

Curriculum vitae
Isabelle Choinière

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Canadian Citizen
Spoken and written languages: French and English

1. EDUCATION and RELEVANT STUDIES

2019-2017 Postdoctorate – Transdisciplinary Research-Creation || Université du Québec à Montréal
Under the supervision of **Joanne Lalonde** – Dean of the Faculty of Arts, co-director NT2-Laboratory New Technologies, New Textualities/Department of Art History, Pupitre Media Art, Figura - Centre for Research on Text and the Imaginary
Title of the main project-creation of a scientific work related to teaching in research-creation (R-C): *Through the Prism of the Senses: Mediation and New Realities of the Body in Contemporary Performance. Technology, Cognition and Emergent R-C Methodologies*

2015 PhD and Master – Transdisciplinary Space Research || University of Plymouth, UK
Art and Technology || Art Education
'World Universities Forum Award for Best Practice in Higher Education in 2011'
Centre for Advanced Inquiry in the Integrative Arts (CAiiA) – The Planetary Collegium: member of the Art, Science, and Technology research Consortium (ASTECC)
Under the direction of **Roy Ascott** – Founding Director of the **Planetary Collegium**, and Enrico Pitozzi (*Università di Bologna*, Italy)
School of Art and Media, Faculty of Arts and Humanities
Thesis title: *Intercorporeality and Technology: Toward a new cognitive, aesthetic and communicative paradigm in the performing arts* || **Awarded July 17, 2015**
Fast track process

This thesis had three parts:

- (1) the theoretical part** (thesis of 110,000 words);
- (2) research-creation** (created/studied/disseminated 2 research-creations in a context of co-production, openings of festivals and international research projects);
- (3) and by forming a local/international research group to study and test my transdisciplinary experimental teaching and R-C methodology** (interconnection between theory and practice, multimodal process, emergence of another knowledge organization).

1999 MMEC – Art management || HEC, Montreal, Quebec, Canada

1994 Certificate – Accounting || HEC/Hautes études commerciales, Montreal, Quebec, Canada

1989 BACC – Fine Arts, Major in Interdisciplinary Performance Arts (and minor Anthropology-oriented) || **Concordia University**, Quebec, Canada

1983 DEC – Sciences || CÉGEP Maisonneuve, Montreal, Quebec, Canada

2. AWARDS (Academic grants)

2019-2017 FRQSC – Fonds de recherche du Québec - Société et Culture
Research-Creation Postdoctoral Award

70 000\$ – Awarded May 1, 2017 – **mention "outstanding candidate"**

For other academic funding AND financial arrangements from \$50 000 to \$800 000, see additional information in **Academic (Research-creation) (10.a/b) (pp.7-10)**, **Production and Management appointments (10.c/d) (pp.10-12)** and in **AWARDS/ DISTINCTIONS section (15.) (pp.31-32)**.

3. AREAS OF EXPERTISE

Areas of teaching

Interdisciplinarity and transdisciplinarity – Research-Creation – Emerging research-creation methodology (arts education) – Art, philosophy, science and technology – Emerging contemporary performative scenes and technology (immersive, interactive, real-time, telematics, etc.) – Impact of media on the body/performative body – Hybrid aesthetics integrating technology – Critical thinking – Technology and somatics – History and development of the performative body issue (digital/visual art, History and development of the performative body (digital/visual art, dance, theatre, music) and technology combined with a philosophical approach – Immersive environment design, augmented reality, telematics, interactivity, real time, etc. – Art and communication – Collaborative and evolutionary process – Production – Project management and management – Experiential / Ecology of the other – Embodied cognition – Art as a field of social innovation – Motion capture and human digitisation (human scan, 3D)

Courses and Teaching Seminars in Research-Creation / Curriculum Revision and Design – Teaching (undergraduate, but particularly at the graduate level and in a local, national and international multi-faculty context/Faculty of Arts, Design, Communication, Information Studies and the Knowledge Media Design Institute, Intersectorial *sur-mesure* (customized) Master and Doctorate, Interdisciplinary PhD in Design and Creation/ *Doctorado en Diseño y Creación*, Interdisciplinary PhD: *medialí, visive, performative*)

Main areas of research: **Transdisciplinarity** – Research-Creation – Creation of new multimodal knowledge (teaching/methodology) – Impact of media/technologies on the performative body/body – Integrative philosophy – Emerging contemporary performative hybrid scenes and technology – Moving body-sensation-perception

Administration – Management – Transdisciplinary innovation development

Transdisciplinarity – Internationalization – Intersectoriality – Knowledge co-construction – Knowledge mobilization and transfer (development, management and organization of research/research-creation projects, creation of local, national and international partnerships, and funding- Private, governmental and paragonmental companies, Research laboratories, NPOs) – Research-creation – Emerging research-creation methodology – Design/Ideation – Planning and Logistics – Edition

Developer – Administrator – Manager and Director of major projects (**budgets over \$1M**) – Leading intersectoral teams (5 to 30 people) – Interdepartmental – Interfaculty – Interuniversity

Networking – Promotion-Marketing – International development of projects and partnerships (production, dissemination, research, publishing and technological development) – International representation (Quebec and Canadian **spokespersons** for "emerging arts and technologies": Ministère des Relations internationales du Québec, Ministère de la Métropole/Qc, CALQ, Foreign Affairs/Can (1994-2008 || 2017-), Events – Dissemination (tours, launches, etc.) – Production

4. TRANSDISCIPLINARY PROGRAM DEVELOPMENT and SEMINAR DESIGN GUEST PROFESSOR

2017 **Universidade de Chile in Santiago.** Bachelor's, Master and Doctoral programs. Faculty of Arts. Chile. October 12-29.

Analysis of problems specific to the *Universidad de Chile* (programme evaluation, analysis of university structures and programmes, development of transdisciplinary teaching strategies, and proposals for solutions);

Design and **implementation** of teaching programs (*transdisciplinary research-creation seminars*) at the undergraduate and graduate levels. Management of teaching teams and training for the supervision of research-creation;

Work session with the Dean of the Faculty of Arts, the Director of the School of Arts, the Director of Undergraduate Programs and the program directors/co-directors.

5. AFFILIATED PROFESSOR POSITION

2019-2016 Faculty of Communication, School of Media. *Université du Québec à Montréal (UQÀM)*.

6. PHD THESES – SUPERVISION AND CONCEPTUALIZATION ACTIVITIES

a) **(co)DIRECTION** in *cotutelle* with the *Université de Lille, France*.

Director: Hélène Doyon, UQÀM, Director of the Doctorate in Art Studies and Practices.

Director: Philippe Guisgand, Université de Lille, Département Arts

2021– Student: Sheyna Teixeira Queiroz

Thesis topic: DansExpansion - Research-creation and communication protocols for collaborations in dance, science and new technologies: affects and traumas related to water.

French partner: SCALAB/Labo sciences cognitives et émotionnelles

Interdisciplinary Doctoral Program: *Études et pratiques des arts*. Faculty of Arts. *UQÀM* (in progress). Canada.

b) **CODIRECTION**

2016– Student: Eduardo Ruiz Vergara. Supervisor : Louis Jacob, Department of Sociology.

Thesis subject : Aesthetics of interactions || *L'esthétique des interactions*.

Interdisciplinary Doctoral Program: *Études et pratiques des arts*. Faculty of Arts. Canada.

UQÀM. Canada.

c) **JURY**

2020– Project examination, September 25. Doctorate in *Études et pratiques des arts*. *UQÀM*

d) **RESPONSIBLE FOR THE COMPOSITION OF AN INTERSECTORAL AND TRANSDISCIPLINARY JURY**

2020–2019 In collaboration with Louis Jacob. Doctorate in *Études et pratiques des arts*. *UQÀM*

7. MASTER'S OF RESEARCH *SUR-MESURE* (customized) – UNIVERSITY LAVAL (QUEBEC) SUPERVISION AND CONCEPTUALIZATION ACTIVITIES

Master *sur-mesure* of Arts and Assistive Technology (*technologie d'assistance*) (new programme)
FAAAD-Department of Design

2021– Member of the Management and Supervisory Committee (ongoing)

2020– Supervisory Committee Member - FESP/FAAA

Student: Jonathan Proulx-Guimond – Director: Jocelyne Kiss, FAAAD - Departments of Art and Design.

Other committee members: Geoffrey Edwards, FFGG-Department of Geomatics Sciences and CIRRI (Centre for Interdisciplinary Research in Rehabilitation and Social Integration); Marie-France Lebouc, Professor of Ethics, FSA-Department of Management
 Title of the *sur-mesure* master's degree: Arts and Assistive Technologies (*Arts et Technologies d'assistance*).
 Master's subject: *Création et préciosité. Expérimentation sur le geste génératif inclusif guidé par l'éthique du care.*
 Customized research master's degree program. Faculty of Graduate and Postdoctoral Studies/FESP. **Université Laval** (Quebec).

8. TEACHING – Seminars and courses (completed and confirmed)

- 2024** **Università di Bologna. Italy.** Doctoral program. *Dipartimento delle Arti – mediali, visive, performative.* Winter session.
 Invited professor by Enrico Pitozzi.
 Seminar: Seminar series on research-creation and its teaching 2023-24.
- 2021** **Laval University. Canada.** Commissioned by the University of Haiti-Unitech.
 FAAAD. School of Arts and School of Design. Fall semester. Week of December 3, 2021.
 Distance learning.
 Seminar directed by Isabelle Choinière. Visiting professors: Jocelyne Kiss and Geoffrey Edwards.
 Seminar: "Embodied Cognition, Sōma and Artificial Intelligence/IA": seminar code to come.
- 2021** **Laval University. Canada.** *Sur-mesure* interdisciplinary master's/doctoral program.
 FAAAD. School of Design. Summer/Fall term. Distance learning.
 Visiting professor - in the course led by Jocelyne Kiss.
 Course: "Special Topic in Design - Methodology of Academic Work in Adaptive Device Design": DES-7001.
- 2021** **Laval University. Canada.** *Sur-mesure* interdisciplinary master's program. Department of Geomatics. Winter session. Distance learning.
 Visiting Professor - in the course led by Geoffrey Edwards.
 Course: "Special Topic - Smart Wearables for Cognitive Geomatics": GMT-7403.
- 2021-2019** **Centre d'éducation aux adultes LaSalle. CSMB.** Francization program. Distance and face-to-face teaching.
 Professor - Level 7-8/6-7/5/4/3/1-2.
- 2018** **Université du Québec à Montréal. Canada.** Bachelor's degree program. *École supérieure de théâtre/Theater* Department. Fall session. December 4.
 Guest Professor – in the course led by Marie-Christine Lesage.
 Course: *Théâtre et langages visuels : Panorama sur les cybercorporités; pratiques embodied* : EST-1295
- 2018** **Université du Québec à Montréal. Canada.** Interdisciplinary Master's degree program. Media School. Fall session. November 6.
 Guest Professor – in the course led by Dany Beaupré.

