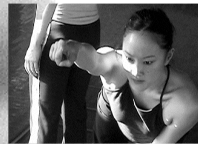


Van Grimde

Corps Secrets



ISABELLE VAN GRIMDE



© Richard Strohman

Inspired by the desire to constantly question the body's abilities through shapes and movements, the choreographer Isabelle Van Grimde constructs her work by manipulating three basic elements: body, space and time.

The uniqueness of Isabelle Van Grimde's vocabulary resides in her method of closely linking formal research with sensitivity by shaping and reshaping the bodies of the dancers with her hands; a purified language emanates from this research, based on the extreme stretching and manipulation of the body. These bodies, pushed to the limit of their abilities, furnish the emotional tissue of the work.

TO RETURN TO THE BEGINNING

In her first creations, Montrealer Isabelle Van Grimde explored the more theatrical facets of the body in dance. For Van Grimde Corps Secrets, the company she founded in 1992, she created **Secrets Vestiges**, **Au sommet de tes côtes** and the film/stage work **Par la peau du cœur**. These works, created through partnerships with Danse-Cité and the Rendez-vous du cinéma québécois, have toured in several Canadian cities.

With **À l'échelle humaine** (1996), Isabelle Van Grimde began investigating the power of physicality and the body as communicator. At this time, she received her first invitations to do creation residencies in Europe, offered by Charleroi Danse and the Centre Klapstuk, in Louvain, Dans in Kortrijk and the Manège-Scène nationale de Maubeuge. The Centre chorégraphique of Rennes will soon be added to the list of hosts and co-producers.

On the international scene Isabelle Van Grimde has created in swift succession, both in Montreal and abroad, **May All Your Storms Be Weathered** (1998), **Maisons de poussière** (1999), **Pour quatre corps et mille parts inséparables** (2000), first presented as a version for three dancers, and **Trois vues d'un secret** (2000). **May All Your Storms Be Weathered** began as a commission from the Ensemble Ereprijs of the Netherlands for a project linking four composers and four choreographers from different countries. These works have placed Van Grimde Corps Secrets among the most watched companies in Montreal. Her repertoire is performed in the Maisons de la culture, the Centaur and the Salle Pierre-Mercure. The Agora de la danse, a facility devoted to the production of contemporary dance and a committed partner, has hosted and produced the most recent creations.

Touring is also increasing. In addition to Arnhem, Nijmegen and Apeldoorn in the Netherlands, Maubeuge in France, Anvers, Charleroi and Liège in Belgium, which welcomed the first wave of works, there are now Potsdam, Dresden and Leipzig in Germany, Breda in the Netherlands, Warsaw and Lublin in Poland and Bratislava in Slovakia. Everywhere, people are intrigued and moved by Isabelle Van Grimde's dance.

ISABELLE VAN GRIMDE

CHOREOGRAPHY/CONCERTS

With her most recent pieces, **Trois vues d'un secret**, **Erosio** and **Saetta**, the choreographer is orienting her creation toward the research of a new dialogue with contemporary music. She is integrating musicians on stage and plays with bodies and sounds to recreate space.

In 2000, the Ensemble contemporain de Montréal (ECM) commissioned **Apocryphal Graffiti** from Isabelle Van Grimde for the Unions Libres event, to a score by Sean Ferguson. Robert Meilleur, dancer, and the ECM shared the stage.

Shortly after, the ECM and Van Grimde Corps Secrets came up with the idea of creating a single solo to three original pieces of music, of varying lengths, composed by James Harley, Serge Arcuri and Michael Oesterle.

Trois vues d'un secret was the result, a work in which the choreographer is confronted by the fascinating exercise of integrating musicians on stage and beginning a reflection on the power of music. A choreography/concert for five performers – three dancers and two musicians – **Erosio** is a project initiated by the saxophonist Rémi Bolduc.

