

# SYMPHONIE 5.1

ISABELLE VAN GRIMDE (VAN GRIMDE CORPS SECRETS)

# PRESS KIT



© Robert Desroches

## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)



© Jérôme Delapierre

In an era of increasing virtualization, Isabelle Van Grimde immerses her dancers into an interactive visual environment orchestrated by live music. Here the choreographer explores questions of identity fluctuation, perceptions and the future body. A thousand and one stories overlap, forming the framework of a dreamlike and eerily poetic work.

Artistic direction and choreography  
**Isabelle Van Grimde**

Created with and performed by  
**Marie-Ève Lafontaine, Samaël Maurice, Maya Robitaille, Georges-Nicolas Tremblay**

Live music composed and performed by  
**Tim Brady, Thom Gossage**

Video, Interaction and Stage Design  
**Jérôme Delapierre**

Choreographer's assistants  
**Marie-Ève Lafontaine, Sophie Breton**

Communications **Fabienne Cabado**

Technical Director **Émilie Bérubé-Dionne**

Sound Engineer **Bernard Grenon**

Production **Van Grimde Corps Secrets**

In co-production with **Agora de la danse, Bradyworks, Brian Webb Dance Company, École supérieure de ballet du Québec.**

### Two young dancers from the École supérieure de ballet du Québec

For this production, Isabelle Van Grimde invited two young dancers, students from the École supérieure de ballet du Québec: Samaël Maurice (aged 12) and Maya Robitaille (aged 14). Their presence reveals other aspects of the choreographer's gestural language, provides another perspective on the dancing body, and other identification possibilities for the audience.

### An atmospheric and enveloping sound environment

Composing a symphonic work in a choreographic context was the challenge facing Tim Brady and Thom Gossage in creating the musical environment for *Symphonie 5.1*. The result is a composition for guitar and percussion, an open work with structured improvisation.

### An immersive and interactive visual environment

Generated primarily in real time, the dreamlike landscapes by artist Jérôme Delapierre capture the essence of the ever-increasing virtual world in which we live. Combining an infrared motion-capture system and a technology as unobtrusive as it is complex, the interactive design propels the choreographic language, while the visuals lend the dancers a second skin.

**Symphonie 5.1**  
Isabelle Van Grimde  
(Van Grimde Corps Secrets)

ARTISTIC DIRECTION AND CHOREOGRAPHY  
↳ ISABELLE VAN GRIMDE

CREATED WITH AND PERFORMED BY  
↳ MARIE-EVE LAFONTAINE, SAMAËL MAURICE, MAYA ROBITAILLE, GEORGES-NICOLAS TREMBLAY

LIVE MUSIC COMPOSED AND PERFORMED BY  
↳ TIM BRADY, THOM GOSSAGE

VIDEO, INTERACTION AND STAGE DESIGN  
↳ JÉRÔME DELAPIERRE

TECHNICAL DIRECTOR  
↳ ÉMILIE BÉRUBÉ-DIONNE

SOUND ENGINEER  
↳ BERNARD GRENON

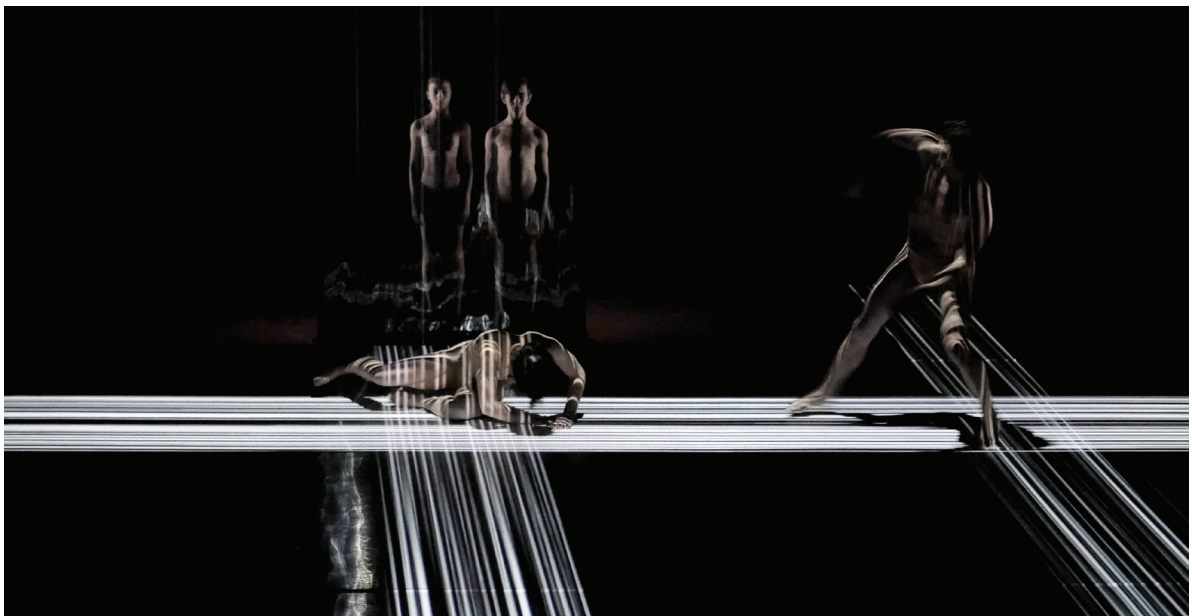
CHOREOGRAPHER'S ASSISTANTS  
↳ MARIE-EVE LAFONTAINE, SOPHIE BRETON

STAGE TECHNICIAN  
↳ KATHEINE NG

PRODUCTION  
↳ VAN GRIMDE CORPS SECRETS

IN CO-PRODUCTION WITH  
↳ AGORA DE LA DANSE, BRADYWORKS, BRIAN WEBB DANCE COMPANY, ÉCOLE SUPÉRIEURE DE BALLET DU QUÉBEC

ARTIST RESIDENCIES  
↳ AGORA DE LA DANSE, CIRCUIT-EST CENTRE CHORÉGRAPHIQUE  
PREMIÈRE MONDIALE ↳ AGORA DE LA DANSE - JANVIER 2016



## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)

### Technology serving dance

In *Symphonie 5.1* Isabelle Van Grimde is transposing to images some of the expertise she has developed in real time sound processing, specifically in *Les gestes*, where reactive musical instruments were grafted to the dancers' bodies. Firmly rooted in her time, the choreographer uses the most advanced technologies to reflect her era's complexity. She is opening up new fields of exploration and expression, in which dance is freed from gravity and spatio-temporal limits by means of images and digital technology. Simultaneously she is questioning the impact of technological innovations on our perception of the body and its future in an increasingly technological and virtual world. A highly poetic approach to the most current of issues.

### A visual and interactive visual environment

Generated for the most part in real time, the dreamlike landscapes of artist Jérôme Delapierre capture the essence of our complex virtual world. In this universe, where reality and virtuality mix and merge, images and bodies become one. The dancers' movements activate the visual environment, which sometimes takes on a human dimension, becoming a dancing body. Sometimes the digital technology overrides and abruptly engulfs the pixilated bodies. Combining an infrared motion-capture system and a technology as unobtrusive as it is complex, the interactive design propels the choreographic language, while the visuals lend the dancers a second skin. Together, these elements give the body an unexpected theatrical dimension, challenging its relationship with the space. The synaesthesia is perfect, the results are magical. Revolutionary.

### An atmospheric and enveloping sound environment

Composing a symphonic work in a choreographic context, creating an environment centred on the act of listening—such was the challenge facing Tim Brady and Thom Gossage in creating the musical environment of *Symphonie 5.1*. The result is a composition for four hands for guitar and percussion, based on the principles of open work with structured improvisation. In a subtle dialogue between the movements of the dancers and the virtual visual environment, whose density and complexity the duo modulate the score takes us from highly rhythmical sections to enveloping melodic drones in an trance of ultra-contemporary sound design. An immersion in a present at once eternal and evolving.



**Symphonie 5.1**  
Isabelle Van Grimde  
(Van Grimde Corps Secrets)



© Robert Desroches

**Two young dancers from the École supérieure de ballet du Québec**

In keeping with *The Body in Question(s)*, in which Isabelle Van Grimde uses dancers of different ages, *Symphonie 5.1* features very young dancers. The aim is to bring out other aspects of her gestural language, providing other perspectives on the dancing body, while opening up new identification possibilities for the audience. These two dancers are Samaël Maurice (aged 12) and Maya Robitaille-Lopez (aged 14), both from the École supérieure de ballet du Québec. "I was extremely proud when Isabelle spoke to me about their work," declared Anik Bissonnette, the school's Artistic Director. "Throughout the lengthy process of creation and rehearsals, they conducted themselves like real pros, and she even forgot they were children!"

**École supérieure de ballet du Québec**

Founded in 1952, the École supérieure de ballet du Québec offers classical training to professional dancers of national and international calibre. The only institution of its kind in Quebec, it is also a centre for advanced training, research and creation in ballet.