Course: *Technologie de communication et société : Technologie et corporéité; méthodologie transdisciplinaire inductive de recherche-crédation* : EDM 7508- 40

- 2017** **Universidad de Chile. Chile.** Bachelor's degree program. Faculty of Arts (different faculties). 24-25 October.
Professor invited by the Dean of Arts – 2 seminars.
Transdisciplinary research/creation seminars (mixed clientele: dance, theatre, stage design/conception).
- 2016** **Université du Québec à Montréal. Canada.** Interdisciplinary Master's degree program. *École supérieure de théâtre/Theater Department*. Fall session.
Lecturer – Practical and theoretical seminar – 90 hours.
Course: *Dialogue pratique et théorie: Expérimentation du corps médié*: EST860K/EST861k- 50
- 2015** **Université du Québec à Montréal. Canada.** Interdisciplinary Doctoral Program: *Études et pratiques des arts*. November 5.
Guest Professor – in the seminar led by Marie-Christine Lesage.
Seminar: EPA 902L-10
Requested topic: Emerging research-creation methodologies. Presentation of the methodology of the Planetary Collegium and Isabelle Choinière's reflexive theory-practice methodology.
- 2014** **University Federal of Rio de Janeiro/UFRJ. Brazil.** Bachelor's degree program. *Departamento de Arte Corporal*. September 4.
Guest Professor – in the course led by Marta Simões Peres and Felipe Ribeiro.
Course: *Cinema e Dança* – BAC: FA045
Requested topic: *Corporeidade X Corporealidade: Integração Dança-Tecnologia*.
- 2014** **Universidad de Caldas in Manizales. Colombia.** Doctoral Program in Design and Creation. May 5-10. In collaboration with the **XIII Internacional Festival de la Imagen, Manizales**.
Professor invited by the Rector of the University – 17-hour intensive practical and theoretical seminar.
Seminar: Requested topic: Collective physical and mediated/sound body, creation and technique of integration.
- 2010** **CÉGEP du Vieux Montréal, Montreal. Canada.** *École de danse contemporaine de Montréal* – Dance Department. November 24.
Guest Professor – in the course led by Diane Leduc.
Course: *Musique, Danse et leurs valeurs communes II* – 2nd year: 561-JAU-04
Requested topic: History, issues and current context of new contemporary performance scenes integrating technologies.
- 2010** **Université du Québec à Montréal. Canada.** Interdisciplinary Doctoral Program: *Études et pratiques des arts*. April 26.
Guest Professor – in the seminar led by Enrico Pitozzi & Emanuele Quinz.
Seminar: Thematic Seminar III – *Arts: langages, matériaux et technologies Corps sonores. Le corps comme présence dans l'installation et sur scène* – EPA903E-10

- 2009-2008** *CÉGEP du Vieux Montréal, Montreal. Canada. École de danse contemporaine de Montréal* – Dance Department.
 Guest Professor. 5-week Intensive course – 100 hours.
 Requested topic: Dance and New Technologies.
 Course: Career-study plan (**equivalent to the bachelor degree program in the second-year of university**): AEC Contemporary Dance Profile.
- 2008** **University of Toronto. Toronto. Canada.** Faculty of Information Studies and the Knowledge Media Design Institute /Department of French. Doctoral, Master's and BACC Program. Canada. November.
 Guest Professor – in the courses led by Derrick De Kerckhove.
 Course: The Art and Culture of the Networked Society – BAC: FCS 291H1F
 Course: Mind, Media, and Society I – Master's / Doctoral degree: C&T1006H
- 2006-2005** *Université du Québec à Montréal. Canada.* Bachelor's degree program. Dance Department. Lecturer – Seminars Series in a professional environment.
 Requested topic: Dance and new technologies. 6 credits – 400 hours.
 Course: *Stage en milieu professionnel* – BAC: DANS522X
 Concentration *Pratiques artistiques: création, interprétation* (code 7107).

9. OTHER EDUCATIONAL or related appointments

a) ARTISTIC DIRECTION and TRAINING EXPERIENCES (non-institutional – partial list)

2016-1994 **DIRECTOR OF RESEARCH-CREATION and TRAINING (22 years)**. Le Corps Indice – Art and Technology. Canada. (2008-1994 full-time and 2009-2016 part-time)

Responsibilities - Creation, Research and Training

Responsible for the artistic direction and overall design of all artistic performances and productions, including local and international creative teams; Leading the local and international creative team in a transdisciplinary and integrative mode of creation with new technologies; Research and Casting director for all aspects of the performance including artistic collaboration and conception; **Training in Contact Dance** for approximately 30 dancers from 2005 to 2014; **Physical training** in relation to the new technologies involved in creation; **Responsible for the training** of approximately 60 performers from 1999 to 2014 – performance and technology relationship; **Responsible for the training** of touring, administration, promotion/marketing and production teams from 1999 to 2011; **Development of new training techniques to integrate the body in movement and interactive/immersive media technologies** – over 90 : performers, programmers, multimedia design assistants trained over a period of sixteen years.

Teaching responsibilities during local and international tours

Seminars, masterclasses and others, with students during research-creation presentations (Partial list)
Université Paris 8 (*Centre des Arts d'Enghiens-les-bains*), France; *Université Sorbonne Nouvelle – Paris 3*; **Université Laval/LANTISS/Quebec**; Université Laval (*Mois Multi Festival at Méduse Art Complexe*)/Quebec; **Université du Québec à Montréal** (various departments)/Montreal; **Tangente**, Montreal; *CÉGEP du Vieux-Montréal* (LADMMI); **McGill University**/Montreal; **University of Toronto/Canada**; **University of Cambridge/UK**; **Several universities in Latin America in collaboration with international festivals** (Brazil, Argentina, Mexico, Chile, etc.).

2007 Training and artistic coaching of immigrant women; initiation on dance and digital arts, Cultural Mediation Project/Montreal.

10. PROFESSIONAL APPOINTMENTS

Main RESEARCHER / INTERNATIONAL, INTERUNIVERSITY and INTERSECTORIAL TRANSDISCIPLINARY PROJECT MANAGER / INITIATOR and DEVELOPER / ADMINISTRATOR and MANAGER

Knowledge mobilization and transfer projects, Knowledge co-construction, Internationalization projects

a) Academic – guest researcher

2021- Laval University, QC, Canada. **AI and post-secondary education**
FRQSC - IMPULSE Program - Education - Supporting Economic Recovery: Understanding and Addressing the Impact of the Health Crisis on the Employability of Post-Secondary Students with Disabilities
For Professor of Arts and Technology Jocelyne Kiss. FAAAD. School of Arts and School of Design. – (NB: in the process of authorising the use of funds)

2021 Coventry University, UK. Invited Research-Artist. **Ethics and Equity Project -in Practice Research/C-Dare.** April.

2021-2020 Laval University, QC, Canada. Development of an international transdisciplinary publishing strategy
Design, planning and implementation of strategic and operational levers. Development of international partnerships. Identification of new knowledge.
For Full Professor in Ethics and Management Marie-France Lebouc. FSA Department of Management.

2020 *Commission scolaire de la Région-de-Sherbrooke / Le petit théâtre de Sherbrooke / Marie Sylvestre* - development of innovative projects. Analysis, strategy and creation.
Invited professor-researcher-artist/consultant. **Strategies and recommendations for the integration of technology in French-language schools (primary), based on the Quebec school system documents: MEES 2019 (Digital Action Plan) and MEES 2020 (Professional Competencies).** October-December.

b) Academic (Research-creation) (Funding) – lead researcher

2019-2017 Université du Québec à Montréal (UQÀM). Main researcher. **162000\$ total to date**
Postdoctoral project in research-creation (and other parallel projects): *Phenomenal mediations. The coexistence of physical and mediated bodies: the "flesh" as a place of multiple emerging corporealities.*
Fellowships, grants and partnerships. 80000\$. FRQSC/Fonds de recherche du Québec – Société et culture, MRI, CAL, AIEQ, Figura, Programme Initiatives/Faculté des arts – UQÀM, C-Dare/United Kingdom.

– Projects carried out **in addition** to the planned postdoctoral program –

2018 Introduction of a *transdisciplinary* research axis
Bilingual International Colloquium: *Cybercorporealities: nomadic subjectivities in a digital context*. September 27-29, **Université du Québec à Montréal**.
<http://oic.uqam.ca/fr/evenements/colloque-cybercorporeites-subjectivites-nomades-en-contexte-numerique>
Fellowships, grants and partnerships. 52000\$. SSHRC-Social Sciences and Humanities Research Council/Grant Connection/Canada, *Faculté des arts/UQÀM, Figura/UQÀM, Archée, Centre Phi, Cie Van Grimde Corps Secrets, Labo 3LAM/France, Labo Cyberco LLSETI/France, LIRA/Paris 3 France, PUQ/Presses de l'Université du Québec, HEXAGRAM-UQÀM, Research Group Performativité et Effets de Présence/UQÀM*.
Responsibilities. Originator. Content development and director, Inter-faculty, intersectoral and inter-university development; **Co-responsible for funding; Project Director; Internal and intersectoral partnership development**; Member of the Scientific Committee;
Direction of 2 thematic dossiers *Cybercorporealities and subjectivities* for master and doctoral students (2 issues: December 2018 and February 2019) in the cyberperiodic *Archée*. Organized in collaboration with Joanne Lalonde.
Partners. Idem.
Research topics. Reconfiguration of identities and the transformation of subjective experiences in the digital age. **Porous research axes:** the figure body (*le corps figure*), the interface body (*le corps interface*), the knowledge body (*le corps savoir*), the sensate and somatic body (*le corps sensible et somatique*).

– Projects carried out **in addition** to the planned post-doctoral program –

2020-2017 International inter-university research and publication project in three languages
Published by : *Presses de l'Université du Québec/PUQ, collection Esthétique/Quebec* (French version with 3 texts in English); *Intellect Books/United Kingdom* (v. English); *Centro Editorial Universidad de Caldas/Colombia* (v. Spanish).
Fellowships, grants and partnerships. 30 000\$ (+ under development).
SSHRC/Social Sciences and Humanities Research Council/Connection Grants/Canada, Faculty of Arts/UQÀM, *Figura/NT2/OIC/UQÀM, Universidade de Caldas/Colombia, Università di Bologna/Italy, Labo 3LAM/France, Labo Cyberco LLSETI/France, LIRA/Paris 3 France*.
Responsibilities. Initiator; Content Development and Direction; Local and International Development – Inter-faculty, inter-university and intersectoral; **Main Funding Responsible; Responsible for agreements and relations with the three publishing houses**. Edition at *PUQ*, organized in collaboration with Joanne Lalonde, *UQÀM*.
Collaboration of three international research-creation communities and networks in art and technology, research based on complementary expertise/perspectives (Francophone, Anglophone and Latin American networks).
Direction of a thematic dossier (December 2019) *Cybercorporealities and subjectivities* (from a Latin American perspective) in the Cyberperiodic *Archée*.
Title of books in English: *Through the Prism of the Senses. Mediation and New Realities of the Body in Contemporary Performance. Technology, Cognition and Emergent Research-Creation Methodologies*.
Partners. SSHRC/Social Sciences and Humanities Research Council/Canada, Faculty of Arts/UQÀM, *Figura/UQÀM, Research Group Performativité et effets de présence/UQÀM, PUQ/Presses de l'Université du Québec/Canada, Archée/Canada, 3LAM/France, Labo Cyberco LLSETI/France, Sillages numériques/Université Paris3 and Université du Maine au Mans/France, Chichester University/United Kingdom, University of Plymouth/United*

Kingdom, *Università di Bologna/Italy*, *University of Florida/USA*, *Universidad de Caldas/Colombia*, *Festival Internacional de la Imagen/Colombia*.

For the next sections :

Additional information on the [results and other artistic and research dissemination of these research-creation projects](#) in :

PUBLICATIONS and CONFERENCES section (11.) (pp.12-21),

ARTISTIC – DIFFUSIONS AND OPENINGS OF INTERNATIONAL FESTIVALS section (13.) (pp.21-25),

ARTISTIC – PRESS REVIEW section (14.) (pp.25-31),

ARTISTIC – AWARDS AND DISTINCTIONS section (15.) (pp.31-32),

ACADEMIC WORKS/CASE STUDIES ON I.Choinière's RESEARCH-CREATION section (16.) (pp.32-33),

RESEARCHERS-CREATIONS – PUBLICATIONS on the work of Isabelle Choinière section (17.) (pp.33-38).

2016-2013 Concordia University. Main Researcher. Canada.

Research-creation phases 4 and 5. *Flesh Waves*.