The creation is constructed of superimposed layers, a true interaction between Michel Frigon's music and Isabelle Van Grimde's dance. The evening was completed by a remounting of the solo for Robert Meilleur, re-christened **Graffiti pour une nuit blanche**, and by **Esquisse 1 : Lina**, a solo created in 1998 for Lina Malenfant to the music of Thomas Gossage.

At the same time, Isabelle Van Grimde is developing a third choreography/concert project, **Saetta** (2003), with the French composer Marie-Hélène Fournier.

RICH ENCOUNTER - A master in the art of constructing and deconstructing clean lines, of organizing space with the body-material (...). These bodies that fragment without ever becoming divested of their vibrant flesh, two milestones in the passionate journey of this brilliant artist. Isabelle Poulin – **Le Devoir** – March 2002

SUCCESSFUL FUSION OF DANCE AND MUSIC - (...) Her unique universe, whose specialty is the fusion of graphic purity and carnal sensuality. Aline Apostolksa – **La presse** – March 2002

AWARENESS AND TRANSMISSION OF KNOWLEDGE

An eloquent spokesperson for dance, Isabelle Van Grimde has initiated and participated in many projects. She is very active in the area of public awareness and, in collaboration with Danse-Cité, developed the activity **Anatomie d'une création**. She regularly integrates young professionals into her creative projects, and her vast experience makes her a highly prized and talented teacher. Among the pupils and students who have benefited from her instruction are those of Studio 303 which she co-founded, the École supérieure de danse du Québec, the Ateliers de danse moderne de Montréal, Danse Partout in Quebec City and the Dance Department of Concordia University. Abroad, she has directed workshops for the Hogeschool voor de Kunsten in Arnhem, the Netherlands, Dance City in Newcastle, the United Kingdom, the Palucca Schule in Dresden, Germany and the International Festival of Dance-Theatre in Lublin, Poland.

NEW VERSION

EROSIO {2004}

A dialogue between dance and music, in which bodies and sounds mingle and intertwine.



ERIN FLYNN / CHANTI WADGE. © CYLLA VON TIEDEMANN

Musicians are integrated into the choreography, which plays with the dynamics of the component elements to make them interdependent. Relationships are explored and with a blend of abstraction and sensitivity a world is created of souls reacting to each other. Underlying themes such as Eros and Corrosion were developed in a process of collaboration between the artists.

A CHOREOGRAPHY-CONCERT for four performers initiated by Rémi Bolduc, a much acclaimed saxophonist in the forefront of contemporary music and jazz in Montreal and North America

Choreography and artistic direction	: Isabelle Van Grimde
Original music	: Michel Frigon
Musical direction and saxophone	: Rémi Bolduc
Percussion	: Philip Hornsey
Dancers	: Erin Flynn : Chanti Wadge
Length	: 50 minutes

A CO-PRODUCTION BETWEEN VAN GRIMDE CORPS SECRETS AND ART AND SOUL PRODUCTIONS IN ASSOCIATION WITH AGORA DE LA DANSE AND MAISON DE LA CULTURE FRONTENAC (MONTREAL). PREMIERED IN FEBRUARY 2002 AT AGORA DE LA DANSE IN MONTREAL AND PERFORMED IN POTSDAM (GERMANY), LEIPZIG (GERMANY) AND BRATISLAVA (SLOVAKIA) IN MAY 2002 AND IN APRIL 2004, IN THREE MAISONS DE LA CULTURE DE MONTREAL, AT BREDA (THE NETHERLANDS), ARNHEM (THE NETHERLANDS), GRONINGEN (THE NETHERLANDS) AND IN LUDWIGSHAFEN (GERMANY).

RICH ENCOUNTER - *Isabelle Van Grimde wanted dance and music to meet in a new way, above and beyond the unique process (...). A master in the art of constructing and deconstructing clean lines, of organizing space with the body-material (...). These bodies that fragment without ever becoming divested of their vibrant flesh, two milestones in the passionate journey of this brilliant artist.* Isabelle Poulin – **Le Devoir** – March 1st, 2002.

