

Press Kit

Van Grimde
Corps Secrets

The Body in Question(s)²

Le corps en question(s)²

Table of contents

The Body in Question(s) ²	03	<i>Le corps en question(s)²</i> <i>The Body in Question(s)²</i>
	05	Curator's statement
	06	Credits
	11	The roots of the project
	12	The creation-exhibit
	14	Parallel activities
	15	A few words on the exhibited works
	23	Curator and artists' biographies
	43	Press excerpts, reviews
	47	Team and contacts
2		

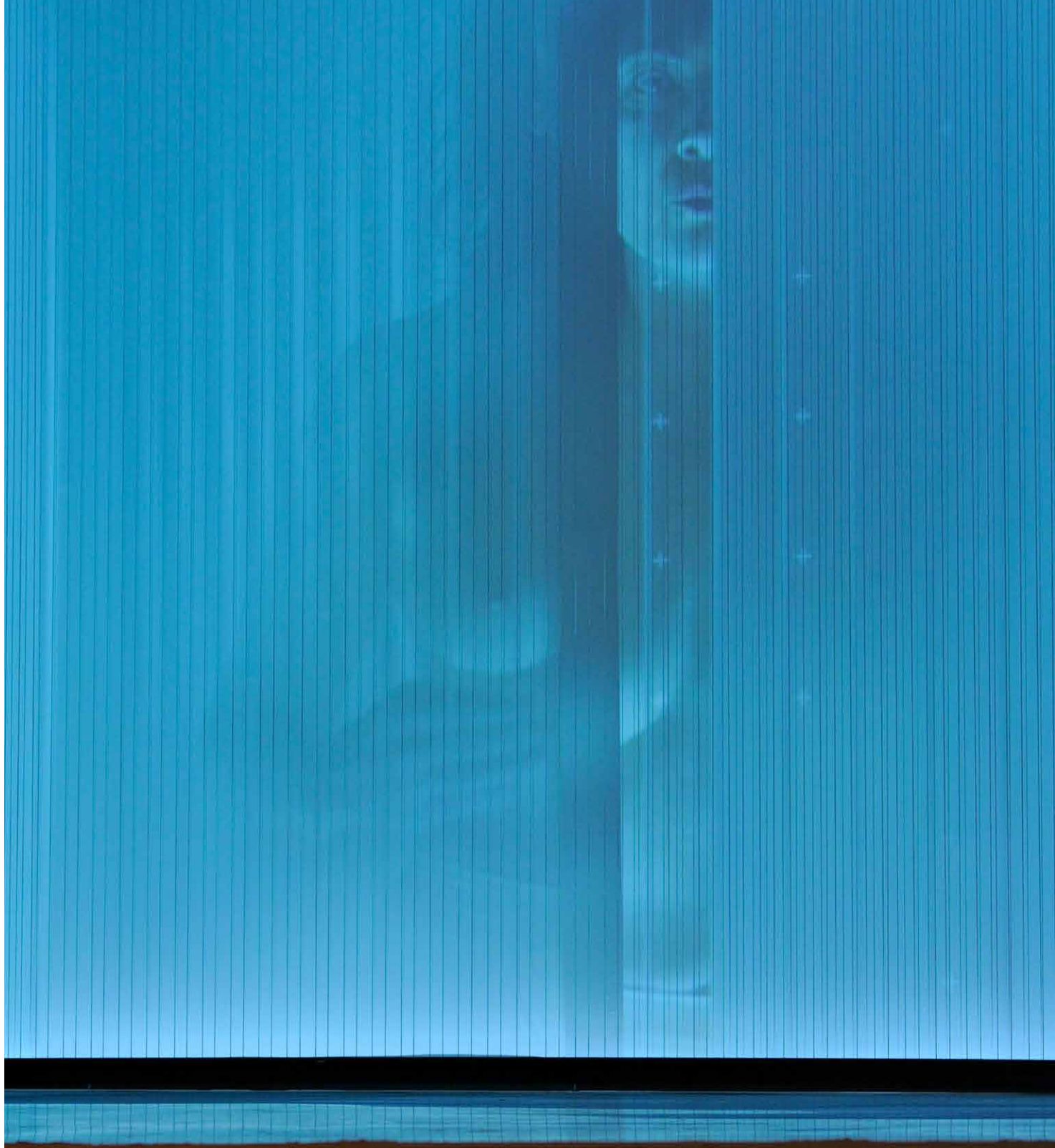
Le corps en question(s)²

The Body in Question(s)²

A cross between choreography, spatial and acoustic architecture, exhibition and interactive digital technology, *Le corps en question(s)²/The Body in Question(s)²* explores the ways in which the massive social, cultural and technological changes in modern societies are affecting how we conceptualize and interpret the body. Transforming the seven rooms of Enterprise Square Galleries in Edmonton, Isabelle Van Grimde has created an organic space that she invites us to inhabit rather than pass through. Within it, she sets up a dialogue between the living body and its genome, its digital conversion, its virtual image and oneiric dimension. She instils tension between the primitive body and the future body, pondering the status of the physical body in an increasingly virtual world, and the impact of computers on our mental and physical processes. This questioning becomes all the more poignant, since a digital platform allows visitors to get a live, behind-the-scenes view of the creation and to make a web recreation of the very work that surrounds them. From one room to the next, visitors discover works by nine visual and media artists, essays by two scientists, and the subtle movements of six dancers aged 23 to 60. Video installations relay their performances in the rooms they no longer occupy, maintaining a constant choreographic presence in the exhibition. Defying the notions of space and time, this intriguing work uses the viewer's body to reinvent itself. An intimate experience whose duration and nature is determined by each visitor. Intelligent, sensitive, monumental.

Synapses, Fomalade
and Isabelle Van Grimde

Photo : Michael Slobodian



Curator's Statement

Each of the artists and thinkers gathered in the hybrid world of this exhibit-creation has a strong, singular vision of the body. In providing theoretical and choreographic elements as a source of inspiration to create original works rooted in their individual experiences, my aim was to elicit multiple echoes of my own questioning and offer a multifaceted experience that could lead the viewer to renew his or her perception of the body.

Some of the exhibited artists examine the future by placing the living body in dialogue with its genome, with its digital transposition, or its dreamlike dimension. Others resist the technological shift, staging the human being in eternal physical labour, using tools to extend the physical-self: this is the original cyborg. With the recent integration of the virtual The Body in Question(s) into this exhibition, the original cyborg coexists with today's cyborgs who extend their minds through their links to computers which enable self-projection into different spaces, and shape new images of the body.

What is the role, indeed the fate, of the physical body in an age where technology allows us to alter it, and virtual reality transforms the way we relate to the world? In response to these questions, the artists explore new ways of presenting the body, adding poignancy to the fleeting traces and presence of the dancers in the exhibition.

— Isabelle Van Grimde, choreographer and curator

Credits

A PRODUCTION OF

Van Grimde Corps Secrets

COPRODUCTION

University of Alberta Museums (Edmonton), Brian Webb Dance Company (Edmonton), Festival TransAmériques (Montreal), CanDanse (Toronto), Canada Dance Festival (Ottawa), Centennial Theatre (Lennoxville), University of Alberta (Edmonton).

Presented in Edmonton by The Brian Webb Dance Company and University of Alberta Museums – Enterprise Square Galleries, as part of The Works Art and Design Festival and The Edmonton International Fringe Theatre Festival.

- Running from June 18 to August 22, 2015

- June 18, 2015

Opening of the exhibition and local launch of the Digital Platform and Catalogue.

- June 19, 2015 from 3pm to 5pm

Interdisciplinary Panel: ***Le corps en question(s)² – The Body in Question(s)²***

Co-presented by the University of Alberta Museum, Department of Art and Design - University of Alberta, Van Grimde Corps Secrets and The Brian Webb Dance Company.

- August 18, 2015 from 10am to 11.30am

The Body in Contemporary Performance, Conversation as part of The Edmonton International Fringe Theatre Festival.

- August 20 to 22, 2015

Choreographic performances in the exhibition.

CURATOR, ARTISTIC DIRECTOR AND CHOREOGRAPHER

Isabelle Van Grimde

ARCHITECTURE OF THE SPACE

Éric O. Lacroix

VISUAL ARTISTS

Derek Besant, Blair Brennan/Sean Caulfield/Royden Mills, Kate Craig, Fournalade, Anick La Bissonnière, Eric O. Lacroix, Nadia Myre, Marilene Olivier et Monique Régimbald-Zeiber

SOUND INSTALLATION

Thom Gossage

INTERACTIVE WEB PLATFORM**DESIGNER**

Jérôme Delapierre

FILMING OF PLATFORM VIDEO MATERIAL

Fournalade

PLATFORM PHOTOS

Michael Slobodian

PLATFORM PROGRAMMING

Ingenissoft Inc.

WRITERSIn the exhibit

Dr Cristian Berco, Dr Dawna Gilchrist

On the platform

Dr Cristian Berco, Fabienne Cabado, Dr Paul Cassar, Dr Sean Caulfield, Dr Timothy Caulfield, Raphael Cuir, Dr Dawna Gilchrist, Roland Huesca, Dr Lianne McTavish, Marilene Oliver, Mireille Perron, Monique Régimblad-Zeiber and Brian Webb

PERFORMERSLive

Marie Brassard, Sophie Breton, Marie-Eve Lafontaine, Robin Poitras, Georges-Nicolas Tremblay and Brian Webb