[Interactive and immersive research-creation.](#)

[Fellowships, grants and partnerships. 195 000\\$.](#) *METABODY EU Research Project, Conseil des arts de Longueuil, Délégation du Québec à Berlin and Los Angeles, Music Department of Concordia University, OQAJ, CALQ, HEXAGRAM, 4Culture Tech Specific Grant/US, Oregon Arts Commission/US.*

[Partners.](#) *HEXAGRAM Concordia – HEXAGRAM UQÀM – Matralab Concordia University – Music Department of Concordia University*

[Research topics.](#) *Interfaced Intercorporeality. Ontological transition of the body through its contact with technology. Carnal Body of Merleau-Ponty and the 1st, 2nd and 3rd chiasm in relation to technology. Collective and collaborative methodology based on empathy.*

[Technological development.](#) *Development of a tactile interface for real-time control of multiple sound paths in space. Individual control of up to five independent sound sources moving in a 3D space, using a multi-speaker array.*

[Results have been shown.](#) *Official opening of METABODY EU Research Project (5 years) and the international festival Cynetart13_Areale, Dresden, Germany. 14-15-16 November 2013.*

BLACKBOX HEXAGRAM-Concordia University. Canada. October 17-18-19-21-22-23-24, 2013.

Suyama Space, Seattle. USA. November 19, 2016. Official closing event of the 19th season.

2010-2005 Université du Québec à Montréal. Main Researcher. Canada.

Research-creation phases 1-2-3. [Interactive and immersive research-creation.](#)

[Fellowships, grants and partnerships. 400 000\\$.](#) *Le centre des arts d'Enghien-les-Bains/France, ArtPassionata/France, CIAM/UQÀM/Canada, Centre de développement chorégraphique (CDC)/Grenoble, DCA/France, Avatar/Quebec, Conseil des arts et des lettres du Québec, Conseil des arts de Montréal, Conseil des arts du Canada, Patrimoine Canada, Cirque du Soleil, OFQJ/Quebec, Ambassade du Canada en France, Délégation générale du Québec à Paris.*

[Partners.](#) *CIAM/Interuniversity center for media arts/UQÀM, HEXAGRAM UQÀM, CIRMMT/McGill University, Dance Department/UQÀM, Theater Department/UQÀM, LANTISS/Laboratory for Image, Sound and Scene New Technologies/Université Laval.*

[Research topics.](#) *Sensorial and perception destabilization strategies through the investigation of the moving body linked to technology. Cognitive, aesthetic and expressive-communicative paradigm in the performing arts. Empathy. Multimodality. Synesthesia.*

Technological development. Real-time interface for sonic treatment and spatialization for the *RING* software. Microvibration floor prototype interface. Contact carpet prototype interface.

Results have been shown. *University Paris 8 at le Centre des arts d'Enghien-les-Bains/France/November 2006. Université du Québec à Montréal/Canada/Summer 2006. McGill University/Colloquium on intermediality/theme: electricity, Grand Library Auditorium/March 2006. Université Laval/Summer 2005.*

2005-1999 *Université Laval and Université du Québec à Montréal.* Main researcher. Canada.

Telematic research-creation. *La démence des anges – immersive telematic and interactive duo.*

Fellowships, grants and partnerships. 800 000\$. *Conseil des arts du Canada, Conseil des arts et des lettres du Québec, Conseil des arts de Montréal, Fondation Langlois, Ministère de la métropole, Affaires étrangères/Canada, Ministère des relations internationales, Centre Culturel à Paris, Ambassade du Canada, ONDA/Office nationale de diffusion artistique en France, CDEST.*

Partners. *LANTISS/Laboratory for Image, Sound and Scene New Technologies, Université Laval, Dance Department/UQÀM, Centre culturel Canadien à Paris* in collaboration with the *Laboratoire du Langage Électronique Cergy-Pontoise* and *l'École nationale supérieure d'arts de Cergy-Pontoise, France.*

Research topics. Emergence of other performative behavior in the context of contemporary performative stages integrating technology. Sonic mediatic body. Physical potentiality. Technology as an activator of a process of sensory-perceptual reconfiguration.

Technological development. Communication protocol for a real-time telematic performance-network architecture and software development, development of microphone-sensors for the moving body.

Results have been shown. *LANTISS/Université Laval – Official inauguration/Canada/April 2004. And on several occasion as research residency output from 1999 to 2005.*

2000-1995 *Université du Québec à Montréal.* Main researcher. Canada.

Research-creation. *Communion. Interactive and immersive research-creation integrating computer graphics.*

Fellowships, grants and partnerships. 80 000\$. *Conseil des arts et des lettres du Québec, Conseil des arts de Montréal, Ministère des relations internationales, OFQJ.*

Partners. *Agora de la danse, UQÀM, O'Vertigo Danse Compagnie. Canada.*

Research topics. Technology as activator of a process of sensory-perceptual reconfiguration.

Technological development. development of a micro-controller for real-time use of sound and lighting.

Results have been shown. *University of Arizona at the International Dance & Technology Conference/USA/1999, University UNAM/Mexico/1998.*

c) **Production and Management appointments (principals)**

INTERDISCIPLINARY and INTERSECTORAL PROJECTS DIRECTOR / ADMINISTRATOR and MANAGER

2015 **Intersectoral Project Director/Manager**
Float4 — For the Immersive et Historical Space project —

Responsibilities

Multimedia project manager; Co-responsible for negotiations with Air Canada (budgets, production spaces); **Management and administration of a \$1.150M budget** (including the development of a \$350,000 equipment budget); **Coordination**; **Pre-production, production and post-production direction**; **Personnel manager** (administrative team, production/creation teams); **Artistic advisor and designer search**.

2012 Intersectoral Global Project Director/Manager

Espace pour la vie/ Clair K inc. – Botanical Garden – exhibition hall of the *Centre sur la biodiversité* of the **Université de Montréal**. Exhibition/*Espace de rencontres 1000 jours pour la planète*.

Key Players

The *Espace de rencontres 1000 jours pour la planète* exhibition project was an intersectoral project (with important political issues) that required management and collaboration between 5 organizations: (1) the municipal government: Botanical Garden/*Espace pour la vie*; (2) academic: exhibition hall of the *Centre de recherche sur la biodiversité de l'Université de Montréal*; (3) private company with an ecological and artistic (multimedia) mandate: *Clair K inc.* 4) provincial government: who was involved in the funding; (5) NPO: de Jean Lemire who was responsible for the content related to the UN Decade of Biodiversity.

Deadlines

When I was hired, the project was two years behind schedule and completely disorganized. I had to completely reorganize it and complete it in less than five months. I received personal congratulations from the director of *Espace pour la vie*.

Responsibilities

Implementation of a production and administrative structure;
Project Director; **Responsible** for negotiations with the directors of *Espace pour la vie / City of Montreal* (budgets, production space); **Crisis management, Planning, Budget development** and administration of a **\$1.138M budget** (including the development of a **\$680,000** budget); **Coordination**;
Pre-production/**production**/post-production; **Artistic guidance**.
Special Multidisciplinary Award at the Grand prix du design.

d) Cultural sector (main)

INTER- and TRANSDISCIPLINARY INTERNATIONAL, INTERUNIVERSITY and INTERSECTORIAL PROJECTS DIRECTOR / INITIATOR and DEVELOPER / ADMINISTRATOR and MANAGER

1994-2008 Le Corps Indice – Art and Technology. **General director. Average annual budget: 400 000\$.**
Administrative and Management responsibilities

Grant research and applications (ex.: **185 000\$** *Ministère de la Métropole/* Government of Quebec); **Budgets planning and administration**; **Management of the board of directors and of the finance committee**; **Human resources leadership** (Administrative team, creation/production teams, local and international touring teams);
International and partnership development (local and international coproduction – e.g.: **85 000\$** *Centre des Arts d'Enghien-les-Bains, France*), **including those with the companies of new technologies** – e.g.: *Inspeck 3D/digitization/scanning of humans*);
Marketing, communications and business development and implementation strategies;
Direction of pre-production, production, and post-production of all of the company's shows /research-creations (four major international performances);

Organization and direction of fundraising campaigns and associated promotional shows;
Direction of local and international creative teams.

Development and International Diffusion Responsibilities

Tour direction: Main countries: France, Germany, Denmark, Greece, Italy, Czech Republic, Mexico, Argentina, Brazil, Chile, United Kingdom, Canada, United States, Spain and the Canary Islands.

Development and management of international and local tours (responsible for 5 to 12 persons); **Budget planning and administration;**

Preparation and management of the ATA and AON Bond pads (equipment passport);

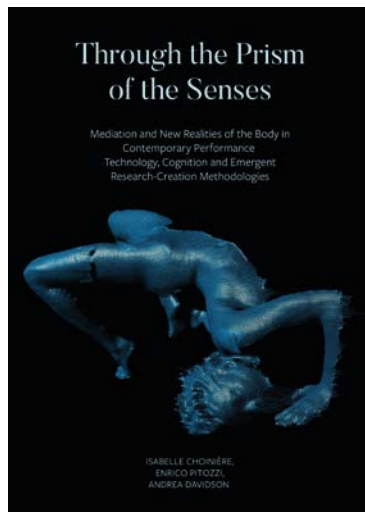
Negotiations with the international producers; Organization and management of promotional events (cocktails, opening nights, etc.) in collaboration with embassies and Quebec House abroad, sponsors, broadcasters/producers, etc;

Company spokesperson; International press liaison; Follow-up with the media and research centre directors (newspapers, specialized magazines, etc.).

11. PUBLICATIONS and CONFERENCES

MAIN PUBLICATIONS BOOKS (French, English)

INTERNATIONAL INTERUNIVERSITY COLLABORATION activities LEAD EDITOR and MAIN AUTHOR



CHOINIÈRE, Isabelle Pitozzi, Enrico; Davidson, Andrea (**publication in French**, October 2, 2019), *Par le prisme des sens : médiation et nouvelles réalités du corps dans les arts performatifs. Technologies, cognition et méthodologies émergentes de recherche-création*, In: Choinière, Isabelle (**lead ed.**), **Canada: Les presses de l'Université du Québec (PUQ), Collection Esthétique (direction Louise Poissant).**

Peer-Reviewed print and online publication.

Afterword by Derrick de Kerckhove. Endorsement by Roy Ascott. **Lead Editor: Isabelle Choinière.**

With texts of:

Erin Manning, Concordia University || David Howes, Concordia University || Joanne Lalonde, *Université du Québec à Montréal/UQÀM* || Louis-Claude Paquin, *Université du Québec à Montréal/ UQÀM* || Anne-Laure Fortin Tournès, *Institut les Humanités numériques, Université du Maine au Mans/France* || Anaïs Guillet, *Département de Lettres et Communication Hypermédia, laboratoire LLSETi, Université Savoie-Mont Blanc/France* || Luc Vanier et Elizabeth Johnson, University of Utah/University of Florida/USA.

doi: 10.2307/j.ctvq4bz0p

ISBN: 9782760551480 <https://www.puq.ca/catalogue/livres/par-prisme-des-sens-mediation-nouvelles-3238.html>

CHOINIÈRE, Isabelle; Pitozzi, Enrico; Davidson, Andrea (publication in English, January 13, 2020), *Through the Prism of the Senses: Mediation and New Realities of the Body in Contemporary Performance. Technologies, Cognition and Emergent Research-Creation Methodologies*, Bristol, **United Kingdom: Intellect Books**. Peer-Reviewed print and online publication.

Afterword by Derrick de Kerckhove. Endorsement by Roy Ascott. Content Director : Isabelle Choinière

Print ISBN: 9781789380798; ePUB ISBN: 9781789380804; ePDF ISBN: 9781789380811

<https://www.intellectbooks.com/through-the-prism-of-the-senses>

<https://press.uchicago.edu/ucp/books/book/distributed/T/bo45803453.html>

LEAD EDITOR – GUEST

Guest Editor (**Lead**) (2014-2015) – Direction for a Themed Edition on *MOISTMEDIA/ THE LIVING AT RISK in the performing arts* in collaboration with Prof. Carlos Augusto Moreiro da Nobrega and Prof. Maria Luiza P.G. Fragoso of the *UFRJ-Universidade Federal do Rio de Janeiro*, Brazil and Prof. Cristina Miranda of the University of the Basque Country, Bilbao, Spain; Direction of two special Issues on Moistmedia at **Technoetic Arts: A Journal of Speculative Research, Intellect Journals**, U.K.

Jun 2015. ISSN 1477-965X doi:10.1386/tear.13.1-2.3_2 Peer-Reviewed Publication.