REVIEWS

A JOY FOR THE EYE - *The choreographer van Grimde combines soft and explosive, and gentle and aggressive moments in her dialogue that takes place on several levels. In doing this, she creates an interlinkage of movement and music that goes under the skin. The audience was enthusiastic.* Marion Hartig - **Potsdamer Tanztage** [12. Contemporary Dance Festival in the city of Potsdam, Germany] - May 21, 2002.

SUCCESSFUL FUSION OF DANCE AND MUSIC. *The idea (to fuse music and dance) truly came to life, bringing the audience pleasure in a global sense, filling eyes, ears, limbs, all through the appeal to the imagination, fed by the undulating movements, the perfect straight lines suddenly broken, the continuous contact between musicians and dancers. (...). Effectively, Erosio achieves this burning, but nonetheless, subtle mix of eros and erosion.* Aline Apostolksa – **La presse** – March 2002.

CREATION

SAETTA {2003}



1. ROBERT MEILLEUR - 2. ROBERT MEILLEUR & ERIN ALEXIS FLYNN - 3. CHANTI WADGE - 4. BRIANNA LOMBARDO
© Isabelle Van Grimde

Saetta, "arrow" in Italian, conveys the idea of movement, of a very precise trajectory; the title's Latin root is evocative of Sagittarius in reference to the horse which is a dynamic component of the creative process.

REVIEWS VAN GRIMDE REALLY HAS SOMETHING SPECIAL GOING ON

She sculpts space and I love how the idea of the trajectory translates into movements that are very precise, and a vocabulary that is unique., she never works with theatricality in the language itself, but rather with the total conception. To all intensive purposes, what we see is dramatic, in fact. There is an abstraction, but it's never cold. Really, we are transported here.

Philip Szporer, **Radio-Canada**, November 10, 2003

Saetta is also about the body in arrow like motion. Dancers do not so much move as slice through space: arms "windmill" the air; legs split wide open in multiple, rapid scissor jumps; torsos tilt downward in penchés, the extended back leg sweeping in a high arc over to the side. ...Saetta is a refreshing gust of simple and austere beauty, a performance without an agenda. Apollonian indeed.

Kena Herod, **Maisonneuve**, Septembre 2003

CHOREOGRAPHY-CONCERT

Choreographer: **Isabelle Van Grimde**

Composer: **Marie-Hélène Fournier**

Beginning: the meeting between two creators, from two distinct art forms – dance and music – their thinking wonderfully in harmony. Four-handed, they are creating a choreography/concert for six performers – musicians and dancers connecting in an ever-changing mosaic of music and movement.

The movement inspires both the score and the choreography. The composer's tactile and gestural approach to her relationship with the instrument will result in a musical composition that is both audible and visible, in which both dance and music have a part. The choreographer, who creates a polyphonic perception of the dance for the spectator, will combine a balance of dance and music in her choreography.

The creation is the result of a shared work on the energy of sound and the impact of movement. The two creators play with extremes. As Marie-Hélène Fournier stretches the musician and his instrument to their extreme limits so Isabelle Van Grimde juxtaposes bodies stretched to the limit of their physical abilities, the resulting confrontation expressing contrasts, punctuation and differing points of view of the same movement or the same phrase.

PREMIERED IN NOVEMBER 2003 AT AGORA DE LA DANSE AND PERFORMED IN LENNOXVILLE (CANADA), QUÉBEC (CANADA), BAIE-COMEAU (CANADA) AND IN METZ (FRANCE).

CHOREOGRAPHY/CONCERT FOR SIX INTERPRETERS - FOUR DANCERS AND TWO MUSICIANS. SAETTA IS A COPRODUCTION OF VAN GRIMDE CORPS SECRETS, ARTEFACT (FRANCE), THE CENTRE CHORÉGRAPHIQUE NATIONAL DE RENNES ET DE BRETAGNE (FRANCE) AND THE ARSENAL DE METZ (FRANCE).