On the platform

Marie Brassard, Sophie Breton, Robin Poitras, Soula Trougakos and Brian Webb

LIGHTING DESIGN

Lucie Bazzo

CHOREOGRAPHER'S ASSISTANTS

Sophie Breton and Marie-Ève Lafontaine

PRODUCTION MANAGER

Nolwenn Lechat

TECHNICAL MANAGER

Erik Palardy

SOUND ENGINEER

Dino Giancola

VISUAL ARTS ADVISORY COMMITTEE**FOR THE INITIAL EXHIBITION****IN MONTREAL**

Louise Déry and Kitty Scott

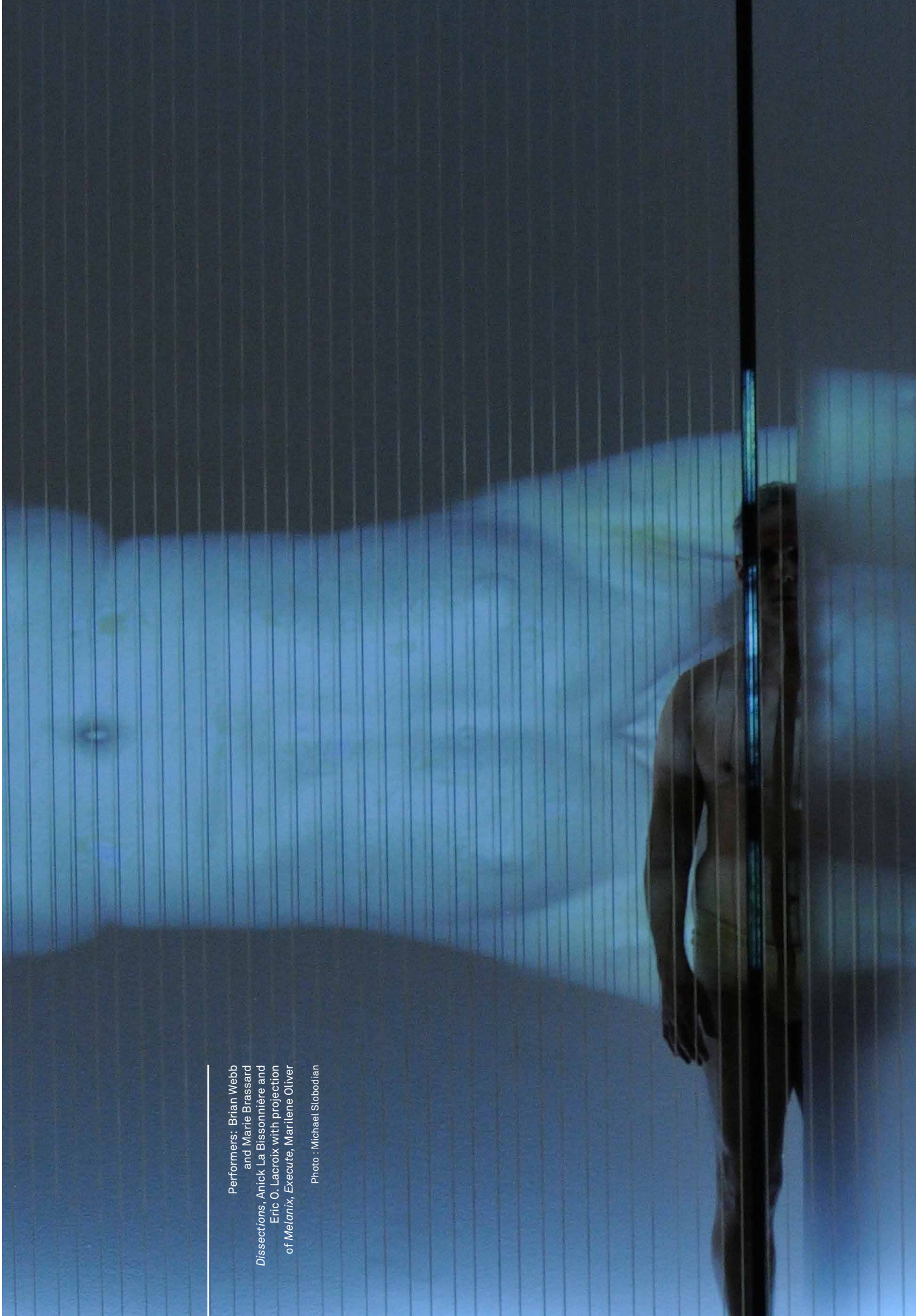
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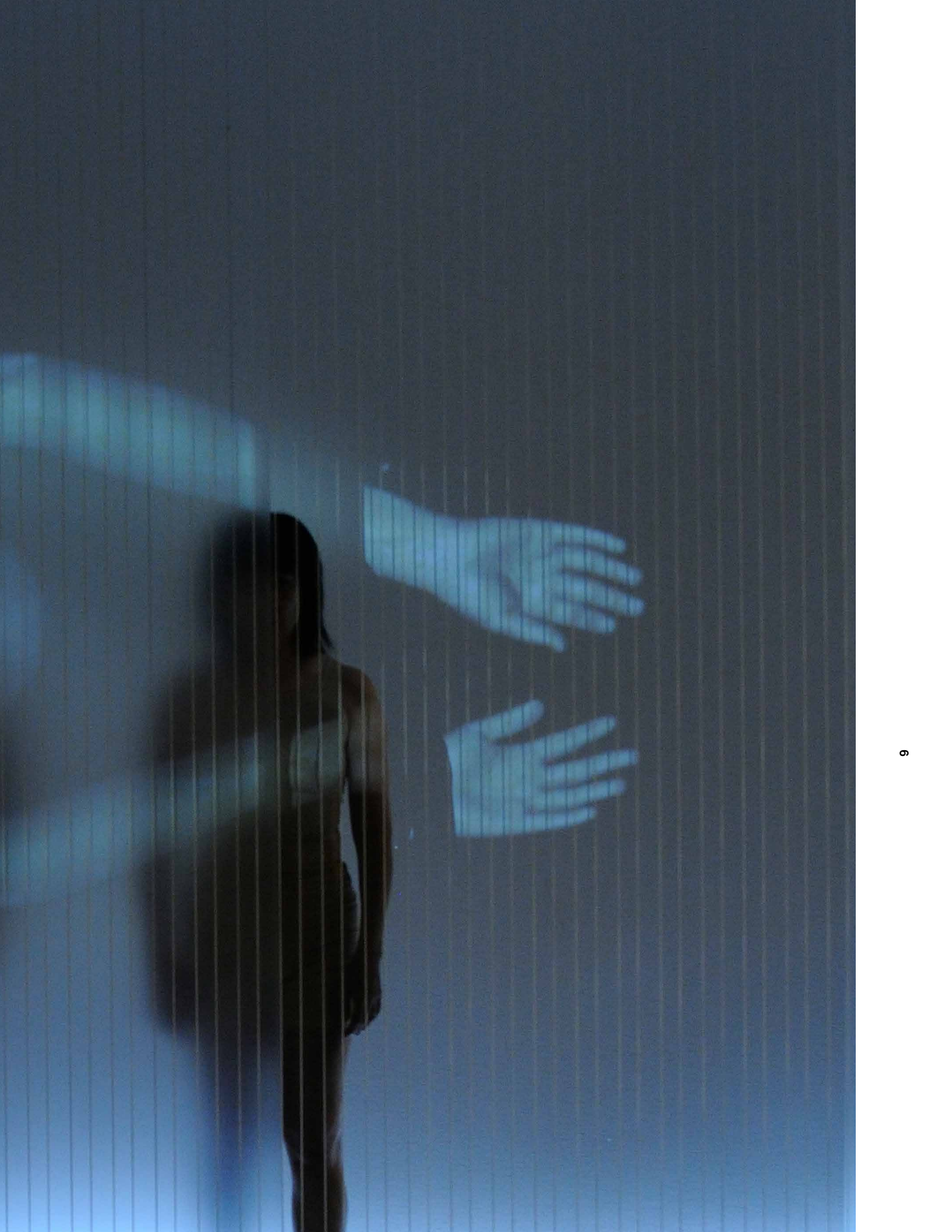
Van Grimde Corps Secrets is funded by the **Canada Council for the Arts** (CAC), the **Conseil des arts de Montréal** (CAM) and for this project and the digital platform, the company was supported by the **Conseil des arts et des lettres du Québec** (CALQ).

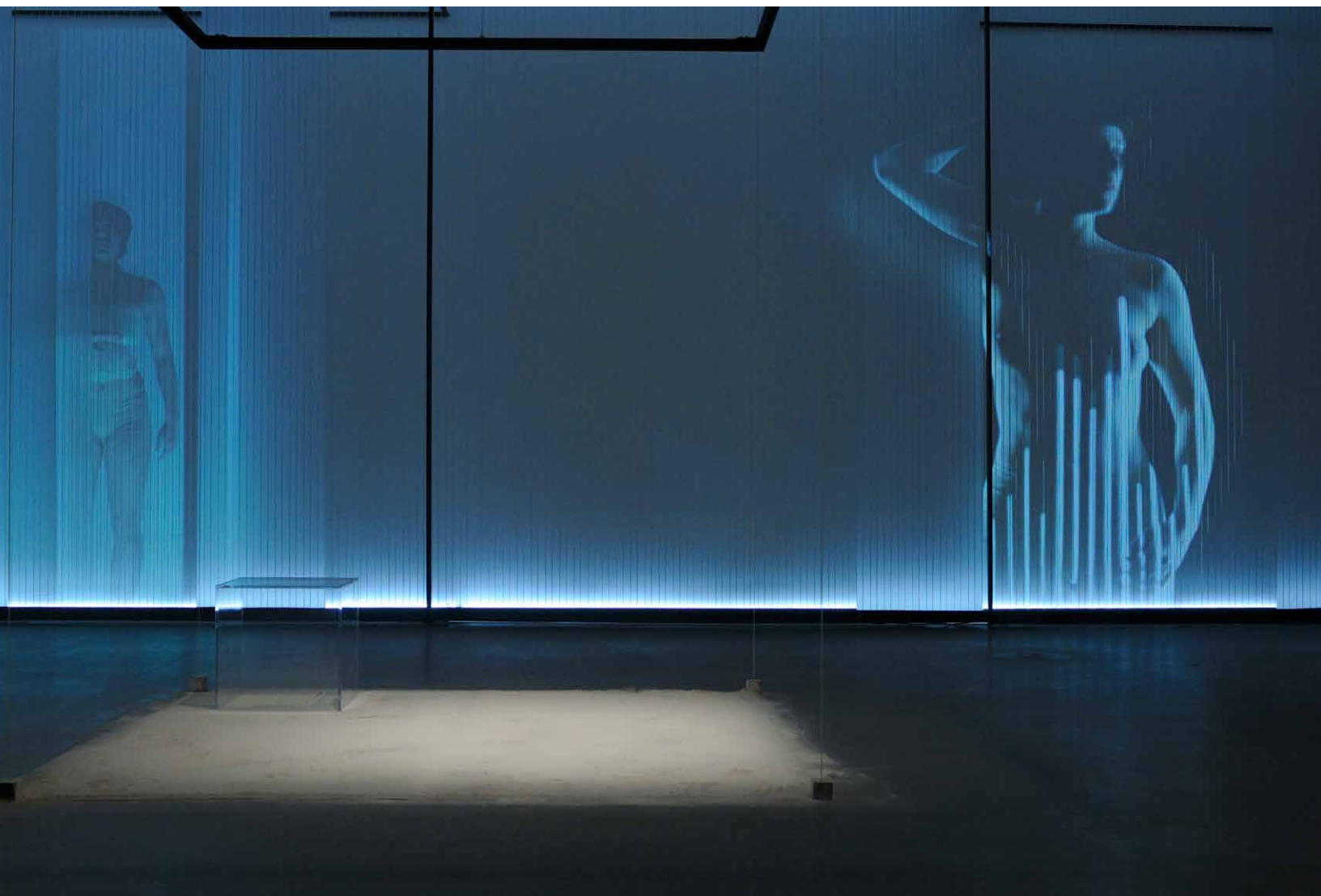
The project also received assistance from the **Social Sciences and Humanities Research Council of Canada**.