<http://www.intellectbooks.co.uk/journals/view-issue,id=2929/>

BILINGUAL THEMATIC DOSSIER DIRECTION

Eunoïa: Special Issue on *Teaching digital cultures, soma and artificial intelligence/AI* – including students of the *Maîtrise sur-mesure Arts & Technologies d'assistance* and PhD students in *Eunoïa*-Laval University's online academic journal (currently being transferred to obtain the DOI)

In co-edition with Jocelyne Kiss. December 2022 (in preparation).

ISSN 2562-9328 [|A-Enseignement-Soma | criv.online](http://www.crivonline.com)

Cybercorporealities and subjectivities – for master's and doctoral students (2 issues) in the Cyberperiodic *Archée*. Colloquium *Cybercorporealities: Nomadic subjectivities in the digital context*. December 2018 and February 2019.

ISSN 1710-0402 www.archee.qc.ca

BOOK CHAPTERS – AUTHOR

CHOINIÈRE, Isabelle (2014) 'The interval as a new approach to interfaces: toward a cognitive and aesthetic paradigm of communication in the performing arts', In: *De KERCKHOVE, Derrick & Miranda de Almeida, Cristina* (Eds.), *The Point of Being*, (Chapter 4, pp.103-146), New Castle upon Tyne, **UK: Cambridge Scholar Publishing**. ISBN (10): 1-4438-6038-7, ISBN (13): 978-1-4438-6038-3.

Peer-Reviewed Publication. Invited.

<http://www.cambridgescholars.com/the-point-of-being>

CHOINIÈRE, Isabelle (2009) 'The Sonic Collective Body as a strategy to invest new design and new realities', In: *Schroeder, Franziska* (ed.), *Performing Technology: User Content and the New Digital Media*, (Chapter 1, pp. 1-18), **U.K.: Cambridge Scholars Publishing**. ISBN (10): 1-4438-1445-8, ISBN (13): 978-1-4438-1445-4. Peer-Reviewed Publication.

<http://www.cambridgescholars.com/download/sample/59938>

**Refereed and Peer-Reviewed Publications & Essays
(English, French, Portuguese) – AUTHOR**

CHOINIÈRE, Isabelle. (2021 - forthcoming). 'Processus de recherche-création : retour sur l'expérimentation de la médiation phénoménale d'un corps collectif performatif', In: Cohen-Cheminet, Geneviève, Fortin-Tournès, Anne-Laure & Lalonde, Joanne (Eds.), *Sillages critiques – Revue numérique Université Paris-Sorbonne (3)* and of the Centre de recherches VALE/2018, Special Issue : Imaginaires et usages du corps en milieu numérique, Paris, **France**. [Peer-Reviewed publication.](https://sillagescritiques.revues.org/)
<https://sillagescritiques.revues.org/>

CHOINIÈRE, Isabelle. (2021). 'Médiation phénoménale du corps vécu. *Embodiment* et corporéité en émergence sous l'effet des technologies', In: *Carbone, Mauro, Johnson, Galen A., Leoni, Federico & Toadvine, Ted* (Eds.), *Chiasmi International*, n° 22, Special Issue: Merleau-Ponty. Miroirs et autres technologies, Dossier Merleau-Ponty et la technique, In: *Andrieu, Bernard & Dalmaso, Anna* (eds.), (pp. 333-350), **Paris, Milan: VRIN/Mimesis International/Penn State University**. ISBN: 9788869773235 ISSN online: 2155-6415 ISSN: 1637-6757 <http://chiasmi.unimi.it/> <https://www.pdcnet.org/chiasmi>
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CHOINIÈRE, Isabelle. (2021). 'Corporalité, corporéité et *embodiment* en modification au contact des technologies', In: *Lestocart, Louis-José* (Ed.), *LINKS Séries*, n° 5&6, (pp. 191-196), **Paris: CNRS Éditions**. ISSN: 2592-6756 [Publication Peer-Reviewed.](#)
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CHOINIÈRE, Isabelle. (2020). 'Du stigmaté à la vulnérabilité performative : une mise à risque personnelle en tant qu'agent de transformation en situation de médiation phénoménale', In: *Lebouc, Marie-France* (Ed.), *criv.online/eunoia*, Special Issue: Stigmatés, **Quebec, Canada: Université Laval**. ISSN: 2562-9328 <https://www.criv.online/stigmatés-1-eunoia> [Peer-Reviewed Publication.](#)

CHOINIÈRE, Isabelle. (2019). 'Somatic/embodiment/technology as an evolutive strategy. The ontological shift of the performative body in contact with technologies', In: *Whatley, Sarah* (Ed.), *Journal of Dance & Somatic Practices, Special issue: Moving the Sensate: Questions of Affect and Embodiment for the 21st Century*, vol. 10, n° 2, (pp. 189-206), Bristol, **UK: Intellect Journals**. doi:10.1386/jdsp.10.2189_1
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CHOINIÈRE, Isabelle (2018) 'Da mediação fenomenológica, para a emergência de uma nova corporeidade. O corpo coletivo como uma forma performativa do século XXI / Phenomenological mediation for an emergence of a new corporeality. The collective body as a performative form of the 21st century', In: *Beatriz De Medeiros, Maria & Almedia, Marcia* (Eds.), *Bordas rarefeitas: dança e performance*, vol. 17, n° 1, January, (pp.49-65), **Brasília, Brazil: VIS-Revista do Programa do Pós-graduação da Universidade de Brasília**. ISSN: 1518-5494 ISSN (versão eletrônica) 2447-2484
[Invited - Peer-Reviewed Publication.](#)
<http://periodicos.unb.br/index.php/revistavis/article/view/28669>

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CHOINIÈRE, Isabelle. (2017). 'De la médiation phénoménologique; le corps collectif comme forme poétique performative permise par la dissolution de la frontière psychocorporelle / Phenomenological mediation; the collective body as a poetic performative form allowed by the dissolution of the psychocorporal border', In: *Ivani Santana* (Ed.), *Revista Repertório, Special Issue: Technological Poetics in Dance*, ano 20, n° 28, December, (pp. 134-165), **Salvador da Bahia, Brazil: Editor Postgraduate Program in Performing Arts of the Federal University of Bahia-Brazil.**

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CHOINIÈRE, Isabelle. (2016). 'Nouvelles technologies dans les arts vivants et la somatique. Pour une méthodologie de la transformation. Au Croisement de la somatique et de la technologie, pour devenir autre... / New technologies in the living arts and the somatic. For a methodology of transformation: at the crossing of the somatic and the technology, to become other...'. In: *Palmieri, Christine* (Ed.), *Archee*, November, **Canada** <http://www.archee.qc.ca>.

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CHOINIÈRE, Isabelle; Miranda de Almeida, Cristina; Nóbrega (Guto Nóbrega), Carlos Augusto Moreira da; Fragoso (Malu Fragoso), Maria Luiza P. Guimarães. (2015). 'Editorials', In: *Choinière (Lead), Isabelle; da Nobrega, Carlos Augusto Moreira; Miranda de Almeida, Cristina & Fragoso, Maria Luiza P.G.* (Eds.), *Journal of Technoetic Arts: A Journal of Speculative Research*, vol. 13, n° 1&2, (pp.3-11), June, Bristol, **UK: Intellect Journals**. Print ISSN 1477965X, Online ISSN 17589533 doi:10.1386/tear.13.1-2.3_2

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CHOINIÈRE, Isabelle. (2015). 'The complexification of the self: at the crossroad of the Flux and Living at risk concepts', In: *Choinière, Isabelle(Lead); da Nobrega, Carlos Augusto Moreira; Miranda de Almeida, Cristina & Fragoso, Maria Luiza P.G.* (Eds.), *Journal of Technoetic Arts: A Journal of Speculative Research*, vol. 13, n° 1&2, (pp.25-44), June, Bristol, **UK: Intellect Journals**. Print ISSN 1477965X, Online ISSN 17589533 doi: 10.1386/tear.13.1-2.25_1 [Invited – Publication Peer-Reviewed.](#)

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CHOINIÈRE, Isabelle. (2009). 'Imagination, Somatic and Technology: an answer to the future', In: *Lim, Jeong Taeg (Ed.), Journal for Transdisciplinary Knowledge Design, Technology, Imagination, Futur*, vol. 2, n° 1, (pp. 83-104), Seoul, **Korea: Institute of Media Arts Yonsei University.** ISBN: 9-772005-789006 ISSN: 2005-789X [Invited - Peer-Reviewed Publication.](#)

CHOINIÈRE, Isabelle. (2006). 'Eroticism, the sacred and philosophies of modern physics; the body as a catalyst of meaning', In: *Ascott, Roy (Ed.), Technoethic Arts: A Journal of Speculative Research*, vol. 4, n° 1, april, (pp. 27-38), **UK: Intellect Ltd.** ISSN: 1477-965X Online ISSN: 17589533 doi: 10.1386/tear.4.1.27/1 [Invited - Peer-Reviewed Publication.](#)

CHOINIÈRE, Isabelle. (2006). 'Érotisme, sacré et philosophies de la physique moderne; le corps comme catalyseur de sens', In: *DPI Mobilité rigide / Sophie Le-Phat Ho*, n° 7 (October), **Canada** <http://dpi.studioxx.org/demo/?q=fr/no/07/erotisme-sacre-et-philosophies-de-la-physique-moderne-le-corps-comme-catalyseur-du-sens>. [Invited.](#)

COLLOQUIUM and CONFERENCE Proceedings

CHOINIÈRE, Isabelle; DAVIDSON, Andrea & PITOZZI, Enrico. (2017). 'New realities of the Body in Contemporary Performance: Québec, European and Latin American Perspectives', In: *ARANGO, Julián Jaramillo; BUBARNO, Andrés; LONDOÑO, Felipe César & MEJIA, G. Mauricio (Eds.), Proceedings of 23rd International Symposium on Electronic Arts, ISEA2017: Bio-Creation and Peace*, June 11-18, ISEA2017 Manizales, **Universidad de Caldas, Manizales, Colombia**, (pp.630-640), Bogota: Universidad de Caldas and ISEA International Edition. ISBN: 978-958-759-161-3 [Peer-Reviewed Publication.](#)
<https://drive.google.com/file/d/0B1QrKDuaDC5BLUhtOTUycW9DRkU/view>

CHOINIÈRE, Isabelle. (2009). 'Regarding the Collective Body as a Strategic Means to Reinvest Perceptions of Realities: the influence of syncretic thought acting as a motor of evolution in actual dance', *proceedings of a conference on New Realities: Being Syncretic*, July 3-5, 2008, IXth Consciousness Reframed Conference, (pp. 73-77), **University of Applied Arts Vienna, Vienna, Austria**, SpringerWienNewYork Edition. ISBN: 978-3-211-78890-S ISSN: 1866-248X

CHOINIÈRE, Isabelle. (2005). 'Eroticism, the sacred and philosophies of modern physics; the body as a catalyst of meaning', In: *ASCOTT, Roy (Ed.) Altered States: Transformation of Perception, Place, and Performance*, Plymouth, **UK: Liquid Press**, v3.1. 22-24/07/2005. ISBN 1-84102-147-4

CONFERENCES

KEYNOTE SPEAKER – ISABELLE CHOINIÈRE

- 2021** *Cognition incarnée, sōma et évolution de la vision ontologique du corps contemporain : contribution haïtienne à l'avancement des recherches dans le contexte de l'environnement technologique* – Conference EEN-20 'Lutte contre les injustices cognitives : Haïti-Québec' / November 2021 *Intelligence Artificielle & Cultures Numériques (Artificial Intelligence & Digital Cultures)*.
Online conference, Université-Unitech, Haïti/REJEBECSS, Haïti/CRIV and CIRRIIS of Laval University, Quebec, November.
<https://www.ecoleetenumerique.com>
- 2020** *Sismographies des corps médiatisés : la complexité comme impulsion de création* – RASE *Ébullitions Colloquium (Études supérieures – Regroupement des arts de la scène et de l'écran)*, **Université Laval, Quebec**, February 8.
- 2017** *Innovative transdisciplinary methodologies – Dance Education Colloquium: Sensibility and creativity in education*, **Universidad de Chile, Santiago**, October 26.
- 2017** *Innovative transdisciplinary methodologies – Experiences of innovation in the teaching and learning of the artistic disciplines*, **Universidad de Chile, Santiago**, October 23.
- 2013** *To the modification of the corporality (corporalité) that generates corporeality (corporéité), a presentation of the process based on strategies of destabilization*, **METABODY research EU Project, Dresden, Germany**, November 15.
- 2012** *The interval as a new approach to interfaces: towards a cognitive and aesthetic paradigm of communication in the performing arts. Somatic and technology Conference*, **University of Chichester, Chichester, United Kingdom**, June 23 – **Keynote speaker – with Nancy Stark Smith** (Pioneer of American Postmodernism - Contact Improvisation).

