

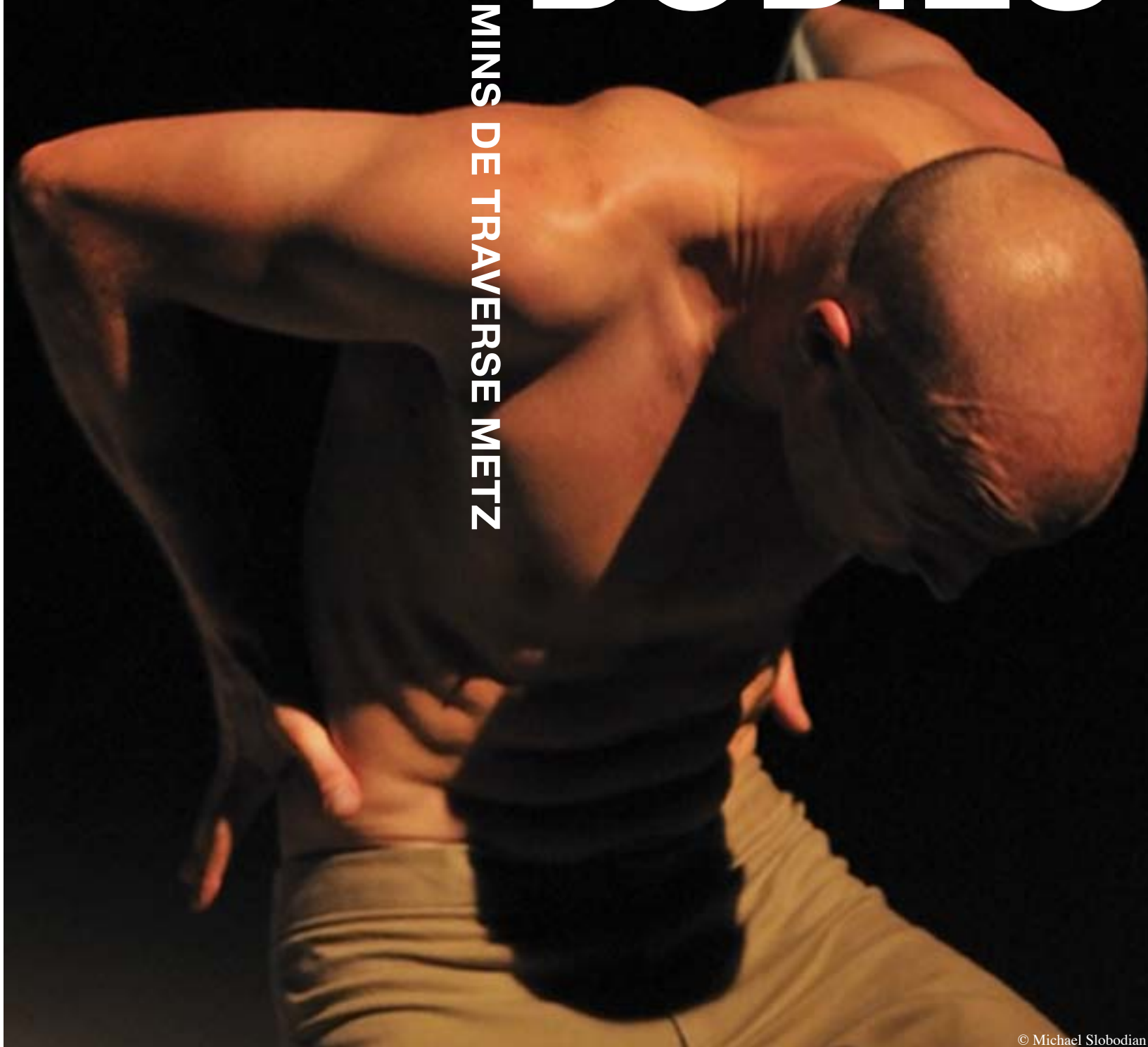
VAN GRIMDE CORPS SECRETS

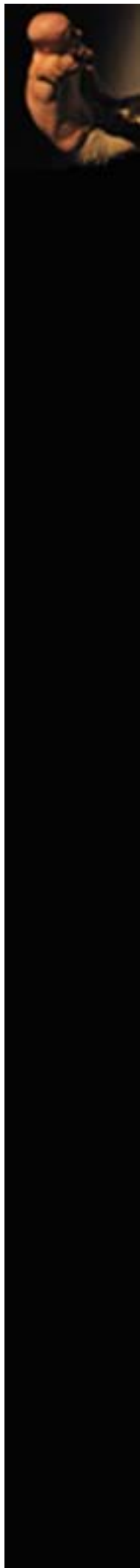
BODIES

TO

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LES CHEMINS DE TRAVERSE METZ