**Bradyworks**

Formed in 1989 by Tim Brady, Bradyworks interweaves elements of contemporary chamber music, jazz, rock and electroacoustic music. The group's instrumentation—electric guitar and saxophone mixed with traditional chamber music and live electronics—creates a unique sound world encompassing a wide range of timbres and performance traditions.

## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)



© Michael Slobodian

### ISABELLE VAN GRIMDE – Artistic Director and Choreographer

The choreographer, founder and artistic director of the Montreal dance company Van Grimde Corps Secrets, Isabelle Van Grimde is a trailblazing figure in international dance. Her interdisciplinary collaborations have expanded the horizons of contemporary dance, opening up a wide range of possible perceptions of the body and staged choreographic work. She is known in particular for her high-quality dialogue between dance and music, and since 2008 for the harmonious integration of new technologies.

An open-minded artist-researcher, she conducts basic and applied research on the body, which fuels her artistic approach. More and more, she is taking her work beyond the theatres and into galleries, public sites and online. In 2011, the Canada Council for the Arts awarded her the Jacqueline Lemieux Prize in recognition of her outstanding contribution to dance in Canada and abroad.

### Milestones

With some thirty choreographies to her credit, Isabelle Van Grimde launched her career in Montreal in 1987 with a cycle of works exploring the more theatrical aspects of the dancing body. Representative works from this period include *Secrets vestiges*, *Au sommet de tes côtes* and *Par la peau du cœur*. In 1992, she founded the company Van Grimde Corps Secrets. Four years later, her research turned toward the physicality and communicational abilities of the body, resulting in *À l'échelle humaine*. Various creation residencies in Europe followed, helping to propel her onto the world stage.

In 1998, a commission for the creation of *May All Your Storms Be Weathered* in the Netherlands with the erprijs orchestra proved to be a turning point: henceforth, her conception of the art of choreography would include the live presence of musicians on stage. In 2003, with Saetta, her approach became more visceral and sensorial. At once refined and animalistic, her gestural language was rooted in the fundamental drives and tensions of the body.

Another change of direction came in 2005 with the choreographic concert series *Les Chemins de traverse*, based on principles of open work, under the musical direction of Thom Gossage. The series was created and performed in several countries. In 2007, she broadened her multidisciplinary collaborations in *Perspectives Montréal*, working with artists in architecture, visual arts, theatre and music. In 2012, she renewed and expanded these experiments in *The Body in Question(s)*, a series of creation-exhibitions presented in galleries and in the form of a book and interactive digital platform (exhibited in the laboratory of Agora de la danse during performances of *Symphonie 5.1*), as well as in *Corps secret/ Corps public*, an architectural-choreographic-sound installation presented in the spring of 2016.

This deepening dialogue between dance and music led to a collaboration, from 2007 to 2013, with musicians and scientists from the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). With their help, she created the choreography-concerts *Duo pour un violoncelle et un danseur* and *Les gestes*, developing anatomical digital musical instruments that reacted to the dancers' movements and manipulations.

In 2014 she continued her technological explorations, transposing to images the wondrous possibilities of gesture-sound interaction. In close collaboration with the visual artist and interactive designer Jérôme Delapierre, she immersed her dancers in the visual, virtual and interactive world of *Symphonie 5.1*, presented in January 2016. That same year, the duo produced the first episode of the interactive web series *Eve 2050*.

## Four questions for Isabelle Van Grimde

### What is it about the place assigned today to the physical body that you consider urgent to question?

The image and representation of the body is becoming more complex with scientific and technological advances. Today, to see its skeleton or organs has become commonplace, and in the virtual space we have created on the Internet, we can only project our image. The physical body is excluded, as are all interactions with the living. We identify so much with computers that certain people regard consciousness as data that can be transferred onto a digital support. How can one not be interested in this reality? In *Symphonie 5.1*, real flesh-and-blood beings are placed in an abstract, concrete (with clones, for example) or oneiric environment, with which they are able to interact. This contrast between flesh, matter and virtuality is thus highlighted, along with questions on the future of the body. Does the body still have its place and if so, what kind of place? Or, conversely, are images enough?

### Why are you initiating, with the image, this same dialogue that you established between dance and music via digital technology?

New creative avenues opened up to me during my transdisciplinary adventures, which I found exhilarating. I felt like taking advantage of the fabulous possibilities of the new technologies, and continuing to share with others my artistic vision and perception of the body. My work with Jérôme has allowed me to unleash my imagination, to overcome the limits of time and space, along with those of the bodily image. In this new realm of expression and creation, I can investigate new issues on stage.

### What challenges do you face with this type of collaboration?

The more I collaborate with other artists, the more important my role as artistic director becomes. Whether it be visual or media artists, composers or even scientists, as was the case with *The Body in Question(s)*, collaborating so closely with people outside dance requires that I deepen my knowledge of their disciplines in order to properly guide the project. In both *Symphonie 5.1* and *Eve 2050* (a web series that will be produced this year), one of the traps I had to avoid was the feeling of amazement each time I encountered something completely new to me—but which has probably been done a hundred times. I always have to ensure that the collaboration has an overall coherence, while helping all of its facets develop.

### Has this changed your view of the role of the choreographer?

Choreographers are basically orchestrators of the body, of time, space and images. In much the way they went beyond the simple status of creators of steps in the 20th century, they can now, in the 21st century, orchestrate new types of projects, hybrid and transdisciplinary. Having said that, it's important to let each work find its own path, to be in tune with what's happening, to nurture it, leaving more room for this medium or that. But regardless of the level of transdisciplinarity in my work or the extent to which dance is present, it remains inherently choreographic—if only because a choreographer is behind the vision of the world being expressed.

## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)



© Jim Mneymneh

### MARIE-ÈVE LAFONTAINE – Dancer

Marie-Ève Lafontaine graduated from the École de danse contemporaine de Montréal in 2009. She was subsequently hired by La Cité de l'Énergie in Shawinigan as a choreographer for their various productions, including *Amos D'Aragon* and *Dragao*. She also presented her own choreographic projects at such events as *Vue sur la Relève*, *DansEncore* and the Montreal International Jazz Festival.

Marie-Ève regularly teaches contemporary dance at schools throughout the province. As a dancer, she has performed with *Cirque du Soleil*, *Cirque Éloïze*, *Dynamo Théâtre*, *Daniel Léveillé Danse*, *Danse Lhasa Danse*, *Créations Estelle Clareton*, *Sinha Danse* and *Van Grimde Corps Secrets*.



© Marlène Drolet

### SAMAËL MAURICE – Dancer

Samaël Maurice (aged 12) began his courses at the École supérieure de ballet du Québec in 2008. He has performed in the school's annual production at the Salle Pierre-Mercure since 2014. He was part of the cast of *The Nutcracker* of Les Grands Ballets Canadiens de Montréal, first as a child at the party, then in the role of Fritz in 2013 and 2014.

He also appeared as a figurant in *Paquita* by the Ballet de l'Opéra de Paris, then in *Marie-Antoinette* by the Houston Ballet, both productions presented in 2014 at Place des Arts.



## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)



© Julie Artacho

### GEORGES-NICOLAS TREMBLAY – Dancer

With a background in visual arts, theatre and dance, Georges-Nicolas Tremblay performed with H el ene Blackburn’s company, Cas public, for six years on stages around the world. He has also worked with choreographers such as Harold Rh eaume, Pierre Lecours, Chantal Caron, Caroline Dusseault, Alejandro De Leon, Dylan Crossman, Estelle Claretton and Louise B edard. More recently, he danced in Sylvain  mard’s *Ce n’est pas la fin du monde*. He joined Van Grimde Corps Secrets in 2014. In addition to his career as a dancer, he has been developing his own choreographies.

He is currently completing his Master’s degree at UQAM, specializing in dramaturgy in dance. He has worked, moreover, as a dramatist and artistic advisor for various choreographers, including Ariane Boulet, Joannie Douville and Audrey Rochette.



© Flor Angela Lopez

### MAYA ROBITAILLE – Dancer

Maya Robitaille-Lopez (aged 14) has been a student in the professional program of the  cole sup erieure de ballet du Qu ebec for over six years. She has performed in the school’s annual production, presented in May at the Salle Pierre-Mercure. In 2012, she took part in the choreographic unveiling of Degas’ *La Petite Danseuse* at the Montreal Museum of Fine Arts. She also appeared as a child at the party, then as a white sheep in the Grands Ballets Canadiens de Montr eal’s production of *The Nutcracker*.

## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)



© Isabelle Van Grimde

### THOM GOSSAGE – Composer and performer

A composer, drummer and percussionist with numerous recordings to his credit, Thom Gossage leads the group Other Voices, which he founded in 2000 having released five albums. His multiple collaborations with renowned musicians and his work in contemporary dance demonstrate his willingness to push the boundaries of his own artistic practice.