CONFERENCES by ISABELLE CHOINIÈRE

- 2019** *Technological Mediation: Emergence of Multimodal Experiential Forms in New Contemporary Performative Stages that Integrate Technology.* – **Mediating Performance Experiences: Cultures and Technologies in Conversation/Médiation de l'expérience de performance: cultures et technologies en conversation**, April 25-27, **University of Ottawa, Ontario, Canada**, April 26.
- 2018** *Cognitive paradigm and phenomenological mediations: a 21st Century proposition of embodiment. Quebec perspective.* – **Cognitive Futures in the Arts and Humanities 2018**, July 1-4, **University of Kent, Kent, United Kingdom**, July 3.
- 2018** *Emergent Embodiment and Sensori-perceptual Destabilizations through the Experience of Technology: Toward a multisensorial aesthetic of the performative arts* – **Uncommon Senses II: Art, Technology, Education, Law, Society - and Sensory Diversity**, May 3-5, **Concordia University, Montreal, Canada**, May 5.

- 2018 *Abordagens Somático-technológicas. – #1 Corporealidades Pós-humanas > Rede Encontro*, Escola De Dança, **UFBA-Universidade Federal da Bahia, Salvador da Bahia, Brazil**, January 26. <http://posthumancorporealities.org>
- 2017 *Événement 5@tech Vol.2, La reconnaissance des mouvements du corps: l'humain au coeur du récit. En lien avec l'exposition Sensory Stories 3: Lucid Realities – Centre Phi, Montreal, Canada*, October 10.
- 2017 *Phenomenal mediations of the performative body: a 21st Century perspective of embodiment. Isabelle Choinière, Quebec. – Dance & Somatic Practices Conference 2017, Moving the Sensate: Questions of Affect and Embodiment for the 21st Century*, July 6-8, **Coventry University, Coventry, United Kingdom – Centre for Dance Research (C-Dare), Faculty of Arts and Humanities**, July 7.
- 2017 *New realities of the Body in Contemporary Performance integrating technology – 23rd ISEA2017 International Symposium on Electronic Arts: Bio-Creation and Peace*, June 11-18, **Universidad de Caldas, Manizales, Colombia – Doctorate Program in Design and Creation** in collaboration with ISEA International, June 13.
- 2017 *Stratégies de déstabilisation sensori-perceptuelles; vers une médiation phénoménologique d'un corps performatif propre au XXI^e siècle –Day of study/Journée d'étude: Corps médiés, corps augmentés, corps altérés. Quelles nouvelles configurations sensori-perceptuelles pour quelle(s) humanité(s)?, CÉLAT/Université du Québec à Montréal, Canada*, February 10.
- 2016 *Méthodologie de recherche-crédation du Planetary Collegium, et de ma méthodologie réflexive: processus de recherche collectif et collaboratif basé sur la transdisciplinarité et l'empathie – RC_Inc. Research Group, Université du Québec à Montréal, Montreal, Canada*, March 30.
- 2015 *De la modification de la corporalité qui génère la corporité, une présentation de mon processus basé sur des stratégies de déstabilisations – Festival Sight and Sound, Montreal, Canada*, May 22.
- 2014 *The modification of the corporality (corporalité) that generates corporeality (corporité). A process based on strategies of destabilization. 5e Hiperorgânicos. Simpósio Internacional e Laboratório Aberto de Pesquisa em Arte, Híbridação e Bio-Telemática / CAC.4 – Computer Art Congress, Universidade Federale do Rio de Janeiro (UFRJ) – Post Graduate Program in Visual Arts, Rio de Janeiro, Brazil*, September 3.
- 2014 *To the modification of the corporality (corporalité) that generates corporeality (corporité), a presentation of the process based on strategies of destabilization, Universidad de Caldas – Doctorate Program in Design and Creation* in collaboration with the **XIII Festival Internacional de la Imagen, Manizales, Colombia**, May 7.
- 2013 *The modification of corporality which generates corporeality: Exploring another relation between the somatic and technology. Conference (corpo)realities, Indiana University, Bloomington, Indiana, USA*, March 23.
- 2010 *Performativité et effets de présence, Colloque de l'association canadienne de la recherche théâtrale / Congrès 2010 des sciences humaines, Concordia University, Canada*, May 30.
- 2009 *The Sonic Collective Body as a strategy to invest new designs and new realities. Two Thousand + NINE Symposium: User Content and Digital Media, Sonic Arts Center (SARC), Queen's University Belfast, Belfast, Ireland*, May 16.

- 2008 *Regarding the collective body as a strategic means to reinvest perceptions of realities: the influence of syncretic thought acting as a motor of evolution in actual dance.* Conference New Realities: Being Syncretic, The Planetarium Collegium IXth International Research Conference: Consciousness Reframed. **University of Applied Arts Vienna, Vienna, Austria.** July 3-5.
- 2007 *Looking for a choreographic model adapted to our time. The collective body: a strategy via technology to renew our sensorial and perceptual experience of the world.* Conference *Ricerca e Futuro, arte, tecnologia e coscienza. Scenari dell'arte technoetica 2007*, Center for Contemporary Art Luigi Pecci (**NABA-Nueva Accademia Di Belle Arti, Milan, Italy**), Prato, Italy, December 9-12.
- 2007 *Looking for a choreographic model adapted to our time. The collective body: a strategy via technology to renew our sensorial and perceptual experience of the world.* Conference: Te-Dance Festival 2007 - Technologically Expanded Dance Project, **Universidade NOVA de Lisboa**, Lisbon, Portugal, November 23.
- 2007 *Looking for a choreographic model adapted to our time. The collective body: a strategy via technology to renew our sensorial and perceptual experience of the world.* Conference: Reviewing The Future, **The Planetary Collegium Summit, Plymouth University, UK/ Université du Québec à Montréal, Canada / HEXAGRAM Centre for Research-creation in Media Arts and Technology, Canada / Centre interuniversitaire des arts médiatiques-CIAM, Canada**, Montreal, Canada, April 19-22.
- 2006 *Looking for a choreographic model adapted to our time.* Forum F.A.Q. – *Perguntas Sobre Arte, Consciência e tecnologia, SESC. / Premio Sergio Motta de Arte e tecnologia*, Sao Paulo, Brazil, November 30 to December 2. Speaker and roundtable at the side of Suely Rolnik ([collaborator of Félix Guattari](#)).
- 2006 *10th anniversary of Studio XX*, Montreal, Quebec, October 6.
- 2006 *Cosmological disruption and paradigm linked to the concept of energy: Looking for a choreographic model adapted to our time.* Consciousness Reframed 8: Art & consciousness in the post-biological era; Immateriality, **Plymouth University, UK**, July 21-23.
- 2006 *Science and post-modern and actual dance trends - how they are linked to energy concepts.* Digital Arts Symposium, **University of Arizona College of Fine Arts, Tucson, Arizona, USA**, April 7.
- 2005 *Corps réels, corps virtuels - Les rencontres internationales danse et art numérique – Bains numériques # 1*, Centre des arts d'Enghien-les-Bains, France, October 14.
- 2005 *Eroticism, the sacred and philosophies of modern physics; the body as a catalyzer of meaning.* Consciousness Reframed 7: Altered States – Transformation of Perception, Place and Performance, **Plymouth University, UK**, July 22-24.
- 2004 *Séminaire Moviment i Digits, L'animal a l'esquena*, Center for Performing Arts, Girona, Barcelona, Spain, October 20-24.
- 2003 *RESPOND Interchange, Future Physical*, **University of Cambridge, UK**, April 2-5.
- 2001 **Université Nationale Tres de Febrero, Buenos Aires, Argentina**, October 1.
- 2001 *Festival Internacional de Teatro del Mercosur*, Cordoba, Argentina, September 27.
- 2001 *Opéra Totale*, Venice, Italy, January.
- 2000 *Observatori*, Valencia, Spain, December.
- 1995 *Du cinéma muet au multimédia*, Festival de Blois, France, October.
- 1995 *La vidéodanse de création en questions. L'écriture vidéochorégraphique: un nouveau pragmatisme pour la production d'un nouveau langage ?*, international seminar organized by Martine Époque in collaboration with **Université du Québec à Montréal**, June.
- 1994 *La danse et l'image*, dance-debate organized by Chantale Pontbriand, October.

- 1994** *Art Criticism I; Feminism, Video Performance and the Body*, show-conference organized by Christine Ross - **Mc Gill University, Canada**, September.
- Since **1994** Isabelle Choinière has been regularly invited to give conferences on her work and research at various universities around the world. She is also regularly invited to give lectures and as artist-researcher-performer in various festivals.

**PEER-REVIEWER – Conference review
and INTERNATIONAL READING COMMITTEES**

- 2019–** *Journal for Artistic Research (JAR)*, The Society for Artistic Research (SAR), Netherlands, since January Blind. ISSN 235-0225
- 2018–** *Culture Teatrali. Studi, Interventi e scritture sullo spettacolo*, Dipartimento delle Arti dell'Università di Bologna, Italy, May. Blind. ISSN 2035-1585
- 2016–** *Archée, Revue d'art en ligne: arts médiatiques & cyberculture*, <http://www.archee.qc.ca> ISSN 1710-0402
- 2014–** *CAC.4 Computer Art Congress, Universidade Federale do Rio de Janeiro*, Brazil, August. Blind.

ROUND TABLES (incomplete list)

- 2021** *Conexões em dança: corpo, tecnologias e meios interativos eletrônicos – Festival do ConhecimentoUFRJ: Futuros possíveis, Universidade Federale do Rio de Janeiro (UFRJ), Rio de Janeiro, Brazil, July 12.*
- 2020** *Approfondir les questions entourant les relations entre recherche et création – RASE Colloquium Ébullitions (Études supérieures – Regroupement des arts de la scène et de l'écran), Université Laval, Quebec, February 8.*
- 2017** *Cognition, intelligences multiples et méthodologie transversale pratique/théorie – Colloquium L'art comme cognition incarnée, Hexagram and Institut des sciences cognitives UQÀM, Montreal, Canada, March 17.*
- 2015** *Festival Sight and Sound, Montreal, organized by the doctoral Student in Études et Pratiques des arts (art médiatique) of UQÀM: Aurélie Besson. Conference and round table, May 22.*
- 2014** *5e Hiperorgânicos. Simpósio Internacional e Laboratório Aberto de Pesquisa em Arte, Hibridação e Bio-Telemática /CAC.4 – Computer Art Congress, Universidade Federale do Rio de Janeiro (UFRJ) – Post Graduate Program in Visual Arts, Rio de Janeiro, Brazil, September 1-3.*
- 2010** *Syncretic Transcodings, CIAM/Centre interuniversitaire des arts médiatiques, Université du Québec à Montréal, Montreal, May 5.*
- 2006** *Forum F.A.Q. – Perguntas Sobre Arte, Consciência e tecnologia, SESC. / Premio Sergio Motta de Arte e tecnologia, Sao Paulo, Brazil, November 30 to December 2. Speaker and round table discussion with Suely Rolnik (collaborator of Félix Guattari).*

Advisory Committee (incomplete list)

- 2020–1996** On several occasions: Conseil des arts du Québec/CALQ ([various programs and sectors](#)), Canada Council for the Arts/CAC ([various programs and sectors](#)), Conseil des arts de Montréal/CAM, Tangente
- 2001** *Les faits du logis autour des Inclassables, La Saison de la France au Québec, Conseil des arts de Montréal, Montreal, Canada, October 6.*

CULTURAL MISSIONS and other appointments (incomplete list)

- 1995 *Mission culturelle à Paris / États généraux de l'écriture multimédia*, organized by Art 3000, special correspondent from the *Conseil des Arts et des Lettres du Québec* acting as specialist in scenic and multimedia arts, September.
- 1995 *Mission culturelle à Toronto / Dance and technology conference : Transcending boundaries*, acting as special correspondent for *Champ Libre*, Montreal, Canada, May.
- 1995 Coordination of a Special Issue on *Arts et électroniques* of *Inter* magazine, Quebec, Canada, n° 63.