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LES CHEMINS DE TRAVERSE METZ

A multi-faceted work in constant transformation, *Les chemins de traverse* explores the relationship between improvised music and improvised dance in various contexts, with different musicians and musical ensembles in diverse locations. *Bodies to Bodies – Les chemins de traverse Metz* is the sixth incarnation of the *Chemins de traverse* series, the first *Les chemins de traverse* was presented in Montreal at Agora de la danse in 2005.

Bodies to Bodies – Les chemins de traverse Metz represents a new stage in the evolution of this research. A new reservoir of choreographic material, inspired by interviews on perceptions of the human body that Isabelle Van Grimde has conducted since 2004, serves as the basis for her present creation.

These interviews, carried out in five countries and grouped under the title *The body in question*, allow the choreographer to deepen her own perceptions of the body by confronting it with that of artists, scientists, philosophers and writers. The topics dealt with in the course of these interviews revolve around five great themes: perceptions of the body in a philosophical context, the body on stage, media representations of the body, perceptions of the body in a scientific context (the trans-human and post-human body), and finally, the intimate and private body.

The ideas and abstract concepts drawn from these interviews are translated into a choreographic score that encodes, for each section of the piece, the relationship of dancer to music and to the musicians onstage, their spatial relationships, their relationships to the other dancers, the dynamic and dramatic curve of the performance as well as the quality of interpretation (primal, formal, intimate, etc.) The improvisational work of the dancers consists in selecting movements from this score, transposing them spatially and adapting them to their own bodies.

For *Bodies to Bodies – Les chemins de traverse Metz*, Isabelle Van Grimde joins forces with several rising talents of Europe's contemporary music scene. The music will be created by three prestigious French composers, Philippe Leroux, Arsenal de Metz's composer-in-residence for 2009, as well as Marie-Hélène Fournier and Gilles Sornette, all working under the musical direction of the Canadian Thom Gossage, who will also contribute to the project as one of its composers. Isabelle Van Grimde has chosen to work with these artists because their trajectories and styles are highly contrasted. The performance formula that she has imagined makes it possible to experiment with various juxtapositions of these styles.

Marking a significant evolution in the *Chemins de traverse* concept, several modules will be created for this sixth edition. Each module has its own musical score, cast and duration. The order and recurrence of modules varies from one evening to the next in the course of the performances. The purpose of this formula is to play with the audience's perceptions of the work as a whole as well as its perception of each module, by modifying what precedes and follows it in each performance. The improvised content of *Chemins de traverse* creates a unique performance each time it is presented. The inclusion of modules simply enhances this aspect of the project.

Bodies to Bodies – Les chemins de traverse Metz will be premiered on March 3rd 2009 at Saint-Pierre-aux-Nonnains church in Metz.

Artistic and choreographic concept
Isabelle Van Grimde

Musical direction
Thom Gossage

Composers
Marie-Hélène Fournier
Thom Gossage
Philippe Leroux
In collaboration with Gilles Sornette

Created with and danced by
Éric Beauchesne
Elijah Brown
Sarah Doucet
Berit Jentzsch

Created with and played by
Marie-Hélène Fournier (live electronics)
Thom Gossage (percussion)
Philippe Lauzier (alto saxophone and bass clarinet)
Philippe Pannier (guitar)
Jean René (viola)

Lighting design
Thibault Leblanc

Sound design
Tristan McKenzie

Costumes
Carré Vert (Montreal)

Production team
Laurent Montpetit, administrative director of Van Grimde Corps Secrets
Alexandra Cravotta, head of production
Thibault Leblanc, technical director
The administrative and technical crews of Arsenal de Metz.

Co-producers
Arsenal de Metz
Agora de la danse (Montreal)
Van Grimde Corps Secrets

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Le Consulat général de France à Québec



Isabelle Van Grimde

A strong believer in an authentic dialogue between music and dance, Isabelle Van Grimde has earned the acclaim of the public and the artistic milieu for the singularity of her choreographic language and explorations. In her work, both art forms become an extension of each other.