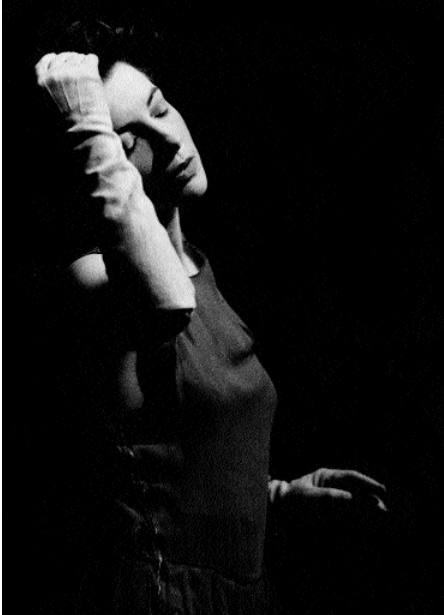
Choreography and artistic direction
Musical composition
Cello
Piano
Dancers

Lighting
Costumes
Length

: **Isabelle Van Grimde**
: **Marie-Hélène Fournier**
: **Alexis Deschames**
: **Yukari Bertocchi-Hamada**
: **Robert Meilleur**
: **Erin Alexis Flynn**
: **Brianna Lombardo**
: **Chanti Wadge**
: **Philippe Dupeyroux**
: **Chanti Wadge**
: **50 minutes**

REPERTOIRE

ESQUISSE 1: LINA {1999}



LINA MALENFANT. © Eric Brochu

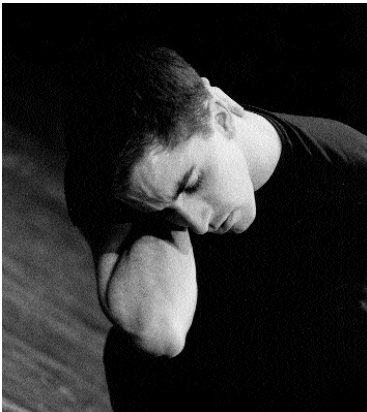
In 1999, Lina Malenfant commissioned a solo from Isabelle Van Grimde - giving her carte blanche. Lina superimposed her keen sensitivity and let the movement speak naturally – pure movement as the only vehicle of a sensitive being.

As supple and malleable as clay, Lina allowed herself to be sculpted, her body manipulated, stretched to extremes by the choreographer's hands.

Choreographer	: Isabelle Van Grimde
Original music	: Thomas Gossage
Dancer	: Lina Malenfant
Length	: 8 minutes

PREMIERED AT TANGENTE IN MONTREAL (CANADA) IN 1999 AND PRESENTED IN FEBRUARY 2002 AT AGORA DE LA DANSE IN MONTREAL (CANADA) AND PERFORMED IN POTSDAM (GERMANY), LEIPZIG (GERMANY) AND BRATISLAVA (SLOVAKIA).

GRAFFITI POUR UNE NUIT BLANCHE {2000} Commissioned by the Ensemble Contemporain de Montreal (2000)



ROBERT MEILLEUR. © Michael Slobodian

A solo created for Robert Meilleur, *Graffiti pour une nuit blanche* surfaces from the same stream as *Pour quatre corps et mille parts inséparables*. It evinces the same source of inspiration, the same spirit in the physical expression.

Acting as an echo and counterpoint to the musical score, *Graffiti pour une nuit blanche* retains a kind of wildness in its impetus, responding to an interior call, like a cry which seeps from the body and to which the body gives expression.

Between resistance and abandon, strength and vulnerability, the dancer gives himself completely to this inner conversation, and becomes at one and the same time, dance, music and space.

Choreographer	: Isabelle Van Grimde
Original music	: Sean Ferguson
Dancer	: Robert Meilleur
Length	: 12 minutes

PREMIERED AT SALLE PIERRE MERCURE IN MONTREAL (CANADA) IN MAY 2000 AND PERFORMED AT THE CAPITOLE IN QUEBEC CITY (CANADA) AND AT AGORA DE LA DANSE IN MONTREAL (CANADA) IN MARCH 2002, IN POTSDAM (GERMANY), IN LEIPZIG (GERMANY) AND IN BRATISLAVA (SLOVAKIA).