UNIVERSITY AFFILIATIONS (research collaborator)

- 2019— *Université Laval. CRIV/Communauté de recherche interdisciplinaire sur la vulnérabilité.* Quebec. Canada. Octobre to present.
- 2019-2017 *Université du Québec à Montréal. FIGURA.* Postdoctoral Member. Canada. May 2017 to May 2019.
- 2016— *Hexagram, International network for research-creation in media arts, design, technology and digital culture.* Member and research collaborator. Canada. April 2016 to present.
- 2015— *Université du Québec à Montréal.* Research Collaborator. Research group *Pratiques interartistiques et scènes contemporaines.* Canada. 2015 to present.
- 2009— *Université du Québec à Montréal.* Research Collaborator. Research group *Performativité et effets de présence.* Canada. Since 2009 to present.
- 2005— *The Planetary Collegium – The Centre for Advanced Inquiry in the Integrative Arts (CAiIA)*, based in *Plymouth University, UK* with *nodes* in Shanghai, Trento, Lucerne and Zurich. Founding President: Roy Ascott. Research Collaborator. 2005 to present.

12. PARTICULAR INITIATIVES

2010–1994

Initiation of a three-party agreement regarding a technological observatory, research exchange and performance network between the *Centre des Arts d'Enghien-les-Bains/France, CIAM/UQÀM/Montreal* (from which 64 artists will benefit) and *Isabelle Choinière/Le Corps Indice.*

Negotiation of collaborations between private firms (Inspeck 3D-digitalization, *Shoot studio, INIS, etc.*) and *Le Corps Indice*, as well as with different consulates and *Maisons de la Culture (À Fleur de Peau project).*

Local and international collaborations with several research and production centres in Montreal, Quebec City and France to develop new concepts and tools related to new performative modalities integrating technology.

Programming consultant for the following international events:

Expo 2005/Aichi, Japan, Cie Lambert International, 2004;

Canadian new media art festival of Los Angeles, Chad Communications Cie, 2003.

13. ARTISTIC – Research-creation – DIFFUSIONS AND OPENING OF INTERNATIONAL FESTIVALS

a) **Research-creation phase 5. Generativity. 2016.**

Generativity is the next stage of research following *Flesh Waves Phase 4* - and was developed with a group of movement performers from the Pacific Northwest of the United

States. The live creation was conceived and directed by Isabelle Choinière - it is based on a research-creation process about the Collective Body. This performance was integrated into the installation. [It integrated the beginning of the development of a real-time video interface.](#)

The installation was designed by Fernanda D'Agostino and Isabelle Choinière. It was created by Fernanda D'Agostino. The installation integrated (as a technological echo) the video performance of the collective body developed in the context of the project (phase 4) by Isabelle Choinière.

Main residence

2016 The farm/Rainmaker Artist Residency. Portland. USA. November.

Performances

2016 Suyama Space, Seattle, USA, November 19 (**official closing event** of the 19th season)

Diffusion of the Installation

2016 Suyama Space, Seattle, USA, September 26-December 16, 2016 (**official closing** installation of the gallery).

b) Research-creation phase 4. Flesh Waves. 2013.

[Flesh Waves is an augmented reality performance](#) exploring the relationships arising from the [interaction between the body in movement and technologies of sound spatialization in real-time](#). Under a faint glow appears a three-dimensional human sculpture: five women, bodies intertwined, form a physical collective body. Acting as the sixth performer of the piece, the sound also surrounds the spectators, integrating them in the live sound form – the sonic collective body.

Performances

2013 *Cynetart13_Areale International Festival*, Dresden, Germany, November 14-15-16 (**official opening**)

2013 **METABODY Research EU Project**, Dresden, Germany, November 15-16, 2013 (**official opening** festivities)

Research-creation phase 1-2-3. 2005-2010.

Main residences

2010 *Avatar*. Quebec. Canada. August-September.

2008 *Tangente*. Montreal. Canada. May 26 to June 6. Residency results presentation: June 3-5.

2008 ***Micadanse, Studio de la danse de la ville de Paris, DCA/Studio Philippe Decouflé, CDC/Centre de développement chorégraphique***, Grenoble. France. April-May 2008.

2007 *Le Tambour qui parle*. Paris. December.

2006 ***Le centre des arts d'Enghien-les-Bains***. France. October-November.

2006 *Studio XX*. Canada. Summer-Fall.

2005 *TOHU/Cité des Arts du Cirque*. Canada.

Performances

2008 *Le Pacific Center for Choreographic Development/CDC*, Grenoble, France, May 3, (phase #3)

2006 *Centre des arts d'Enghien-les-Bains*, Enghien-les-Bains, France, November 16 -17, (phase # 2)

2005 *Les rencontres internationales danse et arts numériques – Bains numériques # 1*, Enghien-les-Bains, France, October 14, 2005 (phase # 1).

c) Research-creation. *La démence des anges (La mue de l'ange)*. 1999-2005.

Telematic duo for 2 dancers on 2 continents

In the *Démence des Anges*, my second creation, I was interested in the alteration, the mutation of the body when it is projected into digital networks. This performance is a telematic duet that involves two spaces that can be located thousands of kilometers away from each other. The notion of sacredness in this work envelops the concept of telematics, which joins my ideas of opening up the limits of the body and opening up space-time. Telematics also brings the idea of the demiurge, as well as that of omnipresence and ubiquity.

Main residence

- 2005-2004 *Vidéographe*, Montreal, Quebec.
- 2001 *Théâtre de la ville de Longueuil*, Longueuil, Quebec.
- 2001 **Centre Culturel Canadien à Paris** - Section des *Nouveaux Médias*, Paris, France.
- 1998 *CICV Pierre Schaefer*, Montbéliard, France.

Performances

- 2005 *Les rencontres internationales danse et arts numériques, Bains numériques # 1*, Enghien-les-Bains, France, October 13 (**official opening**).
- 2004 *Cynetart04_Areale*, Dresden, Germany, November 17 (**official opening**).
- 2003 *Le Mois Multi*, Quebec, Canada, February 21-22.
- 2001 **40th anniversary of the Délégation du Québec à Paris**, Paris, France, October 30 (**official opening**).
- 2001 *Festival Internacional de Teatro del Mercosur*, Cordoba, Argentina, September 28-30.
- 2001 *Festival E-Phos*, Athens, Greece, June 1 (**official opening**).
- 2001 *Opéra Totale*, conference/demonstration, Venice, Italy, January 27.
- 2000 *Enter Multimedial*, Prague, Czech Republic, May 31 (**official opening**).
- 2000 *Synthèse 2000*, Bourges, France, June 10.

d) Research-creation. *Communion (Le partage des peaux II)*. 1994-1999.

In this first performance, I developed the idea of the ritualized passage from the real body to the synthetic body. This passage was done in a process of ritualization from real skin to electronic skin (electronic scarification). Thus, *Communion* is presented as a kind of prayer, mantra, invocation. It is an adage of the fusion of real and electronic flesh.

Main residence

- 1996 *Maison de la Culture Mont-Royal*, Montreal, Quebec.
- 1996-1995 *O Vertigo*, Montreal, Quebec.

Performances

- 2000 *Maison de la Culture Frontenac*, Montreal, Quebec, October 6.
- 2000 *Les Mutalogues*, Avignon, France, June 4.
- 2000 *Festival Jovenes del Tercer Milenio*, Mexico, Mexique, March 25.
- 1999 *Festival Crash*, Aarhus, Danemark, 20-21 May (**official opening**).
- 1999 *L'Échangeur*, Paris, France, May 12-15.
- 1999 *Festival Électrofolie*, Dijon, France, May 5 (**official opening**).
- 1999 *El Tanque*, Tenerife, Canary Islands, April 9-10.
- 1998 *UNAM*, Mexico, Mexique, September 26-27.
- 1997 *Cyber@rt*, Teatro Olympia, Valencia, Spain, November 8-16.
- 1997 *Tercera Bienal de Video y Artes Electronicas*, Santiago, Chile, October 11-12, (**official opening**).
- 1997 *3rd Symposium in Visual Arts of Abitibi-Témiscamingue*, Quebec, July 12.

- 1997 *Festival Synthèse*, Bourges, France, May 30 (**official opening**).
- 1997 *European Media Art Festival*, Haus der Jugend, Osnabrück, Germany, May 7-11.
- 1996 *Museum de Arte Moderna Da Bahia*, Da Bahia, Brazil, December 13-14 (**official opening**).
- 1996 *11th VidéoBrasil Internacional Festival*, Pompeia, São Paulo, Brazil, November 11-17.
- 1996 *2do Festival Internacional de Vidéo y Artes Electronicas of Buenos Aires (FIV)*, Buenos Aires, Argentina, October 1-6.
- 1996 *Future Moves*, Rotterdam, Holland, September 25-28 (**official opening**).
- 1996 *7th Annual Women's Theater Festival*, Philadelphia, USA, April 17-18 (**official opening**).
- 1995 *ISEA 1995 – 6^e International Symposium of Electronic Art*, Montreal, Canada, September 17-24.
- 1995 *Internacional Festival of Londrina, NÚCLEO I*, Londrina, Brazil, June 3-4.
- 1994 *Rencontre internationale des Arts Performance de Québec*, Quebec, Canada, October 27-30.
- 1994 *Le mois de la performance*, Galerie La Centrale, Montréal, Canada, September 10-24.
- 1990 *Fondation Danaé, Centre International de recherche et création transdisciplinaire – Itérations*, Pouilly, France, July 29-30.

e) Collective works

2009-2002 In collaboration with artist Stéphan Ballard. Canada.

Digitized Body Sculptures / Moving 3D Image Series Using Inspeck 3D Technology

Born from a collaboration between the artists Isabelle Choinière and Stéphan Ballard, this installation project of digitized body sculptures invites the public to contemplation, meditation... [to meet another reality; that of the revelation of other layers of perception. As a true reflection on the modern processes of mummification](#), this installation is an invitation to a poetic journey through time. [Pushing the limits of the device's resolution, we want to penetrate into the matter of the body, thus allowing us to scrutinize the revealing potential of the body's envelope in order to discover a synthetic motif to which would be anchored the original intention of the expression of the total body.](#)

[Diffusion of the installation](#)

- 2015 *Gala de la culture 2015*, Longueuil, Canada, 20 May.
- 2010 *Art Souterrain (in association with Nuits Blanches)*, Montreal, Canada, February.

2010-2007 In collaboration with photograph Jean-François Gratton.

The fruit of a meeting initiated by the curator Frédéric Loury of *Galerie SAS* for the project ***Mouvement Focalisé II***, Isabelle Choinière, choreographer/media artist and Jean-François Gratton, photographer, have begun a work based on 'shared obsessions, the revelation of reality'. Involved in a hybrid and mutant artistic process, they have worked on the performing body through photography as a body mass, a 'collective body'; [a hyper-reality that reveals the experiential of corporeality, and the virtual through high definition allowed, among other things, by an architectural camera.](#)

***Hidden bodies (Corps cachés)* – Photographic Installation**

This approach is a reflection on the hidden image, an invitation to the imagination, to curiosity. In a simple way, this series of photos of two bodies intertwined one inside the other offers the spectators their own vision or interpretation of the photo. The frame and the off-frame are side by side. This play of framing allows a very small part of the image to be seen, thus offering a much more active view. This series of photos was created for the

exhibition SMALL IS BEAUTIFUL in a context of collaborative research between Isabelle Choinière, choreographer and media artist, and Jean-François Gratton, photographer.