Performers: Brian Webb
and Marie Brassard
Dissections, Anick La Bissonnière and
Eric O. Lacroix with projection
of *Melanix*, Execute, Marilene Oliver

Photo : Michael Slobodian







*Dissections with
projection of Synapses*

Photo : Michael Slobodian

The roots of the project

In each of her works, choreographer Isabelle Van Grimde attempts to uncover the secrets of the human body, evoking its numerous dimensions. She envisions each new piece as a mystery in action, keeping it alive by presenting it to the public in a context of open creation. Her collaborations with artists from other disciplines lead her to probe that mystery while enriching it, multiplying perceptions of the creation and its points of access. Driven by an unquenchable thirst for knowledge and an insatiable desire to extend the limits of her own understanding, the artist fuels her choreographic work with research on the perception of the body, which she has conducted with numerous artists and intellectuals throughout the world. She has thereby created a corpus of choreographic works, refining the very meaning of dance and gestures as her knowledge of the human body deepens.

The creation-exhibit

In providing this theoretical and gestural material as a source of inspiration to visual and media artists, Isabelle Van Grimde is continuing to transpose, transform and even transgress the choreographic material. In tune with the creations of the guest artists, solos derived from the same materials unfold within the exhibition. The thoughts and writings of authors, philosophers, historians and anthropologists serve to broaden the overall perspective.

From body-matter to body-concept, from live to virtual, the various points of view developed in this creation-exhibit offer visitors a one-of-a-kind experience, an opportunity to open up new vistas on their own perception of the body. The works are placed in consonance and in tension in a visual and audio space designed by composer Thom Gossage and architect-stage designer Éric O. Lacroix. The choice of dancers with contrasting profiles adds to the diversity of perspectives on the body.

*Dissections, Anick La Bissonnière
and Eric O. Lacroix*
Photo : Anick La Bissonnière

Parallel activities

This protean work is part of a vast research project involving critical encounters between art, science and new technologies. Be it in the context of university symposiums, conferences or meetings with the public, Isabelle Van Grimde sparks reflections on the body through these unprecedented interdisciplinary encounters.

– Friday June 19, 2015 from 3pm to 5pm

This interdisciplinary panel presentation is being held in conjunction with the opening of *Le corps en question(s)² – The Body in Question(s)²* exhibition and performance at University of Alberta Museums - Enterprise Square Galleries. The panel includes artists, dancers and academics, and will present different perspectives on how contemporary perceptions of the body are being transformed by technology. Topics will include bioethics and the virtual body, as well as insights into how theoretical knowledge was transformed into visual art and dance for *Le corps en question(s)² – The Body in Question(s)²*.

PANELISTS: Mireille Perron, Lianne McTavish, Marilene Oliver, Brian Webb, Tim Caulfield.

Co-presented by University of Alberta Museums, Department of Art and Design - University of Alberta, Van Grimde Corps Secrets and Brian Webb Dance Company.

– Thursday August 18, 2015 from 10am to 11.30am

The Body in Contemporary Performance

Conversation with Isabelle Van Grimde, Marie Brassard, Brian Webb and local guests as part of The Edmonton International Fringe Theatre Festival.

A few words on the exhibited works

— **Derek Besant, *Perpetual Night***

CALGARY, 2012

Digital printing on canvas, image hung on the outside wall
of the venue of the exhibition

The balance between the mind and the body is at the heart of this artist's work. *Perpetual Night* is from the series *Surface Noise*, where the body is treated as a geographical element; an island composed of 90 % water and immersed in an ocean...a floating moment between two unknown destinations.

www.derekbasant.com

— **Brennan/Caulfield/Mills, *Of the Named Substances***

EDMONTON, 2012

Mixed media on drafting film, steel, wood, glass, tentest

Playing on the fascinating and disturbing double dimension of biomedical research, the work of the trio Blair Brennan, Sean Caulfield and Royden Mills reflects on the multivalent implications of society's feelings towards scientific advances. The body is invoked by the handmade tools extending physical connotations in a subtle weaving of technologies and complex imagery of biological processes, where delicate drawings of invented anatomy charts are closely examined thanks to the instruments, lenses, and other tools created by and for the human hand.

www.blairbrennan.com / www.seancaulfield.ca / www.roydenmills.ca

— **Kate Craig, *Delicate Issue***

VANCOUVER, 1979

Video projection, 12 min 30s, in a continuous loop, UQAM Collection of Art Works

This flagship work by Kate Craig (1947 – 2002), a major figure of video creation in Canada, marks the beginning of her research on personal identity and social image. By meticulously recording with a video camera the body at extreme close-up the work emphasizes the way we perceive a subject whether it is near or far, and questions the borders between the private and the public.

<http://front.bc.ca/wwwf-collection/the-kate-craig-online-archive>

— **Nadia Myre, *Darkness Separates Us***

MONTREAL, 2012 (TITLE BORROWED FROM SYLVIA PLATH'S POEM *MIRROR*)

Animal skin, wood, waxed thread, video projection on the floor on red clay

3 min, in a continuous loop

Darkness Separate Us explores the theme of body memory by referencing the artist's own ongoing *Scar Project* (an early work by Myre that explores memory and the body), as well as a debilitating injury the choreographer of *The Body in Question(s)* recently experienced. In addition, the work also investigates the commitment to body memory of a dancer from *The Body in Question(s)* (Soula) when learning to articulate choreography for the project. In thinking about this aspect of the body, Nadia deconstructed key moments from a segment of choreography, culling the dance vocabulary from one gesture to another... leaving trace lines – like a scar marking time – reminding us of where we have been.

www.nadiamyre.com

— **Marilene Oliver, *Dreamcatcher***

LONDRES / ANGOLA, 2009-2012

Acrylic, ostrich feathers, nylon thread

Created in Brazil in 2009 and transformed for this exhibit in 2012, this sculpture was constructed using CT scans of the body combined with a hand-made form of ostrich feathers, thus evoking concrete images and body symbolism. Influenced by the omnipresence of spirituality in the country where the artist lived before moving to Angola, it is completed by a scenography element from architect Anick La Bissonnière.

Marilene Oliver, *Melanix. Execute*

LONDRES / ANGOLA, 2012-2015

Video installation with movement and skeleton sensors, medical imagery program
in collaboration with Brendan Oliver – interaction design/creative technologist

This interactive media work, created from medical imaging and sensors, outlines the fierce beauty and the vulnerability of the body seen from the inside. The work is a captivating deconstruction and reconstruction that reunites our separate vision of the outside and the inside of the body.

www.marileneoliver.com

Monique Régimbald-Zeiber, *The extreme body: mariebandme*

MONTREAL, 2012

Acrylic, indelible ink, cotton cloth, wood, plexiglass, paper, adhesive tape

This work is a portrait of performer/playwright/director, Marie Brassard made from her genome and juxtaposed to a painting of the artist's skin, stapled to the wall. The genomic information of the performer is scattered on a myriad of small pictures and mobile sheets of plexiglass, which once assembled, could give the necessary information to clone her body – a body that has no more boundaries.

Thom Gossage, *Quantum Prehistoric loop*

MONTREAL, 2012-2015

Sound installation, 1h34min in a continuous loop

The Body in Question(s) exhibition-performance is accompanied by a sound installation by Thom Gossage. This electro acoustic piece entitled *Quantum Prehistoric Loop* stems from concepts and questions proposed and generated from interviews conducted by the choreographer including the following: the future body, the primal body, the prehistoric body, the original cyborg, the holographic universe, as well as technology and its ramifications. Building from these themes the composer created a work that conveys both intimate and vast spaces simultaneously through sound. The music plays a vital role in *The Body in Question(s)*, acting as a connector between all the elements of the exhibition-performance.

www.thomgossage.com

Anick La Bissonnière in collaboration with Éric Olivier Lacroix, *Dissections*

MONTREAL, 2012-2015

Architectural installation: crude steel, white elastic and translucent PVC

Where multimedia, stage, and museum installations intersect, Anick La Bissonnière's work formalizes a dialogue between the elements of the choreographic exhibit and the visitor. A wall of stretched strings and translucent screens spreads across the space to articulate the deconstruction of the projected bodies in resonance to the movements of the dancers. The wall also acts as a projection space for the bodies of the visitors who are invited to go beyond the surface-screen limit and re-interpret the work by being actors themselves for the benefit of the other observers. This work is part of the artist's research process that questions the audience's role or relationship in an architectural and scenic perspective, notably by blurring limits and roles.

www.labi.ca

Foumalade and Isabelle Van Grimde, *Synapses*

MONTREAL, 2012

Video projections, approx. 3 min, in a continuous loop

These video clips of deconstructed bodies ensure a choreographic presence to the exhibit when the dancers are not physically in the space. The digital and virtual transposition of the dancers' bodies and impulses evoke questions related to the world of digital technology in which computers offer omnipresence and allow minimal physical presence in social relationships. The bodies, covered in white clay or in artificial skin, dissolve in a myriad of luminous fragments clouding the borders between the primal and archaic bodies, and the bodies of the future.

www.vangrimdecorssecrets.com / www.foumalade.org



Performer: Brian Webb
Photo : Michael Slobodian



Performer: Robin Poitras
Of the Named Substances,
Brennan-Caulfield-Mills
Photo : Michael Slobodian

Detail of *Dreamcatcher*,
Marlene Oliver

Photo : Michael Slobodian



CHOREOGRAPHIC ARTWORK

— **Isabelle Van Grimde, *Présences chorégraphiques***

MONTREAL, 2012-2015

Five dancers aged 23 to 62, 120 min in a continuous loop

The Montreal choreographer transposes her work to the exhibit context by revisiting the notions of time and space inherent in the performing arts. By working on the notion of holographic time containing choreographic sequences with no beginning or end, where each segment contains the whole choreographic information, she echoes the perspective of reproducing an entire organism from any of its cells. By placing five dancers with different backgrounds in delicate contact with the other works and the public, she deconstructs the concepts of virtuosity and performance, radically transforming our gaze on the dancing body and the dance.