Isabelle Van Grimde's first musical collaboration was in 1998 with the Netherland's Ereprijs Ensemble. In 2000, the Ensemble contemporain de Montréal, for the first time in their history, commissioned a piece from the choreographer. The critically acclaimed and enthusiastically received works *Erosio*, *Saetta*, *Les Chemins de traverse I* and *II* and *Vortex* soon followed. True choreographic concerts, these performances made Van Grimde a trailblazer in Montreal in regards to the visual, physical and sensory integration of musicians and dancers. Inspired by musicians' improvisational work, Isabelle Van Grimde gives a new perspective to the manner in which improvisation is presented in dance. This is clearly demonstrated in the creation of *Les Chemins de traverse* (2005), three evenings where contemporary dance meets three musical styles: modern jazz with Thom Gossage Other Voices, contemporary music with le Nouvel Ensemble Moderne (NEM), one of the most prestigious contemporary music ensembles in Canada, and electro-acoustic music with Michel Frigon.

With *Les Chemins de traverse*, Isabelle Van Grimde refines a working method that uses the «Open Work», a creative concept that leaves improvisational space for performers, laying the groundwork for her future choreographies. The work accomplished with Le Nouvel Ensemble Moderne for *Les Chemins de traverse* was used as a canvas for *Vortex*, a piece coproduced by the Nouvel Ensemble Moderne (NEM), the Arsenal de Metz, the Canada Dance Festival and Agora de la Danse de Montréal. In 2006-2007, Isabelle Van Grimde pursued her exploration of the «Open Work» concept with three new versions of *Les Chemins de traverse*, created in Potsdam (Germany) and Rennes (France), in coproduction with fabrik Potsdam, the Centre chorégraphique national de Rennes et de Bretagne and the Théâtre National de Bretagne. The pieces were presented in Potsdam, Dresden, Greifswald, Germany, and Rennes, France during the Festival Mettre en scène. *Perspectives Montréal*, created in 2007 in Montreal for the Festival Transamériques, adopts a similar process but also unites visual arts, theatre and music creators.

To nourish her creative process, Isabelle Van Grimde has embarked on a research project entitled *The Body in question*. Guided by her interest in the body and the manner in which it is perceived, she confronts her own perceptions by questioning those of specialists in other disciplines. Over the course of more than a year, she conducted a series of interviews with scientists, artists, writers and philosophers. Through these exchanges generated by *The Body in question*, Isabelle Van Grimde has developed a deeper understanding of the dancing body - the choreographer's clay; this research has found an echo in the creative relationship between the choreographer and her dancers.

In October 2005, the German magazine *Ballettanz* published an article by Van Grimde regarding this research. «The interviews I have already conducted have brought me renewed inspiration to reveal the body, its fragility, its strength, its unknown dimensions. This closeness to the body and its humanity progressively distances me from an architectural style of dance and brings me closer to a visceral and sensitive approach to the body; a study of its impulses and basic tensions.» Isabelle Van Grimde

The Concergebouw in Bruges commissioned writings on her work and its relationship to music. These writings were published in December 2008 in a book discussing dance in Quebec.

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Biographies

Eric Beauchesne

Born in Québec, Eric first encountered dance at the age of 16 when he made his performing arts debut in a student musical comedy show. After graduating from l'Ecole Supérieure de Danse du Québec, he participated in many productions with Les Grands Ballets Canadiens, Le Jeune Ballet du Québec and The Banff Festival Ballet. In 1994, upon receiving the "du Maurier prize for promising young talent", he left for Europe where he became a member of the Badisches Staatstheater Karlsruhe and later the Stadttheater Moenchengladbach in Germany. From 1997 to 2004, he danced with Les Ballets Jazz de Montréal with whom he has performed works of more than fifteen choreographers including Mia Michaels, Dominique Dumais, Patrick Delcroix and Crystal Pite. In 2002, at the Défi de l'excellence Mondor, he won the "Prix du Jury" and the "Prix du Public" for interpreting a duet by Edgar Zendejas. In 2004, he became an independent artist and has had, since then, the privilege of performing with La Fondation Jean-Pierre Perrault, Paul-André Fortier, Sylvain Emard Danse, Lina Cruz, Azure Barton, Louise Lecavalier and Crystal Pite's Kidd Pivot. This is Eric's first collaboration with Isabelle Van Grimde.