A long-time collaborator with Van Grimde Corps Secrets, he has been involved in most of the company's productions as a composer/musical director, performer or artistic consultant. After composing music and creating landscapes for *Secrets Vestiges*, *Par la peau du coeur*, *Au sommet de tes côtes*, *À l'échelle humaine* and *Pour quatre corps et mille parts inséparables*, he directed and performed in *Les chemins de traverse I-V*, *Vortex I-III*, *Perspectives Montréal* and *Bodies to Bodies – Les chemins de traverse Metz I-III*. He also designed the sound architecture of the physical and web works *The Body in Question(s)* and *The Body in Question(s)2*. He is now continuing the adventure with *Symphonie 5.1* and *Eve 2050*.

Thom Gossage is also involved in musical projects by Rainer Wiens (Mella Mella), Chaosmos (Phillipe Lauzier), Steve Raegele (Last Century), The Frank Lozano Quartet, Miles Perkin with Benoit Delbecq and Tom Arthurs. He has performed in numerous improvisational settings with such musicians as Drew Gress, François Houle, Dave Binney, Kurt Rosenwinkle, Ben Monder, Wolter Weirbos, Steve Swell and Christine Jensen.

## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)



© Laurence Labat

### **TIM BRADY** – Composer and performer

Guitarist-composer Tim Brady resists categorization. Known above all as a virtuoso electric guitarist, he has also composed operas, performed in concertos, and is as comfortable with electro-improvisations as acoustic string quartets. His “guitar orchestra” is a highly personal synthesis of chamber and orchestral music, opera, jazz, electroacoustic and experimental music.

Over the past 25 years, Tim Brady has toured the world as both a soloist and with his group Bradyworks. In 2004 he was awarded the Prix Opus for Composer of the Year by the Conseil québécois de la musique, and in 2007 he received the Jan. V. Matecjek Award from SOCAN. He has performed at numerous festivals and concert halls, including the Montreal International Jazz Festival, the Festival Présence in Paris, the South Bank Centre in London, and the Festival international de musique actuelle in Victoriaville. His works have been commissioned and performed by numerous orchestras, including the Winnipeg Symphony Orchestra, Montreal Symphony Orchestra, Vancouver Symphony Orchestra and the Société de musique contemporaine du Québec. From 2008 to 2013, he was the composer-in-residence with the Orchestre symphonique de Laval.

His CD Atacama: *Symphony #3* was named Best New Composition of the Year in 2013 at the Prix Opus, and nominated for a Juno in 2014. This work was recently performed in New York at the National Sawdust Concert Hall with the Grammy-nominated Trinity Wall Street Choir.

His orchestral and chamber music is often influenced by the powerful rhythms of jazz and rock, combined with a subtle sense of harmony, texture and a special flair for dramatic forms and structures. His delicate melodies unfold within syncopated chords, at once dense and irregular, giving his music a feeling of openness, surprise and intrigue. After 20 CDs, 4 operas, 6 symphonies and dozens of international tours, his music continues to enchant audiences around the world.

[www.timbrady.ca](http://www.timbrady.ca)

## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)



© Laurence Labat

### JÉRÔME DELAPIERRE – Visual artist and interactive designer

Jérôme Delapierre studied Computation Arts and Interactive Design at Concordia University, as well as Contemporary Arts and New Media at IMUS University in France. He is currently the artistic director of Anartistic, and a freelance visual designer and researcher at Topological Media Lab and Alkemie Atelier. He has collaborated with various artists and researchers, including Pk Langshaw, Sha Xin Wei, Michael Montanaro, Roger Sinha and Jean Derome, and his work has been presented at festivals and events in numerous countries. His research focuses on the human-technological relationship, as well as non-linear interactivity in the context of urban social behaviour. He is interested in new ways of creating visual sets and environments by means of eclectic interactive projection techniques. Jérôme's work encompasses graphic design, web design, responsive video, interactive installations, performances and stage design.

### Three questions for Jérôme Delapierre

#### What specific challenges did *Symphonie 5.1* present to you?

The visual environment combines various types of images: photos, videos, medical images such as brain scans or DNA codes... with digital landscapes. Most of the scenes are generated in real time and unfold according to a specialized infrared motion-capture system. The greatest challenge in setting up this system and complex technology was to make it invisible in the theatre setting. Merging the visual and choreographic worlds required close collaboration with Isabelle, as well as the development of a reliable, efficient and scalable technology that would produce a rich and fluid artistic creation.

#### How are the live manipulations of the image carried out?

The visual tools or instruments I devised allowed me to manipulate in real time the different environments, thus setting up a dialogue between the dancer and digital medium. For instance, by changing the perspective of a given environment, I changed the body's relationship with the space, giving it a new context in which to evolve. The dancer's movements in turn allowed me to create new manipulations/situations. The dance and digital space thus mutually influence each other in a game of question and answer, sometimes in synch and sometimes out. This relationship imposes limits, while at the same opening up constantly renewed possibilities.

#### In what ways will *Symphonie 5.1* be of particular interest to media art professionals and enthusiasts?

Given that the work combines basic research with creation, it questions the digital medium's aesthetic and conceptual values. Opening the door to new relationships between the body and new technologies, it provides a unique and innovative perspective on the possibilities of digital technology. And since the tools and techniques used were created specially for this work, they fall outside the domain of commercial software and industrial techniques. This freedom allows us to go beyond the limits of the new-technology market.



## Symphonie 5.1

Isabelle Van Grimde  
(Van Grimde Corps Secrets)

### SYMPHONIE 5.1

A PRODUCTION OF VAN GRIMDE CORPS SECRETS

In co-production with: Agora de la danse, Bradyworks, l'École supérieure de ballet du Québec, The Brian Webb Dance Company.

Artistic direction and choreography: Isabelle Van Grimde.

Video, Interaction and Stage Design: Jérôme Delapierre.

Created with and performed by: Marie-Ève Lafontaine, Samaël Maurice, Maya Robitaille, Georges-Nicolas Tremblay.

Live music composed and performed by: Tim Brady, Thom Gossage.

Technical Director: Émilie Bérubé-Dionne.

Sound Engineer: Bernard Grenon

Choreographer's assistants: Marie-Ève Lafontaine, Sophie Breton

### VAN GRIMDE CORPS SECRETS

Isabelle Van Grimde: Artistic and executive director  
Thom Gossage: Musical Director and Associate Artistic Director  
Mikaël Vitali: Deputy Managing Director  
Fabienne Cabado: Communications  
Henk Boerhof: Development Director  
Sophie Breton et Marie Eve Lafontaine: Choreographer's assistants  
Sophie Préfontaine: Legal consultant  
Denise Gagnon: Accountant

#### BOARD OF DIRECTORS

Marie-Odette Charbonneau: President  
Anik Bissonette: Vice-president  
Jean Fredette: Secretary - treasurer  
Monique Régimbald-Zeiber: Administrator  
Isabelle Van Grimde: Administrator

Van Grimde Corps Secrets is funded by the Canada Council for the Arts (CAC), the Conseil des arts de Montréal (CAM) and by the Conseil des arts et des lettres du Québec (CALQ) for this production and through its program to aid in the deployment of digital infrastructure.

Creative residencies : Agora de la danse, Circuit-Est centre chorégraphique

Duration of the show: 55 minutes

#### CONTACT

Van Grimde Corps Secrets  
3680, rue Jeanne-Mance, bureau 420 Montréal (Québec) H2X 2K5 Canada  
Téléphone: +1 514-844-3680  
Télécopie: +1 514-844-3699  
info@vangrimdecorpssecrets.com  
vangrimdecorpssecrets.com  
corpsevenquestions.com

## Étreindre son double virtuel

28 janvier 2016 | Nayla Naoufal - Collaboratrice | Danse



Photo: Jérôme Delapierre

### Critique danse

#### *Symphonie 5.1*

D'Isabelle Van Grimde, avec Marie-Ève Lafontaine, Samaël Maurice, Maya Robitaille, Georges-Nicolas Tremblay. Musique : Tim Brady, Thom Gossage. Design visuel et d'interaction : Jérôme Delapierre. À l'Agora de la Danse du 27 au 30 janvier

Isabelle Van Grimde avait marqué les esprits dans *Les Gestes* en 2013 avec ses corps musiciens. Dans sa nouvelle création qui tisse arts visuels numériques, danse et musique, Marie-Ève Lafontaine, Georges-Nicolas Tremblay, Samaël Maurice (12 ans), Maya Robitaille (14 ans), dialoguent par le mouvement avec leurs doubles virtuels et un environnement visuel interactif. Réflexion sur ces identités que nous semons dans nos aventures virtuelles, *Symphonie 5.1* émeut et fascine. À ne pas rater.

Plateau sobre et sombre, quelques longs pans de tissu noir accrochés au plafond. Marie-Ève Lafontaine, en collant et sous-vêtements chair, entame une marche quelque peu militaire au son d'une musique concrète exaltante, composée et jouée en direct par Tim Brady et Thom Gossage.