REPertoire

A THOUSAND PARTS-INSEPARABLE {2000} POUR QUATRE CORPS ET MILLE PARTS INSÉPARABLES

By shaping the body to make movement an exquisite new form of writing, intertwining words and breaking down and restructuring codes, the identity of each body can be retraced, people who meet for a moment, each finding in the other the echo of the self. Bathed in light inspired by the universe of American painter Mark Rothko, the body reveals its infinite sensitivity.

A first version, *Pour trois corps et mille parts inséparables* was presented in spring 2000 at Théâtre du Manège – Scène Nationale de Maubeuge (France). The piece has been expanded with the introduction of a fourth performer, the addition-giving rise to a rereading of its vocabulary of movement.

COPRODUCED BY VAN GRIMDE CORPS SECRETS AND THÉÂTRE DU MANÈGE – SCÈNE NATIONALE DE MAUBEUGE (FRANCE) IN ASSOCIATION WITH AGORA DE LA DANSE MONTREAL (CANADA).

Choreographer	: Isabelle Van Grimde
Dancers	: Annie-Claude Coutu Geoffroy : Charlotte Grant : Zoë Poluch : Elise Vanderborght
Music	: Sound montage by Thomas Gossage based on excerpts from Robert Normandeau : Denis Smalley : Randall Smith
Lighting	: Caroline Ross
Costumes	: Sharon Scott
Length	: 40 minutes

THIS PIECE WAS PRESENTED IN MAUBEUGE (FRANCE), POTSDAM AND DRESDEN (GERMANY), WARSAW AND LUBLIN (POLAND), BREDA AND ARNHEM (THE NETHERLANDS), ANTWERP (BELGIUM) AND MONTRÉAL (CANADA).

REVIEW

"A Thousand Parts–Inseparable contained many images full of atmosphere, by the end condensed into graceful slow-motion – a joining of human bodies and minds. This choreography was elegant and well thought out. The piece revealed secrets of the body and gave movement a lively voice. The applause was very enthusiastic." Georg Martinger - *Potsdamer Neueste Nachrichten* (Germany), November 2000.



1. ANNIE-CLAUDE COUTU GEOFFROY, ZOË POLUCH. 2. ZOË POLUCH, CHARLOTTE GRANT. © Claudine Sauv 

REPERTOIRE

THREE VIEWS OF A SECRET {2000} **TROIS VUES D'UN SECRET**

Following an initial fruitful collaboration in spring 2000, Isabelle Van Grimde and conductor Véronique Lacroix reunited to further pursue their artistic association with an irresistible proposition — creating a single solo piece set to three original musical scores of various lengths commissioned by the Ensemble contemporain de Montréal and composed by James Harley, Serge Arcuri and Michael Oesterle.

Like a visual artist painting the same image at three different times of the day, the choreographer has created three versions of the same solo.

Using the same language of movement, lighting and performance space, she manages to get her dancers to fashion three distinct worlds, like three breaths illuminating a theme that is close to her heart - the secret of the body. By moulding bodies and sound and playing with dynamics and atmosphere, Isabelle Van Grimde explores the power of music and pursues her research into identity.

Co-produced by Van Grimde Corps Secrets and the Ensemble contemporain de

Coproduced by Van Grimde Corps Secrets and the Ensemble contemporain de Montréal in association with Agora de la danse in Montréal (Canada).



CHARLOTTE GRANT

Choreographer	: Isabelle Van Grimde
Dancers	: Annie-Claude Coutu Geoffroy : Charlotte Grant : Zoë Poluch : Elise Vanderborght
Original music	: James Harley : Serge Arcuri : Michael Oesterle
Lighting	: Caroline Ross
Costumes	: Sharon Scott
Length	: 35 minutes

PERFORMED IN POTSDAM AND DRESDEN (GERMANY), WARSAW AND LUBLIN (POLAND), BREDA AND ARNHEIM (THE NETHERLANDS), ANTWERP (BELGIUM) AND MONTREAL (CANADA).

