

## About Isabelle Choinière ... Communion (Le Partage des Peaux)

"It makes no sense to speak of set-design, or of a sound track here, the symbiosis explodes all boundaries. Thanks to the electronics, video, and computer graphics, the human dancer pushes her physical limits and opens herself up to the virtual infinite. **A sorcerer's apprentice for the digital age**, Isabelle Choinière explores these magical tools to opens the valves of a studied and novel voluptuousness. Perched against a background of raining red petals or electronic snow, she goes through a metamorphosis worthy of a science-fiction chameleon. Her skin changes, absorbing light and color, playing with the fluorescence to pass from a synthetic texture to a velvet one. An ambiguous being is born whose final searing howl catapults us into an unpredictable elsewhere."

Rosita Boisseau, **Le Monde**, Paris, 15 Mai 1999

Under the stars on a cool evening in the Arizona desert this past Febuary, **local PIONEER Isabelle Choinière was receiving the attention and glory normally accorded to the lions of Quebec dance like Lock, Chouinard and Perreault.** Choinière was a magnet for the assembled crowd at the International Dance and Technology Conference in Tempe, just outside of Phoenix, where artists, scholars and presenters came to wrestle with idea of cyber art, particularly the representation of the body through technological amplification. [...] Choinière and her company, Le Corps Indice, have traveled the world as a star attraction [...]

Philip Spzorer, **Hour**

Montreal, October 14<sup>th</sup> to 20<sup>th</sup>, 1999

"Communion (The sharing of the skin II) goes beyond the parameters of contemporary dance all the while putting forth an artistic exploration of which it remains the core. The spectator is taken on a surprising 45 minutes journey with discovery as its main ingredient. [...] **One of the most surprising dimensions of this work resides in the INNOVATIVE relationship which the artist establishes with the space, or rather spaces,** since its of course a scenic space but also Isabelle's interior space and by association the audience's inner space. [...] What comes through Communion its is suggestive strength in its discourse which questions us on the body and its environment perception. [...] she mainly questions us about our own entity, the essence of our life."

Robert Bernier, **Parcours L'informatique des arts**

Montreal, Summer 1997

"We don't really have a language or a rhetoric to talk about the work of Isabelle Choinière and her collaborators. [...] **this scenic poetry worthy of the 21<sup>st</sup> century puts us into contact with a resolutely futurist imagery, a sort of fifth dimension where the body is the guest of honor.** Breaking with the ontological distinction between the human and the technological this truly multimedia performance – a complete fusion between dance, video, computer imagery and sound plunges us into unique visual and sensorial experience."

Andrée Martin, **Le Devoir**

Montreal, June 3<sup>rd</sup> 1997

"In her hallucinatory dance, Communion..."

Merilyn Jackson, **MIT'S Magazine of Innovation Technology Review.** May•June 1999

"Performed by Choinière, Communion returns for the third time to Montreal after touring the world for a couple of seasons, scoring high marks at international video and electronics festivals. [...] She's a time-walker, crossing boundaries between past and future with only a pause in present. [...] Her essence appears to grow and then is reduced to the point of disappearance. It's scary and wonderful and certainly as new as I've ever dared to view."

Linde Howe-Beck, **The Gazette**

Montreal, May 24, 1997

"To see Isabelle Choinière perform is to time travel in dance. She is a performance artist who goes beyond even the unconventional into a strange and seductive realm. She

creates new experience by testing her limits, pushing frontiers between organic and high tech, stretching her skin into technological dimensions [...] My perceptions have been skewed ever since. As I looked at these aspects of Choinière I knew I was watching history or a flower blooming inside my head. **My own sensory system reached out of my body to dance through time with hers. I had no idea then how she achieved this unification. I only knew I was hooked.**"

Linde Howe-Beck, **Mirror**

Montreal, January 4<sup>th</sup> to 11<sup>th</sup> 1996

"Isabelle Choinière deals with the actual and the virtual body in an electronic life ritual. [...] **Choinière frees the cyborg and proposes an expanded and extended body, hallow and dense, a feminine principle to the new world.**"

Annick Bureaud, **Leonardo Digital Reviews**

**MITpress**, Boston, november 1995

"An alliance between dance and technology to fashion new artistic realities. [...] **This is a UNIQUE work unlike anything else in the world.**"

Telma Elzora, **Folha de Londrina**,

Londrina, Brasilia, June 3<sup>rd</sup>, 1995

"Le Partage des Peaux (The Sharing of Skins) is a combination of choreography and computer imaging that is **UNIQUE** in performance art; it's an exciting act, both ominous and hopeful."

Maria Lundin, **Mc Gill Daily**, Montreal, September 22, 1994