Guitares et percussions s'entremêlent avec des textures électroniques, tandis que la danseuse se déploie en tours hachés, en jambes qui montent haut, en courbes sinueuses interrompues, en deuxième peau miroitante. Son corps athlétique entre en résonance avec un quadrillage visuel changeant au sol. Serpentine, mais sans cesse en arrêts brusques et changements de direction, elle crée des impulsions et des aspérités dans le quadrillage, qui n'en finit plus de muter. Se mouvant au sol, elle engendre une sphère noire autour d'elle, un peu comme un trou noir avaleur de lumière.

Quasiment tous les sens sont sollicités. L'expérience, visuelle et onirique, est également sensible et hypnotique. On aperçoit derrière un des rideaux noirs, à l'arrière de la scène, le corps d'une toute jeune fille, tel un fantôme dans un film japonais.

Le silence se fait, les lumières s'éteignent. Un être, adulte celui-ci, fait son apparition. Joueur, il ondule et une lumière ténue éclaire certaines parties de son corps, qui se révèle masculin.

Georges-Nicolas Tremblay amorce un dialogue avec Marie-Ève Lafontaine. Dans *Symphonie 5.1*, l'écriture chorégraphique est d'une inventivité saisissante. Formelle aux débuts de la pièce, elle devient progressivement protéiforme, façonnée par les conversations corporelles.

Dans cette oeuvre qui semble évoquer les accroc dans la communication contemporaine, les mains ont une grande importance. Tour à tour, elles s'accrochent à une partie du corps, s'agitent de manière compulsive, dessinent avec tendresse les contours de l'espace, sont prises de dyslexie, semblent vouloir ébouriffer l'air... Ces mains ne saisissent pas, elles battent dans l'espace, encadrant le corps de l'autre. Lorsqu'elles caressent un visage, c'est toujours du dos de la main. Le contact ne se fait jamais vraiment, il est effleurement.

### **Danser avec ses avatars**

Le double immatériel de Tremblay apparaît sur un rideau noir. Le danseur s'approche, se positionne derrière son clone. Collés l'un contre l'autre, ils bougent leurs bras. Lafontaine, elle, se meut au sol, habité par l'image de son avatar.

À l'image de nos identités numériques, qui nous ressemblent, mais ne nous sont jamais identiques — chacune est une image qu'on voudrait projeter dans un contexte particulier —, les avatars des danseurs se démarquent par leur gestuelle. Ils deviennent géants et intimidants, s'inscrivant sur les deux rideaux à l'avant-plan de la scène.

À l'arrière du plateau, on voit de temps en temps les doubles immatériels d'un adolescent et d'une adolescente — deux élèves de l'École supérieure de ballet de Montréal. Mystérieuse et intrigante vision. Sont-ils réels ? Viennent-ils du futur ou du passé ?

Ils sont bel et bien réels. Maya Robitaille s'approche de l'avatar géant de Tremblay, tente de le toucher. Elle et Samaël Maurice façonnent une conversation touchante et poétique, entre jeu et interrogation.

Les quatre interprètes se retrouvent en chair et en os, alors qu'un changement de lumière permettra de voir les musiciens derrière leurs instruments. Les images se télescoperont, jusqu'à s'évanouir en quelques pixels crépitant sur un dos, évoquant l'image organique et tribale d'un feu mourant.

Pièce brillante, à la fois visuelle, synesthésique et expérientielle, *Symphonie 5.1* montre qu'il est possible de créer une oeuvre sensible, onirique et profondément humaine à l'aide des nouvelles technologies. À condition de les assujettir, et non le contraire.

01:32 |



Teaser 1min30 - Symphonie 5.1 | Symphony 5.1 from Van Grimde Corps Secrets on Vimeo.





Gmail for Work

Look more professional with  
custom Gmail from Google

Start Now

**THE GLOBE AND MAIL** 

January 29, 2016

## Lighting, projection take center stage in *Symphonie 5.1*

By ROBERT EVERETT-GREEN

*Symphonie 5.1 offers an explosive demonstration of what marvels are possible when pairing lighting and projection with movement*

In an essay on opera, musicologist Alfred Einstein reflected on how different figures had become prominent at different times – first the stage machinist, then the librettist, then the star singers and finally the composer.

The new rising power in the theatre is the lighting designer, whose technical means have advanced enormously in recent years. Computerized control alters not just the light that enters the playing space, but how it engages, spatially and moment by moment, with the surfaces and bodies it encounters.

An explosive demonstration of what's possible opened Wednesday night at Montreal's Agora de la danse. *Symphonie 5.1* is nominally a dance work by Isabelle Van Grimde, but human movement is only part of what drives the piece. For much of the show, the stage seethes with grids of interactive light that flex and tear open around the moving bodies of the dancers. There are four performers, but several more who are mere avatars – projections of moving dancers that can be scaled up or down, and that perform duets with the live ones.

These marvels of lighting and projection (designed by Jérôme Delapierre, with Émilie Bérubé-Dionne) fuse with an immersive live sound design (by composer-performers Tim Brady and Thom Gossage) to create an environment that's saturated with energy even when the dancers remain still. Van Grimde's dancers stood up to this environmental barrage with powerful movements and strong poses. They often took a wide-legged stance and slashed their arms about like swords, or came up from a prone position into sphinx-like sculptural attitudes. They pushed their rumps out, and flexed their spines like serpents, sometimes echoing one another's movements in canon. One favourite and distinctive gesture moved the palms together down the core of the body, as if to focus the energy flowing through the trunk.

Sometimes all strength fell out of the movement, and a dancer curled into the fetal position. The grid of lights would swirl around, or shatter into a mobile pixelated texture that seemed to flatten the inert body under a flood of visual activity. One of these episodes sprayed so much light around the room, the whole stage became a disco ball.

In another segment, Van Grimde choreographed a narrow vertical band of light, by rippling a dancer's body at the edge of it, so that the light flexed and raced down head, breasts, hips and knees. Another very beautiful scene abruptly rotated the playing space, with a static triangulated grid that sliced the stage diagonally and played on the slowly moving dancers' bodies like an all-over tattoo of light.

The dances with avatars were eerie and fascinating, but relatively simple, being mostly rooted before the nearly invisible screens where the projections happened. The live dancer would stand in front of his or her filmed image, and they would move almost together, like an animated double exposure. It was impossible, sometimes, to tell which was

live, and which was the ghost. There was also a suggestion that these ghosts had seductive powers, as so many of our digital toys do. When dancer Georges-Nicolas Tremblay broke away from his avatar and strode briskly across the stage, it felt like a liberation.

Two young dancers from l'École supérieure de ballet du Québec (Samaël Maurice and Maya Robitaille) joined Tremblay and Marie-Eve Lafontaine, wandering through the stage as if it were a garden of wonders they'd never seen before. Again, Van Grimde seemed to be allegorizing our relationship with technology, as well as adapting her kind of movement to slimmer, more elfin bodies.

In a section near the end of the piece, the interactive lighting control was synched suddenly to Gossage's drumsticks. Every time he struck something, a light flashed on the stage, then many lights in near-stroboscopic fashion as he drummed faster. It overwhelmed the dance, and pushed the immersive quality of this environment from high to oppressive.

Behind this display of gee-whiz stage magic, Van Grimde was negotiating with her own avatar: Oskar Schlemmer, the Bauhaus designer and choreographer who imposed rational geometries on his dancers' bodies through costuming and props. Van Grimde does it with light. As splendid and stormy as the results can appear, her aesthetic is tied, like Schlemmer's, to a preference for simple forms and classical order. That tension is part of what makes this an arresting show.

*Symphonie 5.1 continues at Agora de la danse in Montreal through Jan. 30.*

The Globe and Mail, Inc.



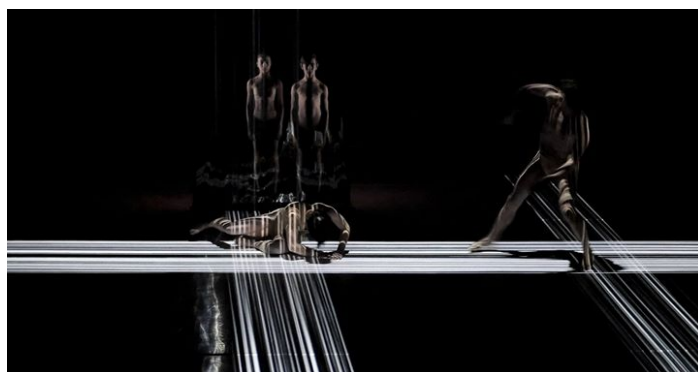
The Globe and Mail Inc. All Rights Reserved.. Permission granted for up to 5 copies. All rights reserved.

