

NON-QUANTUM TELEPORTATION

Le Corps Indice : *La démente des anges*



In Isabelle Choinière's creative work, elaborated with her production company *Le Corps Indice*, one senses that extensive research has been undertaken, both on contemporary and ancient dance (even ritual dance) and on the paths leading to a synthesis between corporeal expression and the electronic arts. The inauguration of *La Démente des Anges* took place on October 9, 1999, at the Théâtre de la Veillée in Montreal. Her work has since been modified and developed so that it can be simultaneously be deployed in cyberspace *La Démente des Anges* has been conceived so as to be seen in two places simultaneously: two cities or even two countries.

The performance thus takes place in two distinct places: Isabelle Choinière dances in one room, and Alyson Wishnovska in another, both are linked in the network thanks to videoconferencing technology. Choinière can be seen through a transparent curtain, and, behind her there is a screen. The curtain, which separates the dancer from the public, establishes an analogy between the conventional curtain rise announcing a dance performance on stage and the electronic screen. While the images are projected on these two screen-surfaces and the artist's body sonic interventions are added to the constantly in flux visual composition.

Bathed in various colors, the first room contrasts with the second, which is all in black and white, where Alyson Wishnovska's body, dressed in white, appears abruptly in a lightning flash of light and then falls back into darkness. In this work the metamorphoses of the body are based on numerous strands which connect the dancers with the network technology. They meet on the screen where multiple projections of Choinière are sometimes superimposed communicating with Wishnovska's presence. The present body of one receives the virtual body of the other in her space and they interact.

Sound is a very eloquent component of the work in that it establishes a manifest connection between the organic and artificial sequences as well as the virtual and real ones. Like the visual composition the sound is made up of several layers linked in the same landscape by the network sound. In an incisive manner the live sounds, which are produced by the movement of the dancing body, accentuate the real and vibrant presence of the dancers.

The dialogical formula of *Démence des Anges* leads to the emergence of a human body in a ritual trance, in which a dreaming, exalted body is transported beyond its limits as it enters into communication. It spreads and expresses itself in its multiplications and mutations. Computer language and choreographic language are placed side by side. They converge in the revealing of codes and gestural, visual, sonic and electronic signs. In this sense, the media play a mediating role between the forgotten languages of ancient ritual dances and the vibrant expression of contemporary dance. Their common roots become palpable. The dance in the network and in the real space acts as revealer of the computer codes and the power that the human gesture can endow them with. The *Démence des Anges* operates on the inversion between animalistically revealed electronic media and the unsuspected ethereal states of the body. Choinière's interdisciplinary approach initiates the spectator into the metempsychoses of the body's echo, which in the past took on the form of the myth of angels and is now reinvented through its incarnation in the field of electronic and network media. In this exuberant and rigorous production one can hear the reverberations of a dream of a future of cloning and teleportation. By highlighting the human response the artist fills a gap between technological progress and spirituality.

Rossitza Daskalova