Elijah Brown

Elijah Brown spent the first few years of his life traveling the world in a VW Van. He graduated Valedictorian from Ryerson Theatre School where he studied in both the Acting and Dance Programs. He has most recently finished a 5 year run as the Lead "White Character" in Franco Dragone's Show *A New Day* starring Celine Dion. Elijah wrote the lyrics for a song that was used in the 2008 Beijing Olympic Games. Elijah was a member of Compagnie Marie Chouinard for 7 years. In 1999, Marie Chouinard created her first solo work for a man entitled *Des Feux Dans La Nuit* specifically for Elijah. Elijah has

also appeared on the television show *Road to Avonlea* in recurring roles.

He can be seen in the feature films *End of Summer* and *The Kids in the Hall Film Brain Candy* as Wally's Neighbour. Elijah has also worked with Choreographers: Dominique Porte, Julia Sasso, Michael Downing, Mia Michaels, Ray Leeper, and Liz Imperio. Elijah was the Assistant Artistic Director and Acting Coach for "Premio Lo Neustro" (Latin Music Awards) in Miami 2008. Elijah other credits include, Oprah Winfrey Show, The Tonight Show with Jay Leno, World Music Awards, West Side Story. Elijah will also performing with Louise Lecavalier this November in Europe.

Sarah Doucet

Originally from Halifax, N.S., Sarah Doucet moved to Winnipeg at the age of 10 where she began her training with the RWB. At 19 she moved to Montreal and began a torrent and on going love affair with contemporary dance.

After training with L'ADMMNI and Concordia University, she began her professional career in the mid 90's with Tammy Forsythe, Tusket.

In 1999, she joined Lynda Gaudreau/Companie De Brune for 4 years of creation and international touring, including Europe, Canada and Brazil. In 2006, Doucet took part as dancer in the first *Clash*, an event devoted to choreographic research, created by Lynda Gaudreau. Since then, Doucet has had the privilege of working with such noted choreographers as Tho as Hauert, Vera Mantero, Noam Gagnon, Noemie Lafrance, Jenn Goodwin, Karen KG Gutman, Ame Henderson, among others.

In 2003, along with a move to Toronto, Doucet joined The Holy Body Tattoo for the creation of *Monumental*, and on going with Dana Gingras (The Holy Body Tattoo and Animals of Distinction) for the creation of *Smash Up*.

Doucet is also an independent choreographer and co-founder/artistic director of Stutter Dance with Jenn Goodwin. Their work has been presented in Belgium, New York, Vancouver, Montreal and Toronto. They have also had the privilege of taking part in several seasons of Dusk Dances, including their 10 year retrospective and first tour of Ontario in 2004.

Doucet continues to rehearsal direct and work collaboratively and independently between Toronto, Montreal and Vancouver.

Berit Jentzsch

Born in Germany in 1979, Berit Jentzsch studied dance at the Palucca Schule Dresden – Hochschule für Tanz, graduating in 1998. Since then she has collaborated with numerous creators, affording her the opportunity to explore many different choreographic processes. Some of those of Philipp Egli/ Theatre St.Gallen (CH), Iztok Kovac/ En Knapp (SLO), Itzik Galili/ Galili Dance (NL), Mario Heinemann/ MS-Tanzwerk (D), Wim Vandekeybus/ ultima vez (B), Marco Santi (D) and Luc Dunbeery (D). Since 2006 she has collaborated with Van Grimde Corps Secrets and participated in the creation and touring of *Les chemins de traverse III, IV, V* and *Perspectives Montreal*.

Berit Jentzsch has performed in numerous Festivals across Europe and North America. She received the foreign exchange scholarship of the Dresdner Bank's Dresden Cultural Foundation as well as the Palucca scholarship of the Ostsächsischen Sparkasse Dresden's Dresdner Foundation for Art & Culture. She is also regularly invited to teach workshops in several European contemporary dance companies and education programs. Berit Jentzsch lives in Dresden.