You may forward this article or get additional permissions by typing [http://license.icopyright.net/3.8425?icx\\_id=28460107](http://license.icopyright.net/3.8425?icx_id=28460107) into any web browser. The Globe and Mail, Inc. and The Globe and Mail logos are registered trademarks of The Globe and Mail, Inc. The iCopyright logo is a registered trademark of iCopyright, Inc.



## “Simphonie 5.1”. Luce come fluttuazione e riflessione

di Massimo Villa | 16 febbraio 2016 in Entertainment · 0 Commenti



(courtesy photo: Jerome Delapierre)

Un progetto di lighting design di grande fascino e tecnica è quello realizzato nel balletto contemporaneo **“Simphonie 5.1”** (**Van Grimde Corps Secrets**), un lavoro della coreografa **Isabelle Van Grimde**, nel quale è la luce proiettata e riflessa a determinare in modo decisivo gli effetti sui corpi e sui movimenti dei ballerini, e dove il concept si interroga sui rapporti fra la fluttuazione dei corpi dei ballerini in scena e la loro identità, chiedendoci una riflessione su ciò che lega la nostra percezione ed il divenire dei danzatori sulla scena.

Nel balletto, ci sono 4 danzatori ‘reali’, che sono accompagnati dalle proiezioni di numerosi altri ballerini che eseguono movimenti coreografici con quelli veri.

**Il progetto di lighting e gli effetti di proiezione** ( di *Jérôme Delapierre*, con la direzione tecnica di *Émilie Bérubé-Dionne*) si accompagna al progetto dei temi sonori, eseguiti dal vivo (dal duo dei compositori-esecutori *Tim Brady* e *Thom Gossage*) a caratterizzare la scena della rappresentazione, satura

### Leggi la rivista

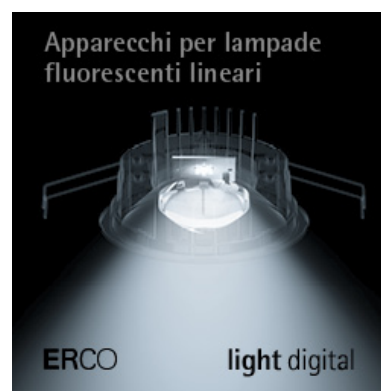


1/2016

6/2015

5/2015

Edicola Web



### Lighting Design World



### I Corsi di Luce e Design

La certificazione del prodotto LED

La Gestione elettronica della luce

LED e progettazione sostenibile. Ottiche e nuovi materiali

Lighting Design e Lighting Designer. Una guida alla professione

Nuovi criteri per l'illuminazione urbana



sempre di energia. Alcuni dei ballerini sono stati scelti dalla Van Grimde fra le giovanissime allieve dell' *Ecole supérieure de ballet du Québec*, selezionate per la loro particolare duttilità e qualità gestuali e che le soluzioni di illuminazione evidenziano nella loro attitudine scultorea.

Nel lavoro della coreografa Van Grimde è visibile il riferimento al grande artista, coreografo e designer del Bauhaus, *Oskar Schlemmer*, che aveva imposto geometrie razionali sui corpi dei suoi danzatori attraverso costumi e oggetti di scena, mentre qui la Van Grimde realizza tutto questo con la luce.

#### Condividi:

Condividi 0 Tweet [Share](#) 0 [G+1](#) 0

[E-mail](#)

Tag: illuminazione artistica, lighting design, percezione, proiezione, scenografia luminosa

Post precedente  
[Verso Francoforte, secondo Zumtobel Group](#)

Post successivo  
[La California approva le nuove linee guida per l'adozione di lampade LED](#)

#### Invia il tuo commento

Il tuo nome  Inserisci il tuo nome

La tua e-mail  Inserisci un indirizzo e-mail

Sito

Messaggio

**Invia commento**

- Avvertimi via e-mail in caso di risposte al mio commento.
- Avvertimi via e-mail alla pubblicazione di un nuovo articolo

## Lighting Evergreen

Immagini di luce

La luce e la balistica dell'occhio

La luce è un progetto compiuto

La Poesia ha un cuore futuro

La precisione emotiva

## I Libri di Luce e Design

Illuminare con i LED

## Tag

apparecchi apparecchi a LED  
apparecchi LED arte colore controllo della  
luce Design designer direttore della fotografia  
efficienza energetica gestione gestione della  
luce illuminazione illuminazione a LED  
illuminazione architettonica  
illuminazione architettuale  
illuminazione artificiale illuminazione  
artistica illuminazione d'accento  
illuminazione dinamica illuminazione LED  
illuminazione museale illuminazione per interni  
illuminazione pubblica illuminazione  
urbana illuminotecnica Interior Design  
LED lighting design lighting  
designer luce naturale mercato  
percezione **progettazione**  
progettazione illuminotecnica resa  
cromatica retrofit risparmio energetico  
scenografia smart lighting sorgenti  
luminose sostenibilità spettacolo  
tecnologia temperatura colore



Ricerca

**Tag popolari**

progettazione, LED, lighting design, Design, apparecchi a LED, risparmio energetico, illuminazione artistica, tecnologia, illuminazione architettonica, illuminazione urbana, lighting designer, sorgenti luminose, illuminazione architettuale, progettazione illuminotecnica, apparecchi, illuminazione pubblica, sostenibilità, gestione della luce, illuminazione a LED, temperatura colore, scenografia, colore, designer, percezione, apparecchi LED, luce naturale, Interior Design, illuminazione dinamica, arte, illuminazione museale

Sign Up For Our Newsletter (/sign-our-newsletter)

[About \(/about-us\)](#)   [Donate \(/donate\)](#)   [Live \(/live\)](#)   [Print \(/\)](#)

[Subscribe \(/subscribe\)](#)



(/)

Canada's Dance Magazine

PRINT ONLINE LIVE

---

[FEATURES \(/features\)](#)   [GALLERIES \(/galleries\)](#)   [COLUMNS \(/columns\)](#)   [NEWS \(/news\)](#)

[REVIEWS \(/reviews\)](#)   [VIDEO \(/videos\)](#)   [LISTINGS \(/listings\)](#)   [CONTESTS \(/contests\)](#)

[\(/rss/http://tipstogo.ca/feed/the-dance-current\)](#)

---

Dance-  
Current/159628860584)

REVIEW

*Search Reviews*

## Van Grimde Corps Secrets

Symphonie 5.1

By *Philip Szporer (/contributor/philip-szporer)*



[SYMPHONIE 5.1 \(/EVENT-LISTING/SYMPHONIE-51\)](#)

[Montréal \(/city/montr%C3%A9al%C2%A0\)](#)  
January 27-30, 2016

Over the years choreographer Isabelle Van Grimde has been skillfully providing a platform for a team of other leading artists to create work within the context of her larger



Symphonie 5.1 by Isabelle Van Grimde / Photo by Jérôme Delapierre

canvas. This encyclopedic approach to conceptual innovation is inclusive and offers

an idealistic broad-based vision to creativity. Now she's collaborating with, among others, the visual artist and interactive designer Jérôme Delapierre, composer-musicians Tim Brady and Thom Gossage (Van Grimde's long-time creative partner), dancers Marie-Ève Lafontaine, Georges-Nicolas Tremblay and two young performers from the École supérieure de ballet du Québec, Samaël Maurice and Maya Robitaille (what a terrific opportunity for them!).

Multimedia experimentation is the driving force behind *Symphonie 5.1*, a platform for applying video projections as a light source, working to reveal dancers' bodies, or a sense of them, rather than showing other pre-recorded images alongside them. Van Grimde and her collaborators are inscribing information from the moving human body to create new motion graphics in an organic yet seemingly unwieldy setting.

An eerie and cold sci-fi/biotech sense fills the space. Dancers emanate from the penumbra or retreat whence they came. What's viewed onstage does not reconcile with the rational world. In the sonic environment, the score of electric guitar and percussion builds with its own fantastical quality before subsiding, and it appears the dancers' movements are also processed to generate modulations of sound.

Vast geometric planes of grey, black and white images, flashing angular abstractions, or radiating beams of pulsing light, animate the previously bare black floor-cum-"screen." Visual noise envelops Lafontaine's prone or upright stretching body, as she rolls or slides. Upright, she punctuates her motion on the stage with expansive arm gestures, small thrusts of her legs or gentle backward rotations of her head, elongating the side of her neck. She's not so much ensconced in the elements but seems to be buffeted within the shape-shifting, voluminous space. The other dancers are introduced in other sections and inhabit the stage in similar ways. Each cast member performs a recurring genuflecting phrase mechanically, wherein hands rise and fall, snapping up and down the torso, the solar plexus open, the head cocked back. The disembodied feel to this repeated sequence, where the body appears to be a mere frame, adds to the sense of a dehumanizing universe.