WRITTEN ARTWORKS

— **Cristian Berco, *Reading the Other's Body***

BUENOS AIRES / MONTREAL, 2012

Ink on paper, plexiglass

How is the way we dress so fundamentally linked to culture and identity that we feel the need to deregulate clothing? This historian specialized in the Spanish Inquisition period reflects on the question through the Islamic veil and its resonance with a Royal law decreed in Madrid in 1570 and rule 94 promulgated in Québec in 2010.

— **Dawna Gilchrist, *The Godspark: Are we more than the sum of our DNA?***

EDMONTON, 2012

Digital printing on canvas

Throughout the history of humanity, man has wanted to distinguish itself from animal. But what have science and nature to say about it now? The geneticist develops an intriguing point of view in *The God spark: Are we more than the sum of our DNA*.

Jérôme Delapierre, all partners of the creation-exhibit and the catalogue/essay collection, *The Body in Question(s)*

Interactive Digital Web Platform, 2014

This digital platform is a web recreation of the eponymous multiform work conceived and piloted by Isabelle Van Grimde. Developed in conjunction with web artist Jérôme Delapierre and Ingénisoft Inc., the interactive work deconstructs the creation-exhibition, reinventing and underscoring new facets in its transposition within the space-time of the virtual sphere. It provides Internet users with an immersive artistic experience, allowing them to teleport themselves to various spaces, where montages of videos, photographs, drawings and texts reveal multiple dimensions of a work simultaneously, and where they may interact with the work. In the process, they will also be able to access unreleased material, texts from the publication which received an Alcuin price for design excellence, and documents related to the artistic approach (videos, photographs, sounds, texts) of the fifteen artists and researchers who collaborated on the creation-exhibition.

An evolving and upgradeable structure designed to retain and fuel the interest of Internet users, the web creation will be regularly enhanced with new documents by various partners, stimulating reflection on the themes explored. The platform also includes a private virtual forum for exchanges among the collaborators and research/creation partners of Van Grimde Corps Secrets.

By offering three types of experiences—immersive, informative and creative—this platform is a source of discoveries, a meeting-place, and an incubator for reflections on the body, on dance, on interdisciplinary collaboration, and on the possible connections between the arts and sciences.

Curator and artists' biographies

Isabelle Van Grimde

Coedition, curatorship, choreography and artistic direction

Born in Belgium, Montreal choreographer Isabelle Van Grimde formed the company Van Grimde Corps Secrets in 1992. In addition to creating some thirty choreographies, she has published several works on dance. Her international career has featured interdisciplinary collaborations that expand the horizons of contemporary dance, opening up a wide range of possible perceptions of the body and performance. Her artistic approach includes the renewal of an authentic dialogue between dance and music, and is currently fuelled by her involvement in the creation of digital instruments. Authors, scientists, visual and media artists, architects and theatrical artists are among those she integrates into her creative process, as reflected in *The Body in Question(s)*.

An artist and researcher, she has striven to build bridges between the arts and sciences since 2005; it was then that she began delving into the question of the perception of the body through interviews conducted in five countries with figures from the artistic, scientific and intellectual communities. Enjoying close ties with various university research groups in Quebec, she is regularly invited to discuss her research and interdisciplinary experiences at international scientific conferences. 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.

Thom Gossage

Sound Installation

Thom Gossage has participated in numerous recordings and performances during his career, both as composer and drummer/percussionist. He is the director of the critically acclaimed group Thom Gossage Other Voices who released their fifth disc *In Other Words* in 2011. His multiple collaborations with renowned musicians and his work with contemporary dance demonstrate an ongoing desire to stretch the boundaries of his own artistic practice. As an ongoing collaborator with Van Grimde Corps Secrets, Gossage has contributed as a composer, musical director and musician on over ten dance pieces performed in Europe and North America. Currently, Gossage is involved with the creative musical projects of Other Voices, The Miles Perkin Quartet (with musicians Benoit Delbecq and Tom Arthurs), Van Grimde Corps Secrets (*Les Chemins de traverse*, *The Body in Question(s)*, *Bodies to Bodies III*), Steve Raagele's Last Century, The Frank Lozano Quartet, Rainer Wiens Breathe into Time Orchestra and Kalimba, Kalimba.

www.thomgossage.com

Anick La Bissonnière

Visual art

After studying architecture in Montreal and Lausanne, Anick La Bissonnière began her career at the Odile Decq Agency in Paris. Since then, she has collaborated on almost fifty performing arts projects with Trizart-Alliance in Montreal. Along with her work as an architect, La Bissonnière quickly developed an expertise as a scenographer for museums and urban events. In 1999, she formed a creative partnership with theatre director Brigitte Haentjens with whom she has developed over ten critically and publicly acclaimed productions. While initially collaborating with theatre productions, La Bissonnière went on to work with dance companies such as Van Grimde Corps Secrets as well as for variety shows and television. Since 2003, she has taught graduate courses in Architecture at the Université de Montréal and joined the design faculty at the École Supérieure de Théâtre at the Université du Québec in Montreal (UQAM) in September, 2010. La Bissonnière was shortlisted for the prestigious Siminovitch Prize in Theatre in 2006, 2009 and 2012, and in 2007 was among the international elite honoured at the 40th Prague Quadrennial of Performance Design and Space.

www.labi.ca

Éric Olivier Lacroix

Architecture of the space

Theatre consultant Eric Olivier Lacroix has a degree in architecture from l'École d'ingénieurs de Genève and l'École polytechnique fédérale de Lausanne (Switzerland). Since arriving in Montreal in 1990, he has worked for various design and architecture firms as well as teaching scenography at the National Theatre School. After working for Trizart Alliance, Go Multimedia and Cirque du Soleil (Complexes cirque), Lacroix specialized in the programming, design and construction of cultural spaces. He has been involved as a designer/ artistic collaborator in several theatrical and museum projects, especially with architect / scenographer Anick La Bissonnière. Convinced of the necessity of interdisciplinary fusion, Lacroix is keen to decompartmentalize approaches, facilitate encounters between new creators, and explore singular experiences in meaningful architectural spaces in situ. The search for a simple gesture, delicate materiality, and a genuine poetic space is at the heart of his artistic concerns.

Marilene Oliver

Visual art and art essay (catalogue and digital platform)

Marilene Oliver was born in the UK in 1977. Oliver studied Fine Art at Central Saint Martins and then at the Royal College of Art. She has exhibited widely in the UK and Europe in both private and public galleries including the Victoria and Albert Museum, Royal Academy, Frissarias Museum (Greece), the Kunsthalle Ahlen (Germany) and the Casino Luxembourg (Luxembourg). Her work is held in a number of private collections around the world as well as a number of public collections such as The Wellcome Trust and the Victoria and Albert Museum. Oliver works at the crossroads between new digital technologies and traditional print and sculpture with her finished objects bridging the material and the virtual. In her creative practice, she often utilizes scanning technologies such as the MRI and PET to reclaim the interior of the body and create works that let us contemplate materially the increasing digitization of the self.

www.marileneoliver.com

Kate Craig

Visual art

Kate Craig (1947–2002) was born in Victoria, British Columbia. As a founding director of the Vancouver artist-run centre The Western Front Society, Craig initiated the centre's artist-in-residence program and was instrumental in producing video works for a number of The Western Front's visiting artists. The quality of her video and performance as well as her commitment to the arts community made Craig a major figure in video art in both Canada and internationally. Her work has been presented at venues throughout North America, Europe and Asia. Craig's attention to surface is central to her artistic practice. This interest re-emerged throughout her career including her depictions of the human body, the porous face of a rock, the shimmering surface of a body of water or her investigation of the boundary between the contemplative space of the gallery and the structured chaos of the surrounding urban landscape.

<http://front.bc.ca/wwwf-collection/the-kate-craig-online-archive>

Brennan / Caulfield / Mills

Visual art

Edmonton-based visual artists Blair Brennan, Sean Caulfield, and Royden Mills maintain artistic practices encompassing printmaking, drawing, sculpture and installation work. Artwork by these Albertan artists has been included in important national and international exhibitions including: The Alberta Biennial of Contemporary Art at the Edmonton Art Gallery; *Perceptions of Promise* at the Glenbow Museum (Calgary), The Chelsea Art Museum (NY) and Enterprise Square Galleries (Edmonton); *Grounds for Sculpture* (New Jersey), and many others. Caulfield and Mills have an extensive record of collaboration including work in both *Imagining Science* at the Art Gallery of Alberta and *Perceptions of Promise*. Brennan brings to the group a history of collaboration with Edmonton-based dancer/choreographer Brian Webb (primarily 1988 – 1995) and an established art practice as an installation artist. *Of the Named Substances* is the first collaborative project between Brennan, Caulfield, and Mills. The installation includes drawing and sculpture/object-based work that references mechanistic and naturalistic forms while exploring mutation, metamorphosis and biological/technological dichotomies. Inspired by the history, tools and methodology of scientific technology and illustration, the artists' unique merging of the mechanistic with organic images/objects invites viewers to reflect on contemporary issues addressing advancements in technology and our rapidly changing relationship with the natural world and to the body.

www.seancaulfield.ca / www.blairbrennan.com / www.roydenmills.ca

Nadia Myre

Visual art

Nadia Myre is a multi-disciplinary visual artist from Montreal (Quebec). For over a decade Myre has explored notions of longing and loss as well as the incessant human drive to reconcile the two. Throughout her work, the subtle presence of the body threads underlying connections between different media. In her video projects, her own body performs for the camera. In her 2D and 3D work, the body is implied by handwork (beading, sewing, felting), titled 'portraits', first-person proclamations, and viewer participatory projects. Myre's work has been exhibited nationally and internationally in New York, London, France, Shanghai, and Australia. She has received accolades from the New York Times and Le Devoir, as well as features in ARTnews, Parachute, Canadian Art, C Magazine and Monopol. Her work is found in numerous collections, including: Bibliothèque et Archives nationales du Québec, Canada Council Art Bank, Canadian Museum of Civilization, Eiteljorg Museum, Fonds Régional d'Art Contemporain (FRAC) de Lorraine, Loto-Québec, MacKenzie Art Gallery, Montreal Museum of Archeology and History, Musée des beaux-arts de Montréal, Musée national des beaux-arts du Québec, National Gallery of Canada, and Smithsonian Institute National Museum of the American Indian.