Biographies (continued)

Thom Gossage

Thom Gossage has appeared on over thirty albums during his career as a composer and drummer/percussionist. He also directs his own group Other Voices with whom he tours extensively and won the 2002 OPUS prize for best jazz concert at the Montreal International Jazz Festival. His multiple collaborations with renowned musicians and his work with contemporary dance demonstrate his willingness to push the boundaries of his own artistic practice. A long term collaborator of Van Grimde Corps Secrets, Thom Gossage contributed as a composer and musical director, performer or artistic consultant on *Les chemins de traverse I-V*, *Vortex I-III* and *Perspectives Montréal*.

«...He and his musical friends are a workshop of ideas...they hear the challenges and develop approaches, and the listener is invited to work with them. They are sculptors of sound, rhythmically and harmonically.»
Irwin Block, *The Montreal Gazette*, Friday June 30, 2006

Thom is currently involved in the creative musical projects of Thom Gossage Other Voices, *Les Chemins de traverse* (Isabelle Van Grimde), *Les Tourneurs*, The Frank Lozano Quartet, Follow Follow (Rainer Weins), Joel Miller and Mandala, Common Tread (Miles Perkin), The Eric Hove Trio as well as Catherine Potter and the Duniya Project, with whom he recently completed a successful Indian and European tour.

Marie-Hélène Fournier

Marie-Hélène Fournier received her musical training in electroacoustic music and musical research at the Conservatoire National Supérieur de Musique de Paris and at the Musik Hochschule Basel (Switzerland).

As a composer and an improviser, her works involve "pure" instrumental music. From pure sound, she expanded her interests to include the stage, the

musician body, and theatre. Her fields of investigation incorporate sound exploration and the stage, the body by itself and dramaturgy. For her, the contact with the musical instrument and the nearly physical feeling of the sound are fundamental.

As a composer, she always chooses to highlight the live, physical contact, which lays beyond the words. Her discography comprises two monographic CDs and several collective CDs, multimedia CD and DVDs.

Marie-Hélène Fournier likes these words by Pierre Schaeffer: « Since music only exists through our hearing and understanding, one can wonder whether music starts as it is made or as it is heard.

Selected pieces

Le fusain fuit la gomme (Tel-Aviv, Israel, 1999) // *Mai* (Radio-Canada, Montréal, 2000) // *Digitigrade* (Festival Aujourd'hui Musiques, Fr, 2001) // *Facteur d'échelle* (Musique Nouvelle/Mons, Be, 2002) // *Corps noir convexe#2* (Paris, 2003) // *Saetta* (Montréal, 2003) // *Nord estival* (Paris, 2004) // *L'ombre d'un ange* (2005, Iowa University) // *Chemins de traverse III et V* (Rennes (Fr) /Potsdam (D), 2006) // *Absence de titre provisoire* (Journées de la harpe, Paris, 2007) // *Endroit sensible* (Festival l'Effet Papillon, Fr, 2008) // *Allegorie for ever* (Festival D'Ambronay, Fr, 2009)

Philippe Leroux

Born in Boulogne, Leroux took up the piano and the guitar before entering the Paris Conservatoire to study composition with Ivo Malec and electro-acoustic music with Guy Reibel and Pierre Schaeffer; his other teachers have included Olivier Messaien, Franco Donatoni, Betsy Jolas, and Iannis Xenakis. Leroux's thoughts on harmony and tone color have been linked to the experiments in "spectral music" carried out by Murail and Grisey, who sought to

derive musical material from the internal structure of sounds. His music also distinguishes itself through its attention to pulse, rhythm, and momentum. According to Dominique Druhen, an expert on Leroux's work, the composer is preoccupied with "movement—its birth, its death, and the conservation of that energy which enables its continuation."

For more than twenty years, Philippe Leroux has opened ears worldwide with music that radiates energy, revealing the inner life of individual sonorities against a musical background that is always buoyant and in flux. His works have been commissioned by the French Ministry of Culture, the Orchestre Philharmonique de Radio France, IRCAM, Ensemble Intercontemporain, Festival Musica, Les Percussions de Strasbourg, Norway's BIT 20, and the Belgian group Ictus. His music has been heard around the world at the Tempo, Music Today, Agora, Roma-Europa, Nuove Synchronie, Bath and numerous other Festivals as well as in performance by New York's New Music Ensemble and the BBC Symphony Orchestra. In 1994, he received SACEM's Hervé Dugardin prize, and two years later, he won their second prize for (*d'*)ALLER. He has since received SACEM's "prix de compositeurs," the André Caplet prize of the Académie des Beaux-Arts de l'Institut de France, the Paul and Mica Salabert prize for *Apocalypsis*, and the Arthur Honegger prize from the Fondation de France. Leroux's *Continuo(ns)* was the subject of a book published by L'Harmattan, and the composer himself has written many articles on contemporary music.