While the technology tells its own "story," *Symphonie 5.1* examines relationships in a relatable yet played out fashion. For most of the piece, the performers never appear to be quite human, as there's little to no contact either physically or emotionally between them. Eventually, the adults (Lafontaine and Tremblay) become more expressive and look on to the younger dancers (Maurice and Robitaille) with dotting eyes. In that moment there's the suggestion this is a perfectly ordinary family unit, a mom and dad with two kids. Briefly the adults enact a mating scene, a desperate clutch really, their intimate lives recharged. Meanwhile the children appear frozen in time and look on as guardians.

Suspended floor-to-ceiling vertical, translucent screens, twice the width of a human adult body, dot the sombre stage. The technology also casts synergetic clone-like silhouettes of the dancers onto the screens, mirroring the live bodies behind them, the virtual entities collapsing dimensions while fusing space.

Responsive multimedia activity in dance is not a new stream of research. But, as always, it's what you do with the technology that counts. Pioneering artists such as the American Alwin Nikolais chartered the evolution of this kind of kinetic presentation from the 1950s through to the 1980s, shunning narrative

texts and instead embracing light and sound as the visually compelling subject itself. While the modern greats such as Martha Graham were dancing about “something,” Nikolais was audacious, intent on breaking with the past.

Over a decade ago, Gideon Obarzanek, choreographer and then-artistic director of Australia’s Chunky Move, famously worked with the computer software engineer Frieder Weiss creating interactive performance work marrying the moving body, dance and technology. They channelled information from infrared cameras to a computer and applied that data to video generating software and systems, employing various logarithms to convincingly drive the ever-shifting projections back onto the dancer’s body, their dynamics and the stage itself.

Delapierre seems to be working with a similar design conceit for Van Grimde. In this new work, where the “liveness” of live performance is everything, they emphasize a synesthetic experience, a reorienting of the senses, so that we can potentially “hear” what the movement looks like and “see” what the sound sounds like. I wish the audience wasn’t seated strictly looking down upon the reality/virtual reality exchange on the proscenium stage. It would have been interesting to gauge the other audience members’ reactions; though, I don’t think the “magic” they were creating would have worked in another configuration.

The endless possibilities of changing digital technologies has implications for the ways in which dance artists proceed with research, engineering, interactivity and the engagement of sensual flesh and bone. Beyond projections, music and lighting controlling dancers’ movements, *Symphonie 5.1* circles around another central question. The stakes rise with the consideration of perception and responsiveness in the subjective viewing experience. Another dance-tech pioneer, Robert Weschler of Palindrome, a performance group that started in the early 1980s in New York before moving to Germany, once stated, “We do not really see what is there, but instead we see something that is effectively transformed by the viewer.” The pitfalls of the technological interplay and experimentation couldn’t be better expressed. Everything is filtered through our own experience of all this tracking and mapping. What’s engineered in this kind of production is not so much an opportunity to ponder where any one live or virtual body is, but a chance to grapple with the concept of the “imaginary body,” how it’s communicated and how is the viewer susceptible to it.

*Posted February 12, 2016*

---

## **TAGS**

[Van Grimde Corps Secrets \(/artist-company-presenter/van-grimde-corps-secrets\)](#)

[Isabelle van Grimde \(/artist-company-presenter/isabelle-van-grimde\)](#)

[Agora de la Danse \(/artist-company-presenter/agora-de-la-danse\)](#) [Contemporary \(/genre/contemporary\)](#)

[Multidisciplinary \(/genre/multidisciplinary\)](#) [Montréal \(/city/montr%C3%A9al%C2%A0\)](#)

[QC \(/province/qc\)](#) [Choreography \(/tags/choreography\)](#) [Performance \(/tags/performance\)](#)

[Jérôme Delapierre \(/tags/j-r-me-delapierre\)](#) [Tim Brady \(/tags/tim-brady\)](#)

[Thom Gossage \(/tags/thom-gossage\)](#) [Marie-Ève Lafontaine \(/tags/marie-%C3%A8ve-lafontaine\)](#)

[Georges-Nicolas Tremblay \(/tags/georges-nicolas-tremblay\)](#)

[École supérieure de ballet du Québec \(/tags/cole-sup-rieure-de-ballet-du-qu-bec\)](#)

[Samaël Maurice \(/tags/sama-l-maurice\)](#) [Maya Robitaille \(/tags/maya-robitaille\)](#)

# Sur les pas du spectateur

vendredi 29 janvier 2016

## Sur mes pas en danse; "Symphonie 5.1"

Mes pas m'ont porté en cette soirée de semaine avec un brin de nostalgie pour découvrir la première de la dernière. Pas très clair, direz-vous. OK, je m'explique ! L'Agora de la danse entreprend sa dernière saison dans sa demeure de la rue Cherrier, avant son grand déménagement l'an prochain (tôt, nous l'espérons) vers ses nouveaux espaces. Je l'aime bien, moi, cet Agora, un peu vieillot avec parfois des bancs mal en point, mais tellement sympathique. Mes pas aiment toujours monter cet escalier si majestueux pour me rendre à la salle. Mais trêve de nostalgie, il en reste que ce préambule sur les lieux et les traces qu'elles laissent en nous est parfaitement en lien avec la première oeuvre de cette dernière saison dans ce lieu.

Au programme, "Symphonie 5.1" d'Isabelle Van Grimde, rencontre annoncée de la danse avec la technologie, avec les mots "onirisme, inter-activité et générations" inscrits sur le feuillet. L'oeuvre était attendue, pour preuve, tous les billets ont été vendus avant la première. C'est donc dans une salle rempli à pleine capacité que doucement les lumières se sont éteintes et comme dans un rêve le tout a commencé.

Je ne décrirai pas les différents tableaux, ni leurs composantes, d'autres l'ont fait, dont Nayla Naoufal dans le Devoir, ou le feront mieux que moi. Cependant, je partagerai avec vous les effluves des impressions encore très présents en moi, plusieurs heures après la fin de la représentation. Une oeuvre qui a une réaction sur moi en deux temps.

D'abord, pendant, il y a eu ma découverte de l'habile et brillante utilisation de la technologie qui ne détourne pas l'attention de la beauté du geste et de sa signification, mais qui plutôt captive et qui en rehausse le sens.

Ensuite, après, les "vagues" des différents tableaux qui m'ont amené à donner un sens personnel à ce que j'ai vu, dont voici quelques exemples.

Lorsque nous découvrons le corps de cet homme (Georges-Nicolas Tremblay) derrière sa projection parfois tout en parfaite superposition l'un avec l'autre et d'autres fois avec des différences. Comment ne pas m'y voir avec la différence entre ce que je suis et comment les autres me perçoivent ou aussi ce que je veux être, par rapport à ce que je suis.

Il y a aussi ces tableaux dans lesquels le corps en se déplaçant laisse ses traces, tout en lumière ou au contraire en noirceur. Sommes-nous toujours bien conscients des effets de ce que nous produisons avec notre entourage ? Parce que même "fondu" ou, anonyme dans notre environnement, (comme Marie-Ève Lafontaine dans le décor lumineux), notre présence peut se percevoir et faire effet.

Enfin, la rencontre des générations soit avec les êtres réels ou leurs souvenirs (ici représentés par leurs projections). Ces moments de rencontre m'ont particulièrement touché (moi, père et grand-père) et résonnent encore en moi.

Une oeuvre qui se doit d'être vue et surtout être revue pour en apprécier toutes les perspectives. C'est ce que je ferai si elle est représentée.

Une fois la représentation terminée, je me suis permis ce plaisir d'aller moi-même sur la scène accompagnée de la chorégraphe pour expérimenter les effets interactifs de la technologie de Jérôme Delapierre. Sur cette scène, j'y ai produit mes traces lumineuses et j'y ai créé mes perturbations lumineuses ainsi qu'un trou noir, me laissant émerveillé des possibilités de la technologie utilisée.

Qui êtes-vous ?



Robert st

G+ Suivre 3

[Afficher mon profil complet](#)

Archives du blog

▼ 2016 (16)

▼ janvier (16)

[Sur mes pas au cinéma; "Le fils de Saul"](#)

[Sur mes prochains pas de danse en février](#)

[Sur mes pas en danse; "Exister encore" et "Du dout..."](#)

[Sur mes pas en danse; "Symphonie 5.1"](#)

[Sur mes pas en danse hors sentier; Sightings 15: T...](#)

[Sur mes pas en danse; "Naïve" et "Juxtapose".](#)

[Sur mes pas en danse; "Par le chas de l'aiguille"](#)

[Sur mes pas en danse "hors les sentiers" gracieuse...](#)

[Sur mes pas en danse; "Swan Lake" à Danse Danse](#)

[Sur mes pas non prévus en danse; L'espace commun/C...](#)

[Sur vos pas vers les maisons de la culture de Mont...](#)

[Sur mes pas au cinéma; "Youth"](#)

[Retour sur mes pas hors du sentier; Le collectif L...](#)

[Sur mes pas en danse; "Fuck it ! / Finale au sol"](#)

[Sur mes prochains pas de danse en janvier](#)

[Sur mes pas au cinéma; "Carol"](#)

► 2015 (5)





Photo: Jérôme Delapierre

Publié par [Robert st](#) à 12:45

 +1 Recommander ce contenu sur Google

Libellés : [Agora de la danse](#), [Isabelle Van Grimde](#), [Symphonie 5.1](#)

## 1 commentaire:



**Didier Minnecci** 31 janvier 2016 à 19:08

Symphonie 5.1, Agora de la danse ce soir...