REVIEW

“Last weekend the Canadian double bill by Isabelle Van Grimde was presented on stage, on the theme ‘Secret Bodies’ –a jewel of choreographic creativity and dance finesse.” - Franz Anton Cramer **Märkische Allgemeine** (Germany), November 2000.

REPERTOIRE

MAISONS DE POUSSIÈRE {1999}

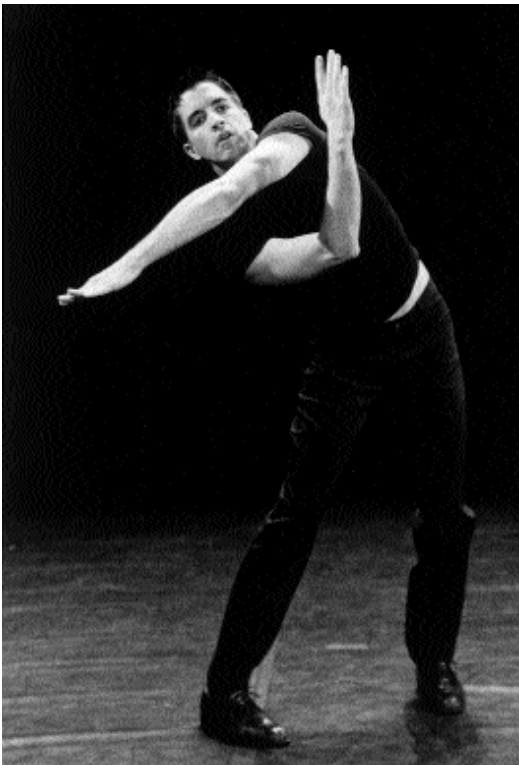


Photo du haut : MAUD SIMONEAU. Photo du bas : ROBERT MEILLEUR. © Michael Slobodian

Evoking the Constructivism of the Twenties, Isabelle Van Grimde recreates, in dance form, the kinetic energy that animates the human body and creates its identity.

INHABITED BY THE INTERPRETERS, FORMS INSPIRED BY CUBISM EMERGE AS IF FROM THEIR VERY FLESH.

Movement reveals two apparently conflicting desires: for abandonment to the senses, and for the assemblage and structuring of materials to construct forms that are, by their nature, eternally transitory. Like a canvas by Vasarely, Van Grimde creates optical illusions through the changing nature of movement.

Coproduced by Danse-Cité and Le Théâtre du Manège – Scène Nationale de Maubeuge (France) in collaboration with Dans in Kortrijk (Belgium)

Choreographer	: Isabelle Van Grimde
Dancers	: Robert Meilleur : Maud Simoneau
Music	: Lyne Lamontagne : David Ashley White : Tomas Svoboda : John Cage
Lighting	: Caroline Ross
Costumes	: Isabelle Van Grimde
Length	: 30 minutes

THIS PIECE WAS PRESENTED IN MAUBEUGE (FRANCE), NIJMEGEN AND ARNHEM (THE NETHERLANDS), ANTWERP (BELGIUM) AND MONTRÉAL (CANADA).

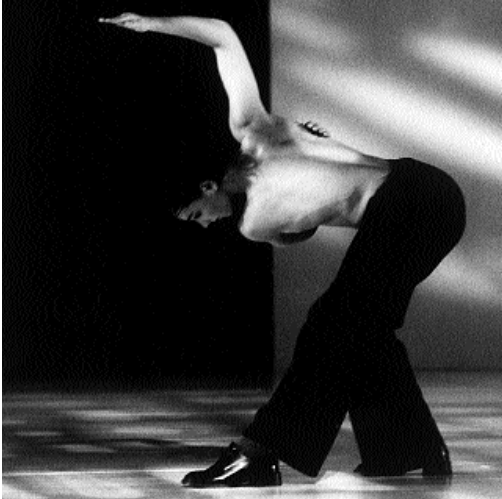
REVIEWS

"The first moments of Maisons de poussière display Isabelle Van Grimde's main artistic strengths. The sobriety of her aestheticism, the dynamism of her choreographic structure and the humanity of her movements confirm her maturity and originality. (...) 'Maisons de poussière' flows like a river in spring." Linda Boutin, **Voir**, Decembre 2nd, 1999.