www.nadiamyre.net

Derek Besant

Visual art

Derek Besant is well known for his unorthodox use of materials and technology in creating exhibitions, installations and collaborations. The hybrid forms he realizes often include soundtracks that relate to themes of memory, language, and the body as metaphor. Representing Canada in many international museum venues, his *Fifteen Restless Nights* was invited for exhibition in The Canadian Culture Centre at Nuit Blanche 2012 Paris, France. Other recent public art interventions include: *The Dark* (2009), a public outdoor installation for ET4U and The Danish Arts Council attaching illuminating fabric covers to 26 streetlamp poles in Denmark cities; the 200-site installation of large-scale images *I am the River* (2011) on outdoor transit sites for the city of Calgary; *Public Places/Private Thoughts* (2012) was installed in 100 sites in various subway stations for CONTACT: International Photography Festival in Toronto, and *Brokenground* (2012), the image + sound installation recently premiered as a video across six outdoor sites in Venice, Italy and at Phoenix Brighton Contemporary Art Space in the UK. His next major projects include *The End of Language* (2013)

for the MODEM Centre for Modern and Contemporary Art in Debrecen, Hungary and The Air for the International Triennial at The Künstlerhaus Museum in Vienna. Winner of the British Biennial's Printroom Award 2012, Besant will also produce a solo exhibition on the theme of Touch for London, UK during 2013.

www.derekbasant.com

Monique Régimbald-Zeiber

Visual art and creative process essay (catalogue and digital platform)

Monique Régimbald-Zeiber lives and works in Montreal where she has been teaching at the Université du Québec à Montréal's École des arts visuels et médiatiques since 1992. For more than twenty years, she has been examining the condition of women by questioning painting's role in the construction of perception and history. The question of the body continues to influence her work, using skin as a metaphor and as an ideal surface for the last account of life. Her works are part of various collections, including: Musée national des beaux-arts du Québec, the Musée d'art contemporain de Montréal and the Galerie de l'Université du Québec à Montréal. They have been exhibited in Quebec, Canada and Europe. Her last solo exhibit, entitled *Éclats de Rome*, was presented at the La Nube di Oort gallery in Rome. In June 2010, the four works that comprise the *Grandes Nudités* series were part of the Femmes artistes *L'éclatement des frontières (1965-2000)* Oeuvres de la collection du Musée national des beaux-arts du Québec exhibit in Quebec City.

Marie Brassard

Performer

Marie Brassard studied at the Conservatoire d'art dramatique de Québec. For several years, her career was closely linked to theatre director Robert Lepage. As a member of his creative teams and performing onstage under his direction, she participated in the creation of many new stage and film works, most notably *La trilogie des dragons*, *Le polygraphe*, *Les sept branches de la Rivière Ota* and *La géométrie des miracles*. In June 2001, while beginning to explore sound technology, she created her first solo, *Jimmy creature de rêve*, during the Festival de Théâtre des Amériques in Montreal. This enormously successful surreal black comedy toured numerous cities in Europe, America and Australia and had an exclusive engagement at La Bâtie 2007 in Geneva. In June 2003, accompanied by musician Alexander MacSween, French artist Cécile Babiole, actor Guy Trifiro, lighting designer Eric Fauque and scenographer Simon Guilbault, she

created a piece inspired by the themes of real estate development, exploitation and friendship entitled *La Noirceur*. Brassard went on to create her next solo project *Peepshow* with composer and musician Alexander MacSween. The English version premiered in Toronto in May 2005 and the French in June of the same year in Montreal. It has since toured several cities in Europe and made considerable impact when it was presented at La Bâtie 2007. In 2007, she was invited by choreographer Isabelle Van Grimde to contribute to the creation of *Perspectives Montréal*, as one of the guest directors and performers.

Sophie Breton

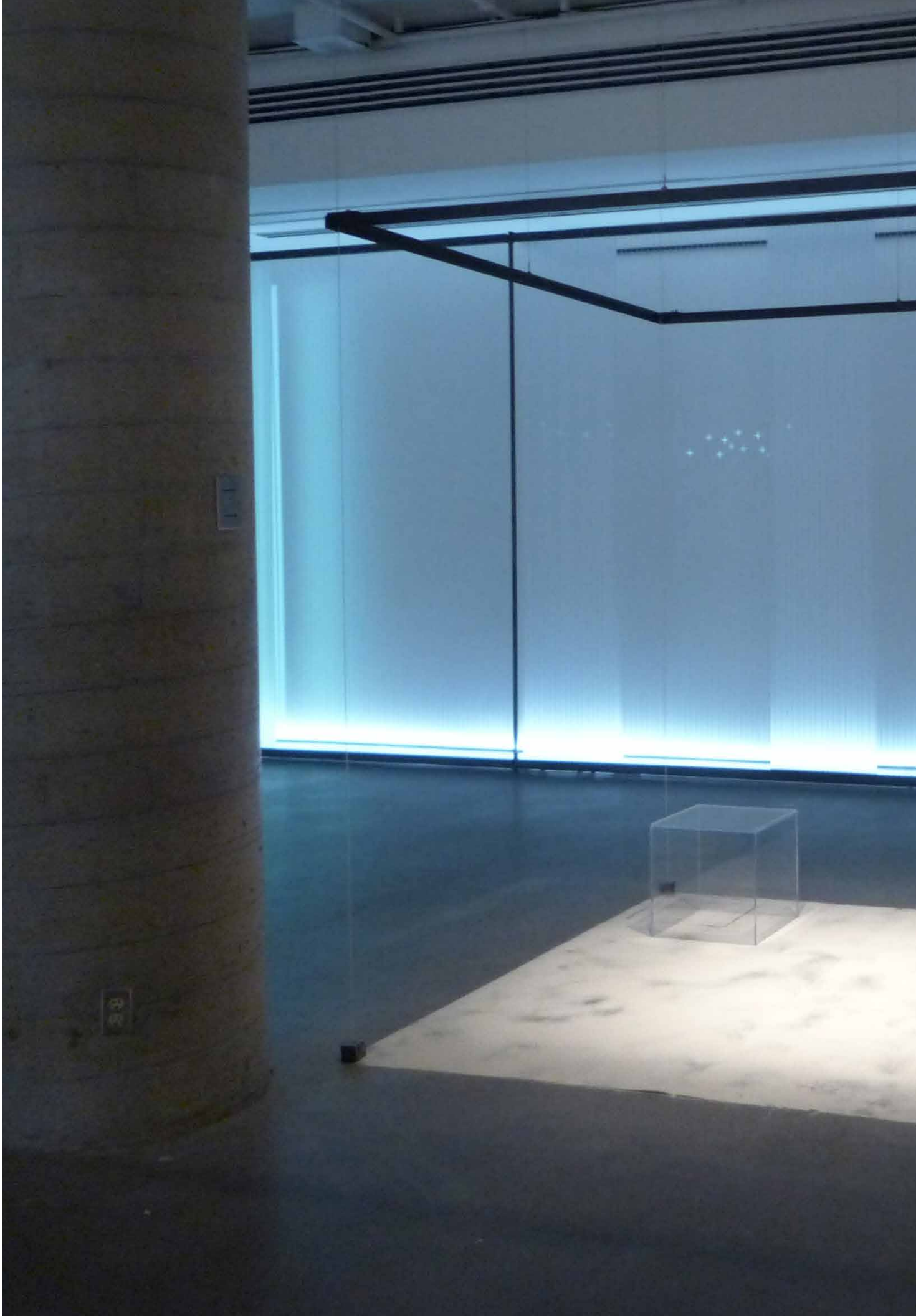
Performer

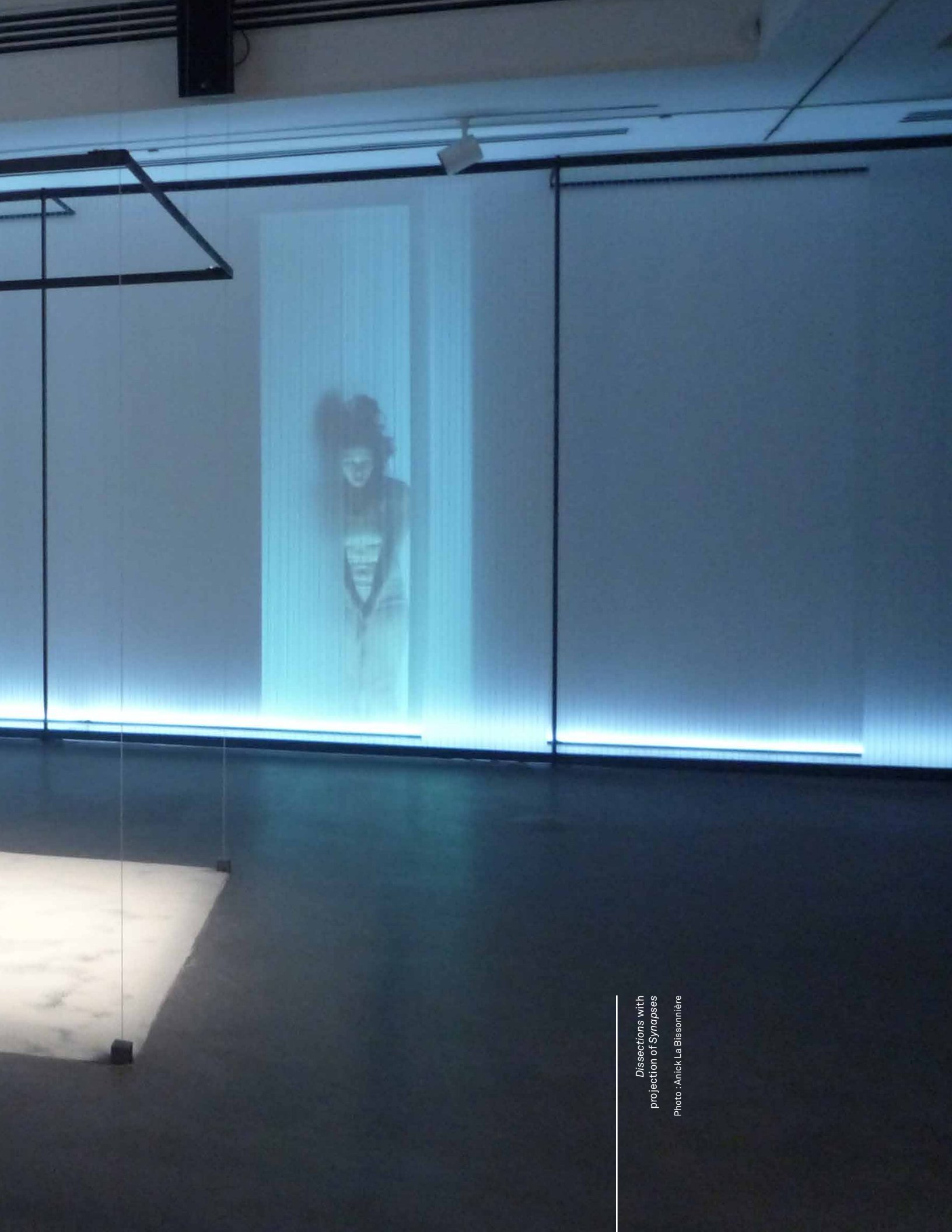
Movement has been a calling for Breton since her youth. After several years of competitive gymnastics and classical dance studies at Regina Assumpta College, Sophie discovered contemporary dance, broadening her horizons even further. With this new freedom and curiosity she enrolled at Ladmmi (Les Ateliers de danse moderne de Montréal), where she graduated in May 2008. Shortly thereafter she began dancing with Alan Lake in Québec and for Geneviève Smith-Courtois and several other performance style projects. Since then, she has worked with Frédéric Marier, Isabelle Van Grimde, Thierry Huard, Sasha Kleinplatz, and Virginie Brunelle while maintaining a schedule of teaching classical ballet and contemporary dance at Louise Lapierre Danse in Montreal. She has also collaborated with the Fondation Jean-Pierre Perreault in the remounting of Joe and Rodolphe with students from five dance schools across Canada, to be presented at the Canada Dance Festival in 2012.