Saisissant spectacle incarnant la fluidité d'une chorégraphie en des textures électroniques étonnantes... Doubles peaux virtuelles... Celles de nos avatars?...

Émouvante expérience esthétique sensible que nous aura offert cette conversation de gestes, de corps en dialogue dans une géométrie charnelle pixelisée!

Magnifique!

Didier, Mon Encre Marine

[Répondre](#)

Saisissez votre commentaire...

Commentaire :

M'informer

[Article plus récent](#)

[Accueil](#)

[Article plus ancien](#)

Inscription à : [Publier les commentaires \(Atom\)](#)

## Les avatars du corps dansant à l'ère du numérique

*Danse, art visuel et musique «live» pour la nouvelle création de la chorégraphe Isabelle Van Grimde*

23 janvier 2016 | Mélanie Carpentier - Collaboratrice | Danse

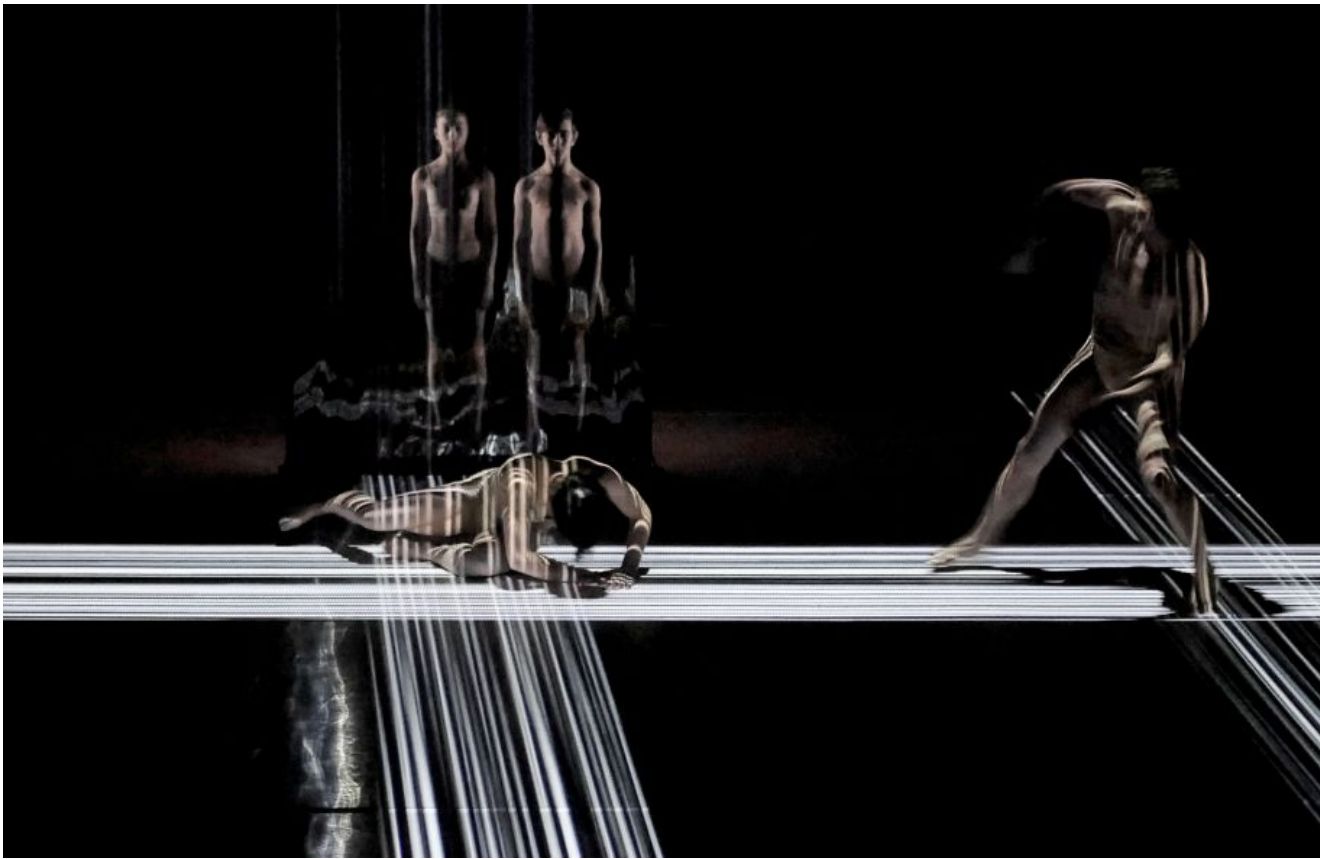


Photo: Jérôme Delapierre

Grâce au design d'interaction créé par Jérôme Delapierre, les danseurs interagissent en temps réel avec l'image et leurs clones virtuels.

### Danse

*Symphonie 5.1*

D'Isabelle Van Grimde

À l'Agora de la danse du 27 au  
30 janvier.

Quelle est la place de la danse dans le discours contemporain sur le corps ? Depuis une dizaine d'années, la compagnie Van Grimde Corps Secrets s'attelle ingénieusement à démystifier les rouages de l'organisme humain et à appréhender son devenir physique dans un monde où les progrès technologiques l'affectent perpétuellement et tendent à le transformer.

S'inscrivant dans la continuité du vaste chantier de recherche entamée dès 2004 avec l'exposition *Le corps en question(s)*, le processus de création de *Symphonie 5.1* s'est enrichi au contact de concepts propres aux sciences dures (imagerie médicale numérique, recherche sur les cellules souches, clonage). « *La question actuelle de la numérisation du corps est quelque chose de totalement nouveau, affirme la chorégraphe Isabelle Van Grimde. Ça ne fait pas si longtemps que tout le monde peut voir et*

*voyager à l'intérieur de son propre corps. Dans cette pièce, je me suis plus particulièrement penchée sur les nouvelles identités qu'on se crée dans l'espace virtuel, la façon dont elles interagissent avec nos personnalités et identités physiques.* » Loin de diaboliser l'impact des nouvelles technologies sur l'identité, l'oeuvre intègre et met en valeur les doubles virtuels des interprètes dans un dispositif scénique interdisciplinaire.

## **Une palette de corps atypiques**

En présentant un travail non pas centré sur la danse, mais surtout sur le corps, l'oeuvre cherche à sortir des clichés de la danse, « *un point important à une époque de l'image où l'idée du bonheur, d'un style de vie auquel on devrait tous aspirer nous fait passer à côté de beaucoup de choses* », ajoute Isabelle Van Grimde. Intégrant de jeunes étudiants de l'École supérieure de ballet du Québec dans l'espace scénique, il s'agit ici de créer des interactions entre identités réelles et virtuelles et de faire dialoguer des corps à divers stades de leur vie, de leur évolution.

*« J'ai voulu intégrer des enfants parce qu'ils sont nés en partie dans le monde virtuel. Ils ont déjà pour la plupart une identité numérique dès leur naissance. Leur présence sur scène s'inscrit aussi dans une démarche visant à montrer des corps auxquels on est très rarement confrontés en danse, puisqu'on mobilise le plus souvent des danseurs dans la très performante partie de leur vie adulte. »*

*« En danse contemporaine (et en ballet encore plus), on est souvent confrontés à des corps auxquels le public ne peut pas vraiment s'identifier, continue-t-elle. Dans ce cadre, il est important de continuer à mettre en scène des corps de différents âges et états, pas toujours formés à la danse — comme c'est le cas de l'actrice Marie Brassard dans l'exposition. J'avais envie de continuer cette exploration pour voir ce que devient une gestuelle de danse contemporaine sur des corps plus âgés qui ont distillé la maîtrise de la danse, et des corps plus jeunes qui n'ont pas encore acquis toute cette maîtrise »,* explique la chorégraphe.

## **Nouveaux horizons scéniques en 3D**

Musique, image et performance *live* tissent étroitement cet univers grâce à une technologie de *mapping* appliquée à l'image (animation visuelle projetée sur des structures en relief), une technique appliquée au son dans le spectacle *Les gestes* (2013) qui permettait un dialogue entre danseur et musicien.

