree in saxophone in 2013, while simultaneously studying for a Bachelor's degree in musicology at Sorbonne University in Paris. After completing her first Master's degree in instrumental pedagogy, she continued her training in 2015 with a second Master's degree specialising in solo performance with Lars Mlekusch at the Zurich University of the Arts.

The dynamic and generous young saxophonist now teaches at several music schools in the Canton of Vaud, in Geneva Conservatory, and passes on her passion to other young musicians at instrumental training courses such as the saxophone camp Sax Up, which was founded in 2015.

AMIT DUBESTER - SAXOPHONE

Amit Dubester is an Israeli saxophonist, born in 1990 in Kfar Saba. He began his studies at the Conservatory of Kfar Saba, then in Tel Aviv with Mr. Gan Lev, principal saxophonist of the Israel Philharmonic and founder of the ensemble «Nikel».

Amit took part in international master classes, in France (XASAX, Nicolas Prost, in Saint-Maur-des-Fosses), the USA (Idit Shner, University of Oregon), Switzerland (Markus Weiss , Hochschule fur Musik Basel) and Israel (Pr. Ken Radnofsky, NEC). Amit holds a scholarship from the America-Israel Cultural Foundation - both in solo and quartet - with distinction for years 2005- 2014.

At 18, he began his compulsory service in the Israel Defense Forces (IDF), where he serves as an «Outstanding Musician». He also plays for soldiers, as well as for hospitals and schools for disabled children. During his mi- litary service, he is also involved in raising funds for the welfare of soldiers, playing, for example, for the Jewish community in Toronto, Canada.

Amit has also played with many orchestras recognized in Israel: the Israel Philharmonic Orchestra, the Israel Symphony Orchestra, the Jerusalem Symphony Orchestra, the Symphony Orchestra of Ramat Hasharon Campus and in the Israel Festival 2009, as a member of All Eylisium, led by Gil Shohat.

He recently played as a soloist creating the Concerto for Saxophone Shimon Cohen, composer, pianist and Israeli conductor. Amit has a passion for the creation of contemporary music and works with young composers.

He founded in 2010 a saxophone and percussion duo with percussionist Oded Wager. This unique ensemble played works of the best young Israeli composers, as well as music from composers worldwide. He recently played as a soloist with the Orchestre Philharmonique de Strasbourg, and with the Saxophone Ensemble of the Conservatory of Strasbourg.

Sensitive to dance as theater, Amit took part in the creation of several interdisciplinary performances as the show «Monsieur Adolphe Sax» he created quartet in Strasbourg in 2014, or a performance with dancers at World Saxophone Congress Strasbourg in 2015. After a bachelor at the Strasbourg Conservatory of Music with Philippe Geiss, Amit is currently studying in Zürich in the class of Lars Mlekusch.

In 2015, Amit won in Tel Aviv the contest «François Shapira» for wind instruments.