Robin Poitras

Performer

Holding a Bachelor of Fine Arts honors degree in dance from Toronto's York University, Poitras began her professional dance career in 1984 and has performed as a solo artist throughout Canada and Europe. As co-founder and artistic director of Saskatchewan's New Dance Horizons, choreographer Poitras has created a world of movement, filled with imagery and imagination. Through New Dance Horizons, she has not only entertained and introduced audiences to the artistry of movement, but engaged them as well. In addition to its exciting repertoire, New Dance Horizons offers dance training, workshops and artist talks.





*Dissections with
projection of Synapses*
Photo : Anick La Bissonnière

Brian Webb

Performer, performance essay (catalogue and digital platform)

Brian Webb graduated with distinction from the University of Alberta with a Bachelor of Fine Arts degree in Theatre. He then moved to New York City, working with Eric Hawkins who had an influence on his early dance making. During the 1970's, Webb premiered many of his first dances with the Carol Conway Company in New York. Returning to Edmonton in 1979, he formed the Brian Webb Dance Company with his company-in-residence at Grant MacEwan College. In 1986, he completed a Master of Fine Arts degree in Choreography at the California Institute of the Arts. He returned to Edmonton and began to create a solo dance theatre repertoire, presenting a series of self-portraits in collaboration with composers, writers, and visual artists. He has received three Interdisciplinary Project Grants from the Canada Council. In 1995, Webb was awarded the Syncrude Award for Innovation in Artistic Direction, and in 1998 he won the Telus Award for Arts of the Future for Project Desire: the mountains and the plains. In 2000, he was selected as an interdisciplinary artist in the Alberta Biennial of Contemporary Art. In June 2002, he was inducted into the Edmonton Cultural Hall of Fame and received the Queens Jubilee Medal in September 2002. Webb was the Artistic Producer of the Canada Dance Festival in Ottawa from 2001 to 2011.

Marie-Ève Lafontaine

Performer

Marie-Ève Lafontaine studied at the École de danse contemporaine de Montréal, while remaining active in the dance community. In 2004, she was hired by La Cité de l'Énergie in Shawinigan as a dancer-acrobat-rehearsal mistress in the production *Kosmogonia*; as a choreographer for the multimedia production *Eclyps* from 2007 to 2011; and in the same capacity for the new production, *Amos D'Aragon, La première aventure*.

Since graduating from EDCMTL in May 2009, Marie-Ève has branched out even further, assuming the positions of assistant artistic director and coordinator of the Festival DansEncore, and of stage manager for the mega-production *La 9e*.

She has also danced for Cirque du Soleil, Cirque Éloize, Création Estelle Clareton (*S'Envoler*), Dynamo Théâtre (*Devant moi le ciel*), the production *Omaterra*, Daniel Léveillé Danse, Danse Lhasa Danse on tour, and Van Grimde Corps Secrets. In addition, she teaches contemporary dance at various schools. Marie-Ève Lafontaine has been a dancer with Sinha Danse since 2009.

Georges-Nicolas Tremblay

Performer

With a background in visual arts, theatre and dance, Georges-Nicolas Tremblay performed with Hélène Blackburn's company (Cas public) for six years on stages throughout the world. He has also worked with the likes of Harold Rhéaume, Pierre Lecours, Chantal Caron, Caroline Dusseault, Alejandro De Leon, Dylan Crossman, Estelle Clareton and Louise Bédard. He most recently danced in Sylvain Émard's latest piece, *Ce n'est pas la fin du monde*. Since 2014, he has been working with Van Grimde Corps Secrets. Beyond his career as a dancer, he has been developing his own choreographic work. He is currently working on his Master's degree at UQAM, focusing on dramaturgy in dance. He has worked, moreover, as a dramatist and artistic advisor for various choreographers, including Ariane Boulet, Joannie Douville and Audrey Rochette.

Lucie Bazzo

Lighting design

Lucie Bazzo has been designing lights for theater and dance for more than 20 years. She began her career with director Robert Lepage with *La Trilogie des dragons* and *Plaques tectoniques* for which she won the Critics Prize. During her vast and heralded career she has collaborated with numerous choreographers including Jean-Pierre Perreault, Danièle Desnoyers, Ginette Laurin, Lynda Gaudreau and Crystal Pite. In 1999, Bazzo opened the Agora de la danse season with her personal project entitled *Luminosités Variables*. She also participated in *Espaces Dynamiques II*. Recently she has re-established her work in theater by designing numerous creations such as *L'Inoublié*, *Le Rire de la mer*, *Les Reines*, *Visage Retrouvé*, *Couche avec moi*, *C'est l'hiver*, *My Name is Jean-Paul*, and *Sonate d'Automne*. Bazzo has also done lighting for art exhibitions including the exhibits "Mangas" at the Bibliothèque and Archives nationales du Québec (where she is a regular contributor) and "John W. Waterhouse" at the Musée des beaux-arts de Montréal.

Performers: Marie Brassard
and Sophie Breton
The extreme body: mariebrassardme,
Monique Régimbalde-Zeiber
Photo : Michael Slobodian



Performer: Marie Brassard
The extreme body: mariebandme,
Monique Régimbald-Zelber

Photo : Michael Slobodian



Foumalade

Video design

Comprised of artists from cinema, photography and graphic design, Foumalade is an audiovisual creation studio serving the artistic community. They work with artists from diverse backgrounds to support their independent efforts and work in the spirit of rebellious, free, and liberating art. Their work has been seen in several Youth theater pieces such as *Simon & the Egg*. In 2010, they worked with Melissa Auf der Maur to design the video environment for her tour *Out of Our Minds*. As collaborators of the Ensemble contemporain de Montréal (ECM+), they worked as video designers on the comic book opera *Les Aventures de Madame Merveille* (2010) and the concerto series *Les Cinq As* (2011). Foumalade also figures prominently in *Souffle et réminiscence*, a recent installation by Jeannot Painchaud presented at the Musée des beaux-arts de Montréal as part of the Big Bang exhibition.

Étienne Després - <http://etienne.io>

Robert Desroches - <http://robertd.ca>

Cristian Berco

Historical Essay (in the exhibition, the catalog and digital platform)

Dr. Cristian Berco is an Associate Professor in the History Department at Bishop's University, Quebec. He holds a Tier II Canada Research Chair in Social and Cultural Difference and coordinates the Crossing Borders Research Cluster. He has published extensively on gender, sexuality, and disease in early modern Spain. Currently, he is working on the body, gender and ethnicity in inquisitorial Spain with support from a Social Sciences and Humanities Research Council of Canada grant.

Dawna Gilchrist

Genetics essay (in the exhibition, the catalog and digital platform)

Dr. Dawna Gilchrist is a general internist and medical geneticist with an interest in the History of Medicine. Dr. Gilchrist is currently a Professor and assistant chair of the Department of Medical Genetics in the Faculty of Medicine at the University of Alberta where she has been on staff since 1990. Dr. Gilchrist defines herself as a clinician-teacher. Her clinical interests include cancer

genetics and genetic disorders of adult onset. Her teaching interests include the approach to differential diagnosis, medical genetics, and the value of history of medicine to medical trainees. In approaching her contribution to The Body in Question(s), Dr. Gilchrist combined her understanding of medical genetics with an appreciation for the issues currently in discussion about human evolution.

Jérôme Delapierre

Visual artist and interactive designer

Jérôme Delapierre is a visual artist and interactive designer working in Montreal. He studied Computation Arts and Interactive design at Concordia University as well as Contemporary Arts and new media at IMUS University in France. Currently, he is the artistic director of Anartistic, and freelance visual designer and researcher at Topological Media Lab and Alkemie Atelier.

He has collaborated with different artists and researchers like Pk langshaw, Sha Xin Wei, Michael Montanaro, Roger Sinha and Jean Derome, and his work has been presented at festivals and events in various countries. His research is based on the relationship between human and technology and non-linear interactivity, focusing on the experiences of urban social behavior. He is interested in new ways to create visual sets and environments by exploring eclectic projection techniques. Jérôme's work encompasses: visual design, responsive video, interactive installations, performances and scenography.

www.jeromedelapierre.com

Ingénisoft Inc.