L'auteur de cet impressionnant dispositif scénique est aussi le designer de la plateforme numérique du *Corps en question(s)*. « *Jérôme Delapierre fait partie d'une nouvelle race hybride d'artistes qui travaille en vidéo en manipulant l'environnement en trois dimensions et en temps réel. Tout est interactif pour les danseurs, c'est eux qui déclenchent le mouvement de l'image sur scène par l'intermédiaire de technologies infrarouges. Ça permet de créer de nouveaux espaces familiers et non familiers, complètement numériques. Plongés dans cet univers, les interprètes ont beaucoup de contrôle sur leur environnement. Il y a non seulement des possibilités de dialogue entre eux, mais aussi avec leurs clones et avec la musique.* » Les compositeurs Tim Brady et Thom Gossage, signant la musique *live* des oeuvres de la chorégraphe, feront eux aussi par moments leur apparition sur scène pour interagir avec l'image.

*« Dans cette recherche du rapport entre le réel et le virtuel, de l'identité et du temps, on veut oublier le temps linéaire au profit de l'instantané, précise-t-elle. La difficulté pour diriger les danseurs était de créer leur présence. Par moments, je joue avec l'ambiguïté ; d'ailleurs, il y a des parties où il n'y a*

*personne de réel sur scène. Pour les interprètes, il leur fallait trouver une nouvelle place — car ce n'est pas toujours eux la chose la plus importante sur scène —, savoir quand ils devaient dépasser les images et quand ils devaient se fondre en elles. »*

## **Orchestration numérique-charnelle**

Dans ce cadre numérique, l'idée de corps primal, centrale dans son approche de la danse, ressurgit pour entrer en tension avec l'image d'un corps du futur. *« Plus qu'un matériau, c'est un endroit où on va chercher les impulsions, une partie du corps où les interprètes se connectent. Le corps primitif est un élément important pour affirmer une présence physique, charnelle, qui dépasse l'image. Il est presque plus important que le corps du futur. »*

Quant à la transdisciplinarité qui caractérise ses oeuvres, Isabelle Van Grimde envisage de nouvelles avenues pour son médium. *« Je pense que la danse pourrait prendre une plus grande place dans le discours contemporain sur le corps. Les artistes visuels veillent à cette discussion depuis longtemps. En tant que chorégraphes, nous sommes bien placés pour poursuivre ce dialogue. On a l'habitude d'orchestrer beaucoup de choses : le mouvement dans l'espace dans son rapport avec la musique et avec une scénographie. Ça me semble naturel d'évoluer dans cette direction, même si c'est exigeant, car il faut bien connaître les disciplines des autres pour pouvoir diriger. Cela demande de constamment se familiariser avec de nouvelles méthodes et technologies. »*

En parallèle des représentations, il sera possible de visiter l'installation interactive *Le corps en question(s)*, présentée au Laboratoire de l'Agora de la danse.



# DFDANSE

LE MAGAZINE DE LA DANSE ACTUELLE À MONTRÉAL

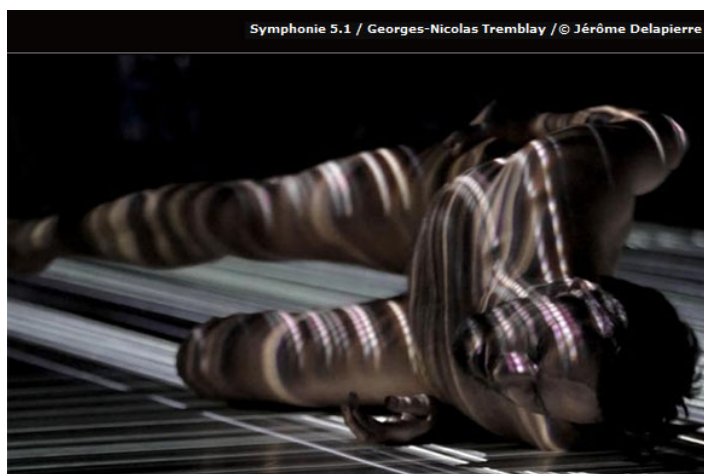
## Intégration multidisciplinaire

### Symphonie 5.1 d'Isabelle Van Grimde (Van Grimde Corps Secrets)

Présenté par l'Agora de la danse

© www.dfdanse.com

Isabelle Van Grimde est de retour avec une création toute fraîche, un quatuor, qui intègre trois médiums artistiques. Une proposition qui promet beaucoup au niveau visuel.



Avec **Symphonie 5.1** on retrouve danse, environnement 3d virtuel et musique, impossible pour les créateurs de travailler chacun de leur côté. C'était un genre de travail de création qui demandait la simultanéité afin d'atteindre une parfaite intégration des trois médiums. Autre trait particulier de la proposition, la création devait se faire obligatoirement sur un grand plateau, pour ce faire la chorégraphe, **Isabelle Van Grimde**, a eu la chance de bénéficier de résidences de création chez Circuit Est et à l'Agora de la danse. Par la suite, il y a tout de même des allers et retours entre les créateurs : « *dans ma pièce il y a un solo intitulé traces, solo que j'ai conçue sans la musique et l'environnement 3d, je l'ai par la suite intégré dans l'environnement, j'ai dû alors le retravailler tout*

*comme l'environnement visuel à dû l'être. »*

Pour la chorégraphe, le travail sur *Symphonie 5.1* ne s'est pas limité à la création chorégraphique, elle a dû aussi œuvrer à titre de directrice artistique, ainsi que faire l'apprentissage de l'univers 3D et de ses possibilités au niveau de l'interactivité. Comme la scénographie est virtuelle et que les danseurs interagissent avec celui-ci on est aussitôt porté à croire que les interprètes ont des capteurs de mouvements sur eux eh bien non : « *leurs interactions (les danseurs) avec la technologie sont réalisées, entres autres, grâce à des techniques infra rouge. »*

Autre particularité de cette proposition, deux de ses interprètes sont issus de l'école supérieure de Ballet de Montréal, deux jeunes ados, j'ai demandé pourquoi à Van Grimde ?



« Depuis **Le corps en Question** (2012) j'ai commencé à intégrer dans mon travail des corps atypiques pour la danse contemporaine ; des gens plus âgés, d'autres qui ne sont pas issus du milieu de la danse. Pour *Symphonie 5.1* j'ai eu envie de commencer à utiliser des enfants dans mon travail. Grâce à une collaboration avec l'école supérieure de danse, nous avons pu travailler avec plusieurs de leurs élèves, faire des choix, organiser des ateliers. Nous nous sommes beaucoup investis là-dedans, car, outre pour ce travail d'autres pièces en gestations feront appel à des enfants . Au final ce fut une expérience très intéressante et très enrichissante. En ce qui concerne les deux danseurs que j'ai choisis, l'un 11 ans et l'autre à 13 ans. Nous avons commencé à œuvrer avec eux il y a un an et demi. »

La chorégraphe n'a pas créé pour ces jeunes danseurs de phrasé différent de celui des autres interprètes plus matures : « les enfants, tout comme les gens âgés, ont tout simplement une façon différente d'intégrer et d'exprimer le mouvement dans leurs corps, façon qui l est propre à leur groupe d'âge, ce qui fait un beau contraste avec les danseurs habituels. »

Dans le passé, la chorégraphe nous avait livré quelques pièces à l'esthétique assez sculpturale. Je lui ai demandé de me décrire la nature esthétique chorégraphique élaborée pour *Symphonie 5.1* ?

« Depuis la recherche que j'ai effectuée pour le *Corps en question*, il y a deux éléments qui ont émergé dans mon travail ; le corps primal et le corps du futur, le corps sculptural, ça, ça remonte à loin dans mon travail. Actuellement, mon mouvement est très viscéral et il y a des connexions différentes dans le corps des danseurs qui agissent, et qui parfois, le font bouger d'une manière qui semble moins organique pour l'époque actuelle »

La pièce est accompagnée par deux compositeurs et musiciens sur scène. Tout comme les danseurs, ils ont une partition de base et un vocabulaire précis à interpréter mais, ils ont, eux aussi, une marge de manœuvre dans cette interprétation. Leur rôle dans la pièce est d'apporter des textures sonores qui amplifient la densité des images 3d.

En prime, parallèlement aux représentations, on nous offre de découvrir l'installation interactive **Le corps en question(s)** [ <http://corpsevenquestions.com/> ] . Présentée au Laboratoire qui est adjacent au café de l'Agora, cette installation permet de comprendre le travail de désigner visuel de Jérôme Delapierre

Direction artistique et Chorégraphie **Isabelle Van Grimde**. Participation à la création et Interprétation **Marie-Eve Lafontaine, Samaël Maurice, Maya Robitaille, Georges-Nicolas Tremblay**. Composition et Interprétation **Tim Brady, Thom Gossage**. Design visuel et d'interaction **Jérôme Delapierre**.

---

Rédigé le 23 janvier par **François Dufort**

## Information complémentaire

L'Agora de la danse présente :  
*Symphonie 5.1*  
chorégraphe : Isabelle Van Grimde (Van Grimde Corps Secrets)  
27, 28, 29, 30 janvier 20h + 16h  
840 Rue Cherrier, métro Sherbrooke  
(514) 525-1500