

Isabelle Choinière

This enlarged, sonorous, embryonic body is added to the different aesthetic currents advocated by choreographs. [...] Let's remind the diverse aesthetics of the body: the 'rebel body' (Duncan), the 'barbaric body' (Nijinski), the 'mystic body' (St-Denis), the 'dynamic body' (Humphrey), the 'chthonian body' (Wigman), the 'pulsional body' (Graham), the 'articulated body' (Cunningham), the 'tactile body' (Paxton), the 'fluid body' (Brown). [...] In order for this performance to fit into a new genre, I propose the expression *tranc(e)dance*, composed of the contraction of essential key words inside Isabelle Choinière's aesthetics : **TRANCE, TRANS (RECALLING THE TRANSDISCIPLINARITY OF HER RESEARCH AND CORPORAL WORK), DANCE AND (E) FOR ENERGY, ELECTRONIC, ELASTICITY AND ELECTRICITY.** [...]

[...] larval body [original word in french] in terms of "embryonic body". This qualifier does not refer to individual dancing bodies, which are more energetic and malleable; rather, it defines this enlarged sonorous body, in a newborn state, inchoative, unfinished, always looking to develop and balance itself out. This embryonic body, creature from an enlarged sonorous body, represents a state of fluidic gestation in perpetual movement [...] **THE SPECTATOR INTERNALIZES THE WORK, EXPERIENCING A FULL LOSS OF BEARINGS, IN A MENTAL AND CORPOREAL SPACE ENLARGED BY THIS CAPTURE.** [...] (The creation) of Isabelle Choinière revolves around the notions of symbiosis and of fusion in the way it toys with getting closer or moving away. Through the intimacy of the bodies that are linked one to another, participating to the construction of the enlarged body, the embryonic creature mirrors a still echoactive digital universe. **TECHNOLOGIES, USED IN SUCH A WAY, WOULD FACILITATE THE APPARITION OF A PHYSICAL AS WELL AS DIGITAL CREATURE, VISUAL AND SONOROUS, COLLECTIVE BODY COMPOSED OF INDIVIDUAL BODIES CONNECTED AS AN ENLARGED SONOROUS BODY, AS IF THE WHOLE WAS BECOMING THE REFLECTION OF INVISIBLE EXCHANGES BETWEEN HUMAN BEINGS INSIDE THE INTIMACY OF PHYSICAL, ENERGETIC, KINETIC BODIES ON ONE SIDE, AND DIGITAL AND SONOROUS ON THE OTHER SIDE.**

Louise Boisclair - Inter art actuel - Quebec, Canada, winter 2008



Among the more interesting figures on the international circuit, the choreographer Isabelle Choinière has been developing a journey connected to sound qualities in movement for many years. [...]

Enrico Pitozzi - Digimag Issue 51 - Milan, Italy, February 2010

Enrico Pitozzi - Brazilian Journal on Presence Studies – Porto Alegre, Brazil, May/Aug. 2014.

[...] **Toward an auditory-tactile perception of reception**

We can speak therefore of a tactile aspect of the working of sound. The sound elaborated according to the strategy of molecularisation and spatial disposition operates with very high and very low frequencies and tends to articulate itself through a continuous wavelength that installs a constant relationship with the bodies that are listening. This proximity between the body of the performer (visibly and auditorily) does not however take the audience into a situation of extreme sound: the communication passes because of the different chromatic levels of sound, different levels of vibration. The spectator is therefore immersed in the continuous vibration, of a segment of sound as a gesture, and it is on this scale of variations that the attention must fall. **What is being affirmed is that the parameters that the spectator must put into action are not simply optical-visual or auditory-sound, but the process of composition of the choreographer Isabelle Choinière requires a synaesthetic glance and mode of listening, an active and contemporary relationship of the**

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senses. It's necessary to configure the bodies in another way in order to receive these signals. It isn't enough to have eyes to see the invisible or to have ears to ear the inaudible.

Enrico Pitozzi - Digimag Issue 51 - Milan, Italy, February 2010

Here, the resounding body recalls a dimension of the body (or of its movement) that originates from the movement of the dancers on scene. The resounding body is, in other words, an emanation, a dilation of the real body into a vibrating shape of sound. The body comes to be understood as an eardrum, a resonator of sensorial dimensions, which becomes a scenic sonority; it is almost molecularised, subdivided into elementary particles and recomposed in a sound form. [...] **Here, the sensorial aspect is reorganised, and the internal part of the body behaves like a medium. It is as if sound, in this project, plays the role of an added dancer: it participates in the organisation of the collective resounding body.** Thanks to the spatial placement of sound, obtained by means of a device consisting of eight speakers places around the hall, **the spectator is almost projected inside the body of the performers, and induced into a radical rethinking of his own sensorial arrangement** at the same time. **In other words, the spectator feels very close to the performers' body, to a degree that induces him to a tactile vision of their movements.** Thanks to the sound that moves around him, crossing the space, **the viewer is immersed inside this living form, inside the flesh, being in contact with the intensities that animate and sustain it.** In that way, there are two forms of perception here that the spectator is not used to, and that must be redefined.

Enrico Pitozzi - Brazilian Journal on Presence Studies – Porto Alegre, Brazil, May/Aug. 2014.

Isabelle Choinière, quebecois pioneer [...]

[...] As the lights dimmed after the final moments of *Flesh Waves*, audience members sat motionless in silence for several minutes in the grip of this unusual form of transmission-communion. A Zen-like peace seemed to reign. **Pointing towards the endless cycle of the movement of life and art in their respective permutations, might this configuration of sensitive, mediated and inter-connected bodies not be an auspicious sign of dance in the twenty-first century? Or what Rolnik refers to as « a new reality of sensations (...) a map for the future world that takes form in [the artist's] work (...) Through the practice of art, a semiotic activity of human experience in its becomings, life affirms itself... »**

Andrea Davidson – Archee – www.archee.qc.ca – Montreal, Canada, Nov. 2016.

Isabelle Choinière, pionnière québécoise [...]

[...] Après la représentation, le public reste muet pendant de longues minutes, sous l'emprise de cette communication/communion inattendue, insolite. **Pointant vers le cycle infini du mouvement de la vie et ses mutations, cette configuration de corps sensibles, connectés et médiatisés ne ferait-elle pas aussi augure de la danse du vingt et unième siècle?**

Andrea Davidson – Parcours #86 – Montreal, Canada, Dec. 2015.