Diffusion of photos and installation

- 2010 *Exhibition Small is Beautiful, Galerie SAS, Montreal, Canada, March 18-April 17.*
- 2008 *Exhibition Small is Beautiful, Galerie SAS, Montreal, Canada, February 06-March 02.*
- 2008 *Exhibition Mouvement focalisé II, Galerie SAS, Montreal, Canada, September 4-October 4.*
- 2008 *Art Souterrain (in ass. with Nuits Blanches), Galerie SAS, Montreal, Canada, February 28.*

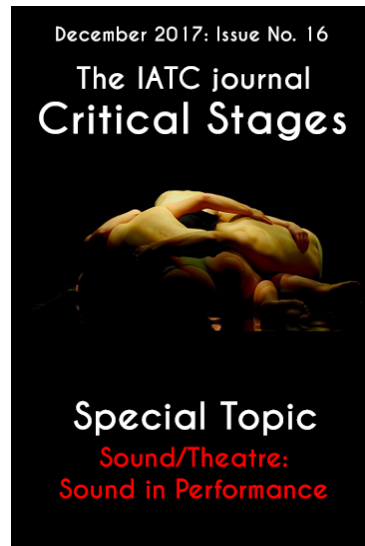
14. ARTISTIC - PRESS REVIEW - EXCERPT - Selection

(Please refer to complete articles on website: www.isabellechoiniere.com)

Research-creation Phase 1-2-3 / -4 (Flesh Waves) / -5



Cover page of *Repertório*, Brazil
Special Issue: *Technological Poetics in Dance*
No. 28, December 2017



Cover page of *The IATC Journal, Critical Stages*,
USA/Europe. Special Issue: *Sound in Performance*
No. 16, December 2017

'It seems to me that "*Phase 5*" therefore attempts to [reformulate] both a **relation to the world and to anti-anthropocentrism corporeality, revealing a fluid and transindividual identity - in the terms of Simondon - which is both fixed and moving, constructing itself while constantly modifying its environment.** The human being then appears an active element within a living structure and not its center or its sole motor. This reformulation is drawn by a somatic practice and a radicalization of the principles of contact dance; It is also implemented by technology, from a perspective which, again, does not place itself in opposition or hierarchy but in an interpenetration, a constant intermodification.'

Leïla Cassar

Archée – www.archee.qc.ca, Montreal, Canada, February 2017

'More than the bodies themselves, what we care about is their unexpected assemblage according to a **new perceiving logic. There is a ontological shift : the body isn't anymore a simple physical one, but it also has something moving, elusive, dynamic, extended, and one that embraces the multitude of potentialities.** One could say Isabelle Choinière and her team **succeed to create an immersive environment in which technologies and body are revealing to each other in a positive relationship of perceiving discoveries.** Earthly body (physical, material, anthropological body) and corporeality

(projected and virtual body) complete each other thanks to the phenomenological relationship developed by technologies. **Poetry, digital technology, connected body and wifi connection are working together in a logic of exploration of our link to the world. The organic and intimate aspect is also felt as the evanescent dimension of what we called epiphanic bodies.'**

Mélissa Bertrand

Archée – www.archee.qc.ca, Montreal, Canada, February 2017

'**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

Archée – www.archee.qc.ca, Montreal, Canada, November 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, December 2015

'**This enlarged, sonorous, embryonic body is added to the different aesthetic currents advocated by choreographers.** [...] 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 *trans(e)dance*, composed of the contraction of essential keywords 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 in 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

Brazilian Journal on Presence Studies, Porto Alegre, **Brazil**, May/August 2014

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

'[...] **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 molecularization 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 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 hear the inaudible.'**

Enrico Pitozzi

Digimag Issue 51, Milan, Italy, February 2010

[La Démence des Anges \(Telematic duet for 2 dancers on 2 continents\)](#)

'Isabelle Choinière [...] true PIONEER of the genre since 1994. [...]'

Aline apostolska

La Presse, Montreal, **Canada**, May 2007

'[...] Isabelle Choinière is a **VISIONARY** performer. She goes beyond the body's expressive power to experiment with perception, with the in-between spaces of the real and the virtual. [...]'

Brista Klunder

Dresden Neueste Nachrichten, Dresden, Germany, November 2004

'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.** [...] 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

Vie des arts, Montreal, Canada, Winter 2002-2003

'[...] As a parallel to her artistic process, **Choinière has been developing a theoretical and philosophic reflection on the hybrid arts she pioneered, and that confers her practices an undeniable value.** [...] If Choinière firstly is a dancer, she obviously owns numerous qualities of a woman of theater. The setting that she orchestrates from her own body and the other dancer by the means of virtuality is impressive by its sensuality. She reveals a widened and wide, hollow and dense body, a female principle for the new world. [...]'

Élizabeth Plourde

Les Cahiers Jeu, Montreal, Canada, Fall 2003

'[...] **VISIONARY, she introduces a new choreographic writing which one could describe as cyberdance.** [...] **Techno, experimental, daring, unqualifiable....** [...]'

Martin Côté

Clin d'œil, Montreal, Canada, January 2000

'[...] there is a confusion of reality and we do not know any more to whom belong the moments that we perceive. [...] **La Démence des anges appears to me as an important show: the audience is brought to think about what is shown as nothing is gently given to him.** [...]'

Sébastien Sipat

Artifice – www.artifice.qc.ca, Canada, March 2002

'[...] dance, electroacoustic music, multimedia – exchange and translation as Serres meant it when he predicted the end of the era of the specialists. Isabelle Choinière and her collaborators have created **a new jewel, a sensory experiment (to qualify it differently than intense would be prejudicial to its eminently personal character), rich of a relevant and current reflexivity. Sensory experiment, but also a personal reciprocal experiment between the performer and the spectator.** [...]'

Sébastien Sipat

Artifice – www.artifice.qc.ca, Canada, December 4, 2000

Communion

'It makes no sense to speak of set-design, or of a soundtrack 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, France, May 15, 1999

'Under the stars on a cool evening in the Arizona desert this past February, 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 [...].'

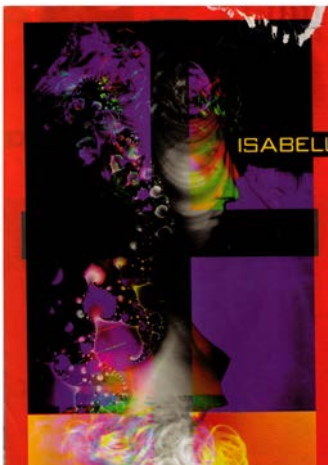
Philip Spzorer,

Hour, Montreal, Canada, October 14 to 20, 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 it is 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'informateur des arts, Montreal, Canada, Summer 1997



Cover page of *Ballet Tanz Aktuell International*, Germany

Special Topic: *Isabelle Virtuelle*. The interactive choreography boom in Canada

No. 8/9, August 1997 – Andrée Martin

'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 21st 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, **Canada**, June 3, 1997

'In her hallucinatory dance, Communion...'

Merilyn Jackson
MIT'S Magazine of Innovation Technology Review, USA, 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, **Canada**, 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, **Canada**, January 4 to 11 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, MIT Press, Boston, USA, 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, **Brazil**, June 3, 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, **Canada**, September 22, 1994



Cover page of *Inter Art Actuel*, Quebec, Canada

Special Issue : *Mutagenèse : du corps matériau au technohumains*

No. 58, Fall 1993

15. ARTISTIC – AWARDS AND DISTINCTIONS (partial list)

Isabelle Choinière has been a regular award-winner of all kinds of grants and subsidies (over 300) as well as co-productions since 1995.

- 2017-1994** Numerous art magazines and peer-reviewed journals have praised Isabelle Choinière's work, even presenting it on the **cover** (*Ballet Tanz International, Parcours, Revista Repertório, The IATC Journal/Revue de l'AICT-Critical Stages/Scènes Critiques* ...). In May 1999, during a visit to France, the newspaper *Le Monde* praised the work **Communion** and highlighted **its pioneering work**. In addition, Philip Spzorer, a journalist with *Le Hour* who was present at International Dance and Technology in Arizona in February 1999, compared Isabelle Choinière's work to that of Quebec's leading dance companies La La La Human Steps, Marie Chouinard and Jean-Pierre Perreault. **Until recently, and since 1994, critics have described Isabelle Choinière's work as "visionary" and "avant-garde" (see reviews *Le Monde, Digimag, Parcours, Dresdner Neuste Nachrichten, Vie des arts, CyberPresse, etc.*).**
- 2015** The **Prix Ambassadeur** was awarded to Isabelle Choinière (CAL).
- 2014** The **Prix Reconnaissance Desjardins 2014** was awarded to Isabelle Choinière for her 'remarkable career, her innovative work of high artistic quality and to encourage her to continue her research in this unique way of creating' (CAL).
- 2013** **In November**, *Flesh Waves* was the **official opening performance** for the prestigious international festival Cynetart and **METABODY Research EU Project** in Dresden, Germany.
- 2005** *La Démence des Anges* was also the **official opening performance** for the *Rencontres internationales danse et arts numériques Bains numériques # 1* at the *Centre des Arts d'Enghien-les-Bains*, France, in October.
- 2004** An excerpt from *La Démence des Anges* was given, by invitation, at the **LANTISS centre – Laboratoire des nouvelles technologies de l'image, du son et de la scène** in Quebec City, during the **official opening** on April 2nd at the **Université Laval**.
- 2004** *La Démence des Anges* was also the **official opening show** for the international Cynetart festival in Dresden, Germany, in November.
- 2001** On October 30, *La Démence des Anges* was selected to **open the 40th anniversary celebrations of the Quebec General Delegation in Paris** in front of the Quebec and French Prime Ministers of the day.
- 2001** The **award for the best artistic mission** was also awarded to Isabelle Choinière and her company by the **Office Franco-Québécois pour la Jeunesse (OFQJ)**.

1999 *Isabelle Choinière* and *Le Corps Indice* was awarded the **Excellence Award by the Department of International Affairs (DAI) of the Ministry of Culture of France**, encouraging the company to undertake further tours and residencies in France.

1999 The **Office National de Diffusion Artistique de France (ONDA)** was very enthusiastic about the quality and innovation of the networked electronic living art performance *La Démence des anges* (presented as a work in progress entitled *La mue de l'ange* at the time). Immediately afterward, a **9,000 \$ grant followed as a means to sustain the development of the company's projects in France.**

Isabelle Choinière's international renown dates back to the presentation of the show *Communion* at the Londrina International Festival in Brazil in **April 1994**. At the **1995 ISEA in Montreal, the work was ranked among the top three in the international program.**

Since her debut, Isabelle Choinière's productions have made the **official opening of more than 60% of the major international performing arts, electronic arts and dance festivals** in France, Denmark, Germany, Brazil, Chile, the Czech Republic and the United States.

16. ACADEMIC WORKS / CASE STUDIES ON ISABELLE CHOINIÈRE'S RESEARCH-CREATION (incomplete list)

2021-2009

Hanna Pajala-Assefa – **University of the Arts, Finland – Dance Department – PhD in Dance and Technology**, " *Extended Human Embodiment: Enhancing diverse bodily experience in a technologically mediated choreographic environment* " (2021-).

Mélissa Bertrand – **Université Sorbonne Nouvelle – Paris 3, France – UFR Arts et Médias – Institut d'Études Théâtrales**. Research thesis – **Master 2**, " *Technologies de la sensation : percevoir le corps autrement /Technologies of sensation: perceiving the body differently* ".

Enrico Pitozzi – **Università di Bologna, Italy – Department of the Arts**, course " *Formes de la scène multimédia* " (2005-2016) / **BRERA- Accademia di Belle Arti – Milan, Italy**, course " *Esthétique des interfaces* " (2014-2016).

Sarah Whatley (responsible) – **European project RICHES** (www.riches-project.eu) led by Coventry University (2014). *Survey on the changes brought by digital technology to dance and performance practice in the European context*. **Coventry University, United Kingdom**. June-July, 2014.