From 1993-95, he was Resident at the Académie de France in Rome, and from 2001-06, he taught composition and computer music at IRCAM. In 2005-06, he was also Professor of Composition at McGill University in Montreal as part of the Fondation Langlois, and from 2007-09 he is

Biographies (continued)

Composer in Residence at the Arsenal de Metz and with the Orchestre National de Lorraine.

Gilles Sornette

Gilles Sornette listens, watches, and immerses himself in music, contemporary dance, and the visual arts. His personal projects revolve primarily around sound and its placement in space, with attention to lighting when required. The results are «small visual and sound pieces» for one or more spectators. His main focus and intention is to generate and transmit emotions. In addition to his personal projects, he collaborates with other musicians (PL Guérard in *Dum Spiro Spero*, M. Aragones in *Dupont Desmorts*, Orchestre Philharmonique de MS 20), composes for dance (Cie pH7, D. Verlet) and experimental video (Pierre Villemin, Guillaume Lenel). He also works on installations alone or in collaboration with visual artists (Sabine Stellittano, Aurélien Himbert).

Philippe Lauzier

Saxophonist, clarinetist, improviser and composer, Philippe Lauzier was born and lives in Montreal. He is active in the fields of creative music. He has studied the saxophone at the Montreal Music Conservatory plus composition at the Université de Montréal. In the last few years, he has been leading several projects: the group "Ensemble en pièces" (CD - Jardin d'Exil); his own trio with bassist Miles Perkin and drummer Robbie Kuster (CD - Today is a special day); and the Spin Ensemble collective, also featuring four European musicians. With the latter group, Lauzier recorded an album at the Banff Centre for the Arts and played concerts in Canada, the United States, France and Norway. In addition, he plays with « Quartetski does Prokofiev» (CD - Visions Fugitives), Antoine Berthiaume «Rodéoscopique», Isaiah Ceccarelli «Terre Rouge, Terre Noire» and l'Ensemble SuperMusique. Right now, he's working on a duo of improvised

music (bass clarinet and viola da gamba) with Pierre-Yves Martel. He is also one of the curator of « Mardi Spaghetti », a weekly concert series for improvised music at «Le Cagibi» in Montreal.

Jean René

After spending several years working in Italy, Jean René broadened his musical training, studying composition and conducting. Associate Principal Viola with the Orchestre Métropolitain from 1991 to 2002, he collaborates to chamber music groups, orchestral groups and numerous studio projects involving improvisation and exploration for dance, theater, film, instrumental music.

His skills as a performer and improviser have been sought for dance projects (Danièle Desnoyers' *Bataille*, Andrew Harwood's *Ani-mâles, Treize lunes*), as well as theater (*Zulù Time, La nuit des Rois, The Busker's Opera*). Improvisation is now an essential ingredient to his musical life.

Philippe Pannier

Born in Paris, guitarist Philippe Pannier completed his studies in guitar and musical analysis at l'Ecole Nationale de Musique de Créteil in 1989. Two years later, he won first prize at the Concours International de la ville de Lormé and received a scholarship from the Sacem for a written dissertation on the work of Debussy.

A student of P. Sanchez, R. Cueto and F. Verba, he perfected his craft in Cuba, France and Switzerland with Oscar Caceres, Carlos Marin, Leo Brouwer, Terry Fleming, Pablo Marquez, Hopkinson Smith before completing his training by following Philippe Leroux's composition and electroacoustic class.

As a composer, performer and improviser, he has directed performances that associate music to other artistic forms such as theatre, dance and painting, working with

choreographers such as Santiago Sempere, Charlotte Miller, Vera Noltenius, Micheline Lelièvre and Sarah Llanas.

He has created numerous works, most notably at the IRCAM, where he wrote pieces for guitar, banjo and electronics. He has been a member of orchestras such as the De Nos Jours contemporary music ensemble at l'Opéra Bastille and has performed in quartets, trios as well as duos with flute, voice or strings. With violinist Frédéric Pelassy, he has toured in France and abroad numerous times.