Programming of the digital platform

Formerly known as Artisan Informatique (2001-2011), Ingénisoft has been a leader in web design for twelve years. It oversees Internet projects from conception to marketing, and has developed web applications for such clients as TVA Films, Desjardins, Éditions Hurtubise, Théâtre Jankijou, Théâtre Sibyllines, and singers Marie-Pier Perreault and Louis-Philippe Robillard. Its digital platforms have been created by a team of individuals who are passionate about the Internet and new technologies: project manager Alexandre Perreault, artistic director Éric Robillard, graphic artist Annik Vachon, and programmer Dany Parent.

Paul Cassar

[Stemcell research essay \(catalogue and digital platform\)](#)

Paul Cassar is the Scientist-in-Residence at Stem Cell Network (SCN), a not-for-profit funding agency for stem cell research in Canada. He is responsible for the smooth administration of research and training programs for the SCN, and for managing relationships with the broader stem cell research community in Canada. Prior to beginning at the SCN, Cassar worked in the field of Integrative Genomics and Stem Cell Biology while completing his PhD at the University of Toronto. He is actively involved in the promotion of science literacy, and was a coordinator for the leading Canadian science outreach organization, “Let’s Talk Science”. He is the co-founder of StemCellTalks, a public outreach initiative designed to facilitate knowledge transfer between the stem cell community and senior level high school students across Canada. Cassar was involved in the Body in Question(s) symposium where he provided scientific as well as artistic collaboration. He has authored articles for both scientific and contemporary publications, and frequently presents at multidisciplinary workshops and panel discussions for audiences of diverse backgrounds.

Lianne Mc Tavish

[Scientific/cultural essay \(catalogue and digital platform\)](#)

Lianne McTavish is Professor in the History of Art, Design, and Visual Culture, where she offers courses in early modern visual culture and critical museum theory. McTavish has received three SSHRCC Standard Research Grants, as well as grants from the Killam Research Fund, Hannah Institute for the History of Medicine, and Canada Council for the Arts. Her interdisciplinary research, informed by her graduate degrees in Visual and Cultural Studies, has centred on early modern French medical imagery, including articles in *Social History of Medicine* (2001), *Medical History* (2006), and a monograph, *Childbirth and the Display of Authority in Early Modern France* (2005). Her recent work in this area analyzes representations of cure and convalescence in France, 1600–1800. Lianne has also published on the history and theory of museums in *Cultural Studies* (1998), *Acadiensis* (2003), *New Museum Theory and Practice: An Introduction* (2005), the *Canadian Historical Review* (2006), and the *Journal of Canadian Studies* (2008). McTavish’s book, called *Defining the Modern Museum*, was published by the University of Toronto Press in 2013. McTavish has curated and written the catalogues for a number of exhibitions of contemporary art.

Raphael Cuir

[Art history essay \(catalogue and digital platform\)](#)

Raphael Cuir is President of AICA France (International Association of Art Critics) and Vice-President of AICA International. A specialist in the representation of the body, he is the author of *The Development of the Study of Anatomy from the Renaissance to Cartesianism: da Carpi, Vesalius, Estienne, Bidloo* (Edwin Mellen Press, 2009) and has contributed to numerous publications, including *Il corpo digitale: natura, informazione, merce* (G. Giappichelli Editore, 2011) and *Ouvrir-couvrir* (Verdier, 2004). He was editorial director for *Pourquoi y a-t-il de l'art plutôt que rien?* (Archibooks 2009, a new edition of which will appear in 2013). He also edited *Hybridation & art contemporain* (Al Dante / AICA, 2013) and prepared the proceedings for the conference *La performance: Vie de l'archive et actualité* (Les Presses du réel, 2013). Raphael Cuir was the scientific coordinator of the Chaire de Recherche en Création et Créativité (CCIP), and a researcher in residence at the Getty Research Institute in Los Angeles, where he taught at the Otis College of Art and Design. In 1999 he created the first Internet television channel devoted to the history of art. He is a regular contributor to *Art Press*, for which he coordinated the special edition "Cyborg" in 2012. He also translated Richard Shusterman's *Chemins de l'art, transfigurations, du pragmatisme au zen*, with an Afterword by Arthur Danto (Al Dante / AKA, 2013).

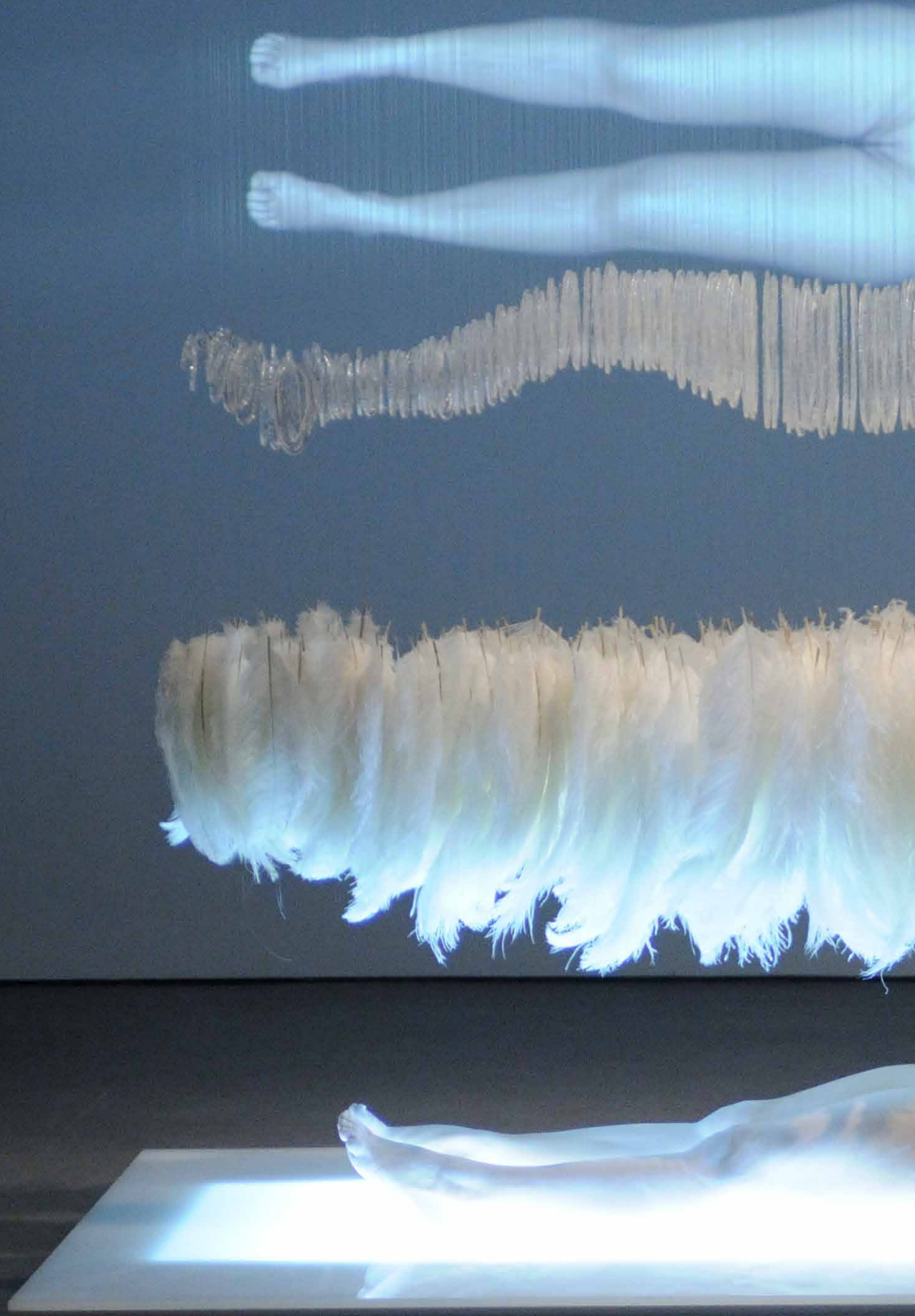
Fabienne Cabado

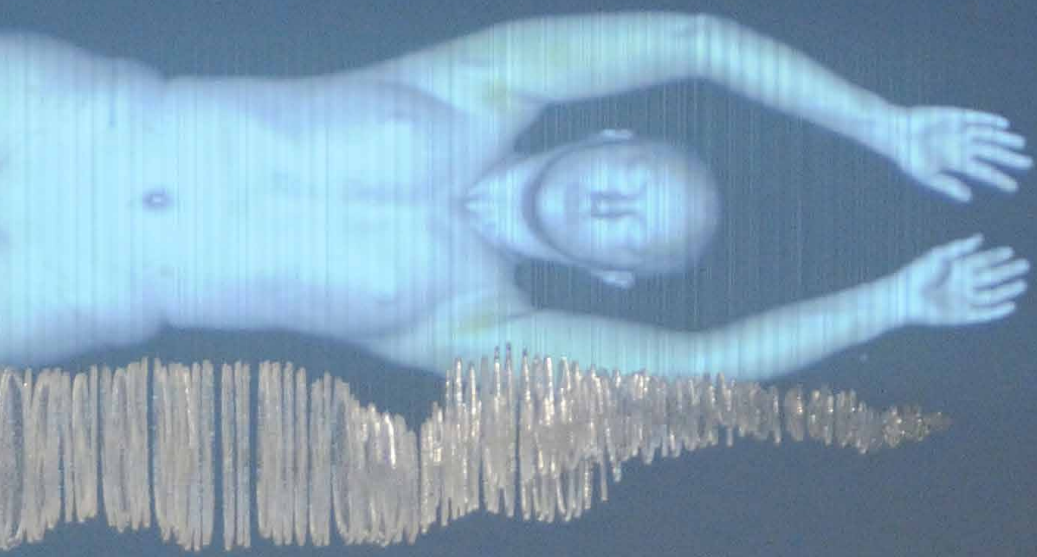
[Spectator essay \(catalogue and digital platform\)](#)

Fabienne Cabado began her career as a journalist in France and Switzerland, working in television, radio and the print media. She quickly focused on the arts and social sciences. After moving to Montreal in 2000, she worked as a copywriter/creative director before returning to journalism and specializing in dance. Initially a critic for the webzine *DF Danse*, she went on to develop and then host *Kinécittà* for CIBL-Radio Montréal for several years. She has contributed to the weekly magazine *Voir* since 2005, and published articles in cultural periodicals in Canada and abroad. Well known for her acute perception and communicative skills, she is also a speaker and educator, conveying her passion for contemporary dance and hosting roundtables, meetings and workshops. She also writes for such major institutions as the Regroupement québécois de la danse and the Festival TransAmériques, as well as dance companies such as Van Grimde Corps Secrets, with which she has collaborated since 2010.