"Maisons is a harmonious production in which elements mesh and an emotional bond develops between performer and spectator. (...) There's a poignant quality to their clear gestures [the dancers]. Why they do what they do is irrelevant. What and how they do it is perfectly absorbing." - Linde Howe-Beck, **The Gazette**, Montréal, November 26, 1999.

REPERTOIRE

MAY ALL YOUR STORMS BE WEATHERED {1998}



FENNE VAN LETH. © Hans Guerritsen

EXTRAITS DE PRESSE

"(...) Isabelle Van Grimde delivers a compelling demonstration of the art of creating on the stage, with minimalist costumes and a flow of movement pared down to its essentials, fascinating moments of high intensity. (...) One after another the dancers are attracted, then repulsed, in a fluid yet dynamic whirl in which the eye barely captures the details of gestuality, so continuous is the movement." - Paul Vergeest, **Arnhemse Courant**, Arnhem (The Netherlands) 1998.

"May All Your Storms Be Weathered successfully blends formal richness and pure emotion." - Frédérique Doyon, **La Presse**, Montréal, November 27, 1999.

Originally created for Trias+, at the request of the Hogeschool Voor de Kunsten at Arnhem, in The Netherlands, and the contemporary musicians of the De Ereprijs Ensemble, Isabelle Van Grimde choreographed this quintet to an original score by the Polish composer Hanna Kulenty.

Inspired by her interpreters, who stand at the threshold of adulthood, Van Grimde has fashioned a meditation on human identity.

The work strikes to the core of modern communication, underlining the human difficulty of balancing our innermost selves against the forces of social attraction.

Commissioned by de Ereprijs and the Hogeschool Voor de Kunsten, Arnhem (The Netherlands)

Choreographer	: Isabelle Van Grimde
Dancer	: Robert Meilleur : Maud Simoneau : Lyne Lamontagne : Fenne van Leth : Markus Theysen
Original music	: Elfen de Hanna Kulenty recorded by the Ensemble de Ereprijs from the Netherlands
Costumes	: René Coster
Staging	: Adaptation from the original scenography of Christoph Ragg
Lighting	: Isabelle Van Grimde
Length	: 25 minutes

DURING THE TRIAS+ TOUR THIS PIECE WAS PRESENTED IN ARNHEM, APELDOORN AND AMSTERDAM (THE NETHERLANDS); WITH VAN GRIMDE CORPS SECRETS IT WAS PRESENTED IN MAUBEUGE (FRANCE), ARNHEM AND NIJMEGEN (THE NETHERLANDS), ANTWERP (BELGIUM) AND MONTRÉAL (CANADA).

PREVIOUS CREATIONS

À L'ÉCHELLE HUMAINE {1996}

A coproduction of Danse-Cité in Montréal (Canada), this piece benefited from residencies at Klapstuk in Leuven and Charleroi/Danses (Belgium). PRESENTED IN MONTRÉAL (CANADA) AND ARNHEM (THE NETHERLANDS).

"People like Van Grimde push the limits of the body even further, as if to demonstrate that it possesses still unexplored frontiers." - Manon Richard, **La Presse**.

PAR LA PEAU DU CŒUR {1994}

A piece and film co-directed with Michel Desgagné, *Par la peau du cœur* transposes film techniques to the stage in the form of a film/dance presentation. PRESENTED IN MONTRÉAL (CANADA), LIÈGE AND ANTWERP (BELGIUM).