Performer: Soula Trougakos
Dreamcatcher with projection
of *Melanix, Execute*,
works of Marilene Oliver

Photo : Michael Slobodian





Roland Huesca

[Aesthetics essay \(catalogue and digital platform\)](#)

Roland Huesca is a Professor of Aesthetics in the Arts Department of the Université de Lorraine. Ranging from the Belle Époque to the present day, his works deal with the history of the body and perception in the performing arts (dance, performance), visual arts and architecture. He has published numerous articles in historical, philosophical and aesthetic reviews, as well as the following books: *Triomphe et scandales, la belle époque des Ballets russes* (Paris: Hermann, “Savoir sur l’art” collection, 2001); *L’écriture du (spectacle) vivant: approche historique et esthétique* (Strasbourg, Les Cahiers du Portique, 2010); *Danse, art et modernité* (Paris, PUF, Lignes d’art collection, 2001). He recently edited *Écrire sur l’art aujourd’hui*, Le Portique no. 30, 2012 and *Chefs-d’œuvre!/?* (Paris, Les nouvelles éditions Jean-Michel Place, 2013).

www.univ-metz.fr/recherche/labos/2l2s/Huesca.html

Mireille Perron

[Art history essay \(catalogue and digital platform\)](#)

Mireille Perron is an artist, writer, and educator. Perron was born in Montreal, Quebec. Since 1982, her installations have appeared in solo and group exhibitions in Canada, Europe and the United States. She is the founder of the Laboratory of Feminist Pataphysics. LFP promotes social experiments that masquerade as artworks/events. She has also written and published on a variety of subjects related to representation. Most recent examples of the range of her work include, *Camaraderie*, 2012, a collaboration including Calgary six public francophone schools, The Laboratory of Feminist Pataphysics presents *Ateliers of the Near Future*, a collaborative exhibition, Stride Gallery, Calgary, 2010, *Utopic Impulses: Contemporary Ceramics Practice*, Ronsdale Press, 2008, an anthology co-edited with Ruth Chambers and Amy Gogarty and *Medical Tabulae: Visual Arts and Medical Representation*, co-edited with Dr. Allister Neher, a thematic anthology for RACAR, Canadian Art Review, vol.XXXIII,1-2, 2008. She now lives and works in Calgary, Alberta, Canada, where she teaches at the Alberta College of Art + Design. Perron was Calgary 2012 first francophone artist laureate during the cultural capital year.

Press excerpts, reviews

***Le corps en question(s) / The Body in Question(s)*, a creation-exhibit presented by the Festival TransAmériques at the galerie de l'UQAM (May-June 2012).**

"This is not an exhibition in accordance with the rules of art. On the contrary, it is much more. *Le corps en questions(s)* by Isabelle Van Grimde, on the program of the Festival TransAmériques, is a content-rich artistic experience. It involves a crossbreeding of the arts, allowing the body to freely express itself, in all its forms, in an exhibition space filled with projections, sculptures, installations and writings.

(...)

The choreography, as a result, does not eclipse or overwhelm the constituent works. In fact, the exhibition takes on added significance through the presence of the dancers. The sculptures, for example, while interesting in themselves, have more impact when in contact with the dancing bodies."

— PINSONNEAULT-CRAIG, LAURA, "THE BODY IN ALL ITS SPLENDOR"
FOR THE ONLINE MAGAZINE DFDANSE, MAY 30TH, 2012.

"As different waves of visitors come and go, the dancers take more and more control of the gallery space, almost entirely abolishing the boundaries between them and spectators. One dancer lies in perfect balance on a tiny cube; another stretches out on a representation of a human body made of plastic and feathers; in the four corners of the gallery, the diverse artworks, which seemed untouchable, are now invaded by human bodies. A remarkable image takes shape as a male dancer spends several minutes moving metal and wooden

rods standing against a wall, dropping them onto the ground with a crash on the opposite side of the room. Some twenty rods are thus placed side by side, straight, parallel, cold. The dancer then stretches out in the midst of them, a warm body soon joined by another warm body, that of a female, curling up against him. In the middle of these cold rods are two warm, curved forms.”

(...)

“Within this creation-exhibition, visitors begin to question their own bodies, bodies which sometimes obstruct the dancers, or the view of other audience members, motionless alongside the agitated bodies of the dancers. At a time when hundreds of citizens are invading our public spaces armed with pots and pans and chanting slogans, to be in the presence of these silent bodies invading the enclosed space of an art gallery is equally surprising and liberating.”

— JOBIN, ÉMILIE, “WARMING UP THE GALLERY”,
IN JEU MAGAZINE ONLINE, MAY 29TH, 2012.

“With *Le corps en question(s)*, the Galerie de l’UQÀM becomes the site of a reflection/action centered on the body. The five dancers (Marie Brassard, Soula Trougakos, Sophie Breton, Robin Poitras and Brian Webb), of varying ages and body types, are initially confined behind a string curtain, but gradually take over the space. From virtual bodies, objects, they become flesh-and-blood subjects, who tend to cloud things, for the string boundary between the virtual and the real is thin and easily passable.”

— GARCZAREK, KLARA, “BODY REFLECTION-ACTION: LE CORPS EN QUESTION(S)”
BY ISABELLE VAN GRIMDE”, DANSCUSSION BLOG, MAY 29, 2012.

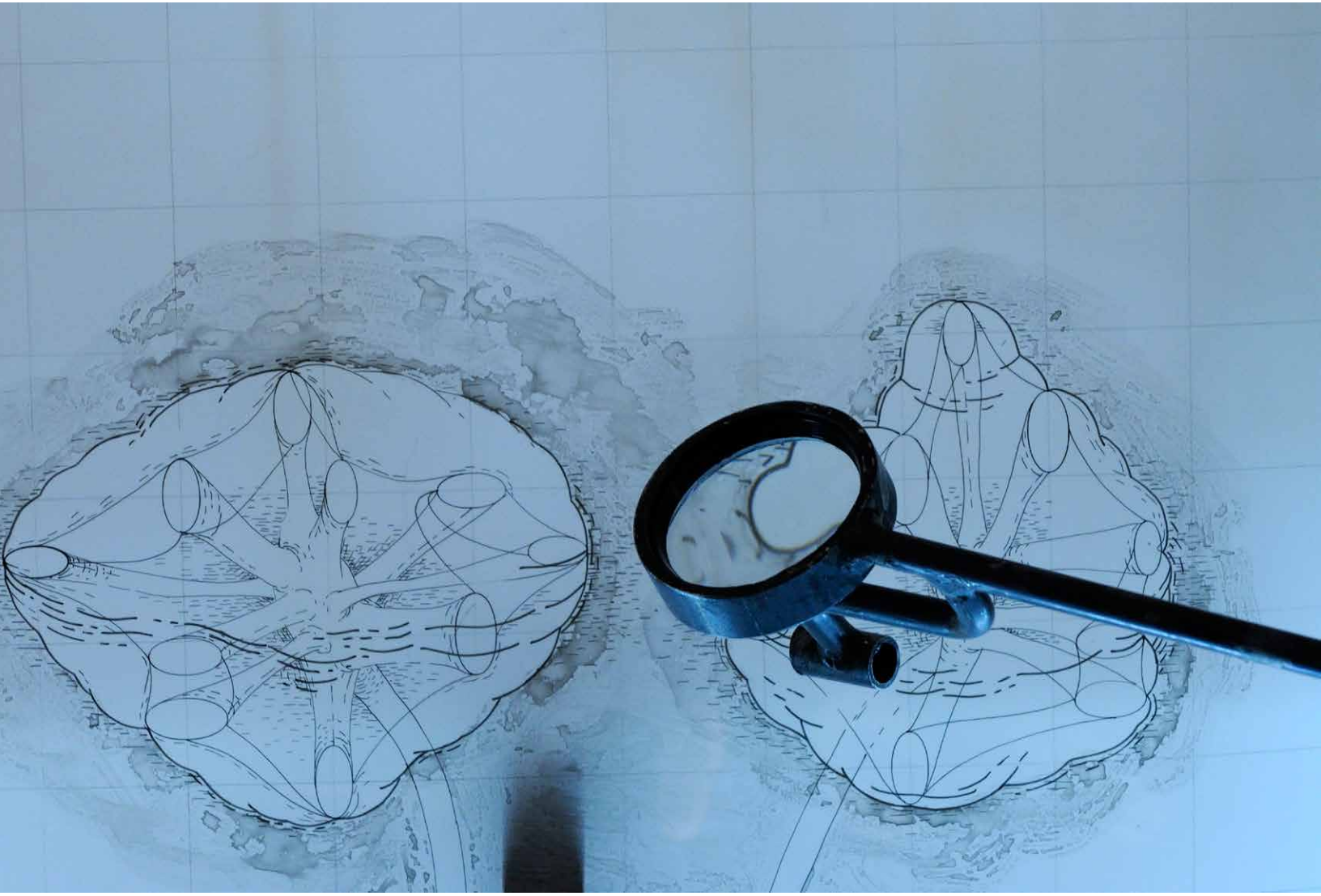
“As for the performance aspect, it is carried out by five dancers (four female and one male) wearing flesh-coloured costumes, dusted with chalk or soil. They brush against one another, move, freeze, rage, communicate, at times reminding us of Adam and Eve or Cro-Magnon men. One of the most fascinating aspects is the choreography of certain older dancers, which provides another perspective on the body in movement.”

— AYOTTE, MARIE-PAUL, FOR THE ON-LINE MAGAZINE
LES MÉCONNUS, MAY 31, 2012.



Detail from *Of the Named Substances*,
Brennan-Caulfield-Mills

Photo: Michael Slobodian



Detail from *Of the Named Substances*,
Brennan-Caulfield-Mills

Photo : Michael Slobodian

TEAM

Isabelle Van Grimde

Artistic Director and General Manager

Thom Gossage

Musical Director and Associate
Artistic Director

Nolwenn Lechat

Executive Assistant and Projects
Manager

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CURATOR Isabelle Van Grimde

PRODUCTION Van Grimde Corps Secrets

CONTENT 13 visual and media works + live dance performances for six dancers

Photo : Michael Slobodian