"(...) thinking in terms of characters (...), constructing psychological sequences (...), working her characters in a dramatic context, but without a psychological sequence, more like a composer with a melodic one." - Lynn Diamond, **L'Agora de la Danse**.

AU SOMMET DE TES CÔTES {1992}

A coproduction of Danse-Cité in Montréal (Canada). PRESENTED IN MONTRÉAL AND OTTAWA (CANADA).

"We watch the dancers perform as if we were overhearing a whispered confidence..." - Mathieu Albert, **Le Devoir**.

SECRETS VESTIGES {1991}

A coproduction of Danse-Cité in Montréal (Canada). PRESENTED IN OTTAWA, HALIFAX, ST-JOHN AND MONTRÉAL (CANADA).

"A gestural poetry in the intimate and disconcerting atmosphere of an undeciphered dream." - Geneviève Dussault, **Voir**.



THE COMPANY

HEAD OFFICE

3680, rue Jeanne-Mance, bur. 420, Montréal (Québec) Canada H2X 2K5
Tel.: 514.844.3680 · Fax: 514.844.3699
info@vangrimdecorssecrets.com · www.vangrimdecorssecrets.com
Artistic and general director: **Isabelle Van Grimde**
Operations Coordinator: **Sophie Lecathelinais**
Texts: **Caroline Lussier**

CONTACT IN EUROPE

Marion Hübscher

International Performing Arts Desk, Lutmastraat 184B, 1073 HG - Amsterdam, Pays-Bas
Tel.: 31.20.420.7863 · Fax : 31.20.679.5057 · hubscher@tiscali.nl

CONTACT IN FRANCE AND IN ASIA FOR THE CREATION SAETTA

Marie-Pierre Paillard

MPM International, 21, rue Prieuré, 75011 - Paris, France
Tel.: 01.49.23.83.60 · Fax: 01.43.38.43.14 · mpm.international@wanadoo.fr

PARTNERSHIPS

For the creation of its works, Van Grimde Corps Secrets has benefited over the years from coproductions/residences with Dance-Cité in Montreal (Canada), the Klapstuk Art Centre Leuven (Belgium), Le Manège – Scène Nationale de Maubeuge (France), Dans in Kortrijk (Belgium), the Hogeschool Voor de Kunsten Arnhem (The Netherlands), Charleroi/Danses (Belgium), de Ereprys Ensemble, l'Ensemble contemporain de Montréal (Canada), Art and Soul Productions in Montreal (Canada), Agora de la Danse in Montreal (Canada), Artefact (France), Le Centre Chorégraphique National de Rennes et de Bretagne (France), The Centennial in Lennoxville, (Canada) and L'Arsenal Metz (France).

The production of these works has been made possible thanks to the support of the Canada Council for the Arts, the Conseil des arts et des lettres du Québec, the Conseil des arts de Montréal, the Canadian Ministry of Foreign Affairs and International Trade, the Quebec Ministry of International Relations.

PRESS CLIPPINGS

December 7, 2003	Le Républicain Lorrain , Metz (France)
November 12, 2003	La Presse , Montréal (Canada)
November 10, 2003	Radio-Canada , (Canada)
November 7, 2003	Le Devoir , Montréal (Canada)
November 6, 2003	Maisonneuve , Montréal (Canada)
November 6, 2003	Dfdanse , Montréal (Canada)
May 21, 2002	Potsdamer Neueste Nachrichten (Germany)
May 16, 2002	Märkische Allgemeine (Germany)
March 2, 2002	La Presse , Montréal (Canada)
March 1, 2002	Le Devoir , Montréal (Canada)
March 15 to 21, 2001	Hour , Montréal (Canada)
March 3, 2001	Le Journal de Montréal , Montréal (Canada)
November 15, 2000	Arnhemse Courant ,(The Netherlands)
November 16, 2000	BN DeStem , Breda (The Netherlands)
November 3, 2000	Märkische Allgemeine (Germany)
November 3, 2000	Potsdamer Neueste Nachrichten (Germany)
July - August, 2000	Spirale , Montréal (Canada)