Andrea Davidson – **Université Paris 8/ Chichester University** (2009), " *Le Corps sonore : Towards an Immersive Performance Environment* ", Performance Research Seminar & Interactive Performance Series. Center for Contemporary and Digital Performance, **Brunel University**, West London, **United Kingdom**. March 11, 2009.
https://www.youtube.com/watch?v=3g_9CBXakk

Audrey-Anne Bouchard – **Master 2 – Erasmus Mundus** in the studies of Performing Scenic Art <http://www.spectacle-vivant.eu/>, " *La transformation de l'expérience vécue par les performeurs ou danseurs, dans leur relation, interactions avec les corps virtuels immatériels dans La Démence des anges* ". Master title : " *La rencontre : Corps de chair et corps projeté : trois études de l'expérience du performeur dans le processus de son interaction avec l'image projetée* ". Under the direction of Marina Nordera and Jean-Pierre Triffaux, **Université de Nice Sophia-Antiopolis, UFR des lettres, arts et sciences humaines, France**, 2011.

Ferdinand-Philippe Morin-Vargas – **BAC (2nd year)** in the Interactive Media Program, course " *Histoire de l'expression visuelle et sonore* ", study of the project *Exuvie Chorégraphique* – turning sculptures of scanned bodies, **Université du Québec à Montréal, Canada**.

Christelle Proulx – **BAC in Art History**, course " *Technology and Contemporary Art* ", studies on the concept of the non-instrumentalization of the body in *La Démence des anges*, **Concordia University, Montreal, Canada**.

2004–

Élizabeth Plourde – Doctorate in Arts Litterature, Scenic and Screen Arts, " *Les corps projetés dans La Démence des anges* ", **Université Laval, Quebec, Canada.**

2002-2001

Marie-Christiane Mathieu – Doctorate in *Étude et pratique des Arts*, " *Le Monument du vide* ", **UQÀM, Montreal, Canada.**

Domi Brousse – Studies in Visual Arts, research on the prothesetized body (*corps prothétisé*), **France.**

Pénélope Gaillard – Master degree, " *Les nouvelles technologies en danse; étude des relations entre les logiques de création, réception et médiation* ", **UQÀM and Université Paris 8-Sorbonne, Quebec and France.**

Armando Menicacci – professor at *Université Paris 8-Sorbonne*, studies of *Le Corps Indice* productions inside his Master course, **Paris 8-Sorbonne, France.**

Maira Spanghero – Post-Doctorate in Communication and semiotics, **Pontificia Universidade Católica de São Paulo, Brazil.**

Isabel Souza, " *Danse et nouvelles technologies* ", **Brazil.**

Paula Varanda, professional dancer, **Portugal.**

Christopher Bannerman, Master in Choreography and performance Arts, **Middlesex University, United Kingdom.**

2001-2000

The productions of *Le Corps Indice* are the object of several academic studies (masters and doctorates) in Quebec, USA, France, and Brazil.

2000-1999

The show *Communion* is studied in the following universities:

Københavns Universitet (University of Copenhagen), Denmark.

Universities of São Paulo, Brazil.

Universidade Federal de Salvador da Bahia, Brazil.

McGill University, Montreal, Canada.

Université du Québec à Montréal, Montreal, Canada.

Université du Québec en Abitibi-Témiscamingue, Abitibi-Temiscamingue, Canada.

1997-1996

Rosangella Leote, professor at the **University of São Paulo, Brazil.**

Milton T. Sogabe, post-doctorate student at the **University of São Paulo, Brazil.**

Ludmila Pimentel, professor at the **Escola de Dança da Universidade Federal de Salvador da Bahia** and student in master degree, **Brazil.**

Edvaldo Couto, professor of Aesthetics and Communications at the **Universidade Federal de Salvador da Bahia, Brazil**

1995-1994

Christine Ross, Department of Art History, " Art criticism I; Feminism, Video Performance and the Body " course, **McGill University, Montréal**

Louise Poissant, department of Art History, " La vie et les arts " course, **Université du Québec à Montréal, Montreal, Canada.**

17. RESEARCH-CREATIONS - PUBLICATIONS ON THE WORK OF ISABELLE CHOINIÈRE

a) Published **interviews** on the process and Isabelle Choinière's artistic activities (incomplete list)

2009-2002

- PITOZZI, Enrico (2009) 'Espace stéréoscopique pour corps sonore. Conversation avec Isabelle Choinière', In: *Edition Archée-périodique électronique*, December 2009/ Projets, section entretiens, Montreal, Canada, online: <http://www.archee.qc.ca/>
- PITOZZI, Enrico (2009) 'Spazio stereoscopico per corpo sonoro. Conversazione con Isabelle Choinière', In: *Art'0*, no.28 (estate), Bologna, Italy, pp.58-65.
- SIPAT, Sébastien (2002) 'Entretien avec Isabelle Choinière – Mars 2002', In: *Artifice*, Montreal, Canada.

b) MAIN ARTICLES PUBLISHED on Isabelle Choinière's research-creation/artistic activities

2022-2005

- PAJALA-ASSEFA, Hanna (2022, ongoing) – *University of the Arts Helsinki (Uniarts Helsinki), Theatre Academy, Finlande* — Book title: *Näkökulmia tanssitaiteen historiaan ja nykypäivään. Taideyliopiston Teatterikorkeakoulu (Historical and Current Viewpoints on Contemporary Dance)*. Chapter: *Tanssi ja teknologia - medioitujen kehojen uudet näyttämöt (Dance and technology - New stages for mediated bodies)*. Published in Finnish in the book by choreographer Professor Kirsi Monni. Editors: Hanna Järvinen, Kirsi Monni, Riikka Laaks. Publishing house: Helsinki University of the Arts (online publication).
- ARCHÉE (2017) 2^e Special issue on Isabelle Choinière's work, *Prix d'innovation en recherche-crédation*, In: *Édition Archée-périodique électronique*, February, Montreal, Canada, online: http://archee.qc.ca/archives/sommaire_2017_02.php
- CASSAR, Leïla (2017) 'Moving structure of the collective, fluid transindividuality: corporeality within Isabelle Choinière's *Phase 5* and its questioning of human-environment relationship', In: *Édition Archée-périodique électronique*, February, Montreal, Canada, online: <http://www.archee.qc.ca/>
http://archee.qc.ca/images/edito-2017-02/Archee_2017_02_StructMouvCollectifEng.php
- CASSAR, Leïla (2017) '*Structure mouvante du collectif, identité fluide: la corporéité en jeu dans Phase 5 d'Isabelle Choinière et sa remise en question du lien humain-environnement*', In: *Edition Archée-périodique électronique*, February, Montreal, Canada, online: <http://www.archee.qc.ca/>
http://archee.qc.ca/images/edito-2017-02/Archee_2017_02_StructMouvCollectif.php
- BERTRAND, Mélissa (2017) '*Entremêler corps et technologies: des vagues perceptives nouvelles – Analyse de Phase 5 d'Isabelle Choinière*', In: *Édition Archée-périodique électronique*, February, Montreal, Canada, online: <http://www.archee.qc.ca/>
http://archee.qc.ca/images/edito-2017-02/Archee_2017_02_EntremelerCorpsetTech.php
- BERTRAND, Mélissa (2017) 'To mix bodies and technologies : new perceptive waves', In: *Édition Archée-périodique électronique*, February, Montreal, Canada, online: <http://www.archee.qc.ca/>
http://archee.qc.ca/images/edito-2017-02/Archee_2017_02_EntremelerCorpsetTechEng.php
- ARCHÉE (2016) 1^{er} Special issue on Isabelle Choinière's work, *Prix d'innovation en recherche-crédation*, In: *Édition Archée-périodique électronique*, November, Montréal, Canada, online: http://archee.qc.ca/archives/sommaire_2016_11.php
- DAVIDSON, Andrea (2016) 'Mediated bodies and Intercorporeality : Isabelle Choinière's *Flesh Waves*', In: *Édition Archée-périodique électronique*, November, Montreal, Canada, online: <http://www.archee.qc.ca/>
http://archee.qc.ca/archives/sommaire_2016_11.php
- PITOZZI, Enrico (forthcoming in 2022), *Il corpo, la scène, le technologie. Per un'estetica dei processi d'integrazione*.

- DAVIDSON, Andrea (2016) 'Extending the Discourse of Screendance: Dance and New Media', In: *Douglas Rosenberg (dir.), The Oxford Handbook of Screendance Studies*, Oxford, Oxford University Press.
- PITOZZI, Enrico (2016) 'Bodysoundscape. Perception, movement and audiovisual in contemporary dance', In: *Yael Kaduri (dir.), The Oxford Handbook of Music, Sound and Image in the Fine Arts*, Oxford, Oxford University Press.
- DAVIDSON, Andrea (2015) 'Isabelle Choinière : Corps Médiatisés', In: *Parcours L'Informateur des Arts*, (December), no. 86, Montreal, Canada: Éditions Trajet.
- PITOZZI, Enrico (2014) 'The Perception is a Prism: body, presence and technologies', In: *Brazilian Journal on Presence Studies*, vol.4, no. 2, May/August, Porto Alegre, Brazil, pp. 174-204, online: www.seer.ufrgs.br/presenca
- PITOZZI, Enrico (2013), 'Perception et sismographies de la présence', lecture given at the 'Effets de présence et effets de réel' study days, Université du Québec à Montréal, Canada, 6 June 2008.
This text has been published, with minimal variations, in: *Perception et sismographie de la présence*. In: *Le réel à l'épreuve des technologies*, edited by Josette Féral, pp. 236-259. Rennes, Presses de l'Université de Rennes, 2013.
'Seismography of the presence', website <http://presence.stanford.edu/>, International Platform of the Centre of Intermedia Project directed by Nick Kaye and Gabriella Giannachi at Exeter University (UK), co-produced in collaboration with Stanford University (USA). This website is dedicated to research on the theme of presence in the contemporary art scene.
- BOISCLAIR, Louise (2013) 'Exuvie chorégraphique et Migration numérique', In: Renée Bourassa et Louise Poissant (dir.), *Personnage virtuel et corps performatif: effets de présence*, Montreal, Canada: *Presses de l'université du Québec, collection Esthétique*.
- SCHWARZ, Elsa (2012) 'Isabelle Choinière', In: *Dictionnaire des créatrices, Édition des femmes*, four-volume dictionary, Bordeaux, France.
- PITOZZI, Enrico (2010) 'Corpo sonoro collettivo. Verso una tattilità uditiva' / 'A collective resounding body. Aiming towards an auditory tactility', In: *Digimag*, no. 51, February, Milan, Italy: Mobile Edition.
- PITOZZI, Enrico (2010) 'Étendre la peau; Scène, perception, dispositifs technologiques', In: *Ensemble ailleurs / Together Elsewhere*, Montreal, Canada: *Presses de l'Université du Québec, Collection Esthétique des Arts Médiatiques*, pp.321-340.
- BOISCLAIR, Louise (2010) 'Exuvie', In: *Du corps à l'avatar – dix ans après, Tome 1, Édition Archéopériodique électronique*, October/Section Vitrine, Montreal, Canada, online: <http://www.archee.qc.ca/>
- BOISCLAIR, Louise (2008) 'Isabelle Choinière de Corps Indice; Autour des Demoiselles d'Avignon', In: *Inter, art actuel, 'Espaces Sonores'*, no. 98 (winter), Quebec, Canada: *Éditions Intervention*, pp. 52-56.
- APOSTOLSKA, Aline (2007) 'Isabelle Choinière: une expérience démente, Aline Apostolska', In: *Cyberpresse.ca*, May 10, Montreal, Canada.
- DAVIDSON, Andréa (2006) '3^{ème} création, phase 1, Isabelle Choinière / Corps Indice', In: *Bains numériques # 1, Danse et nouvelles technologies*, Enghien-les-bains, France: *Édition Centre des arts d'Enghien-les-bains*, pp. 47-53.
- PITOZZI, Enrico (2005) 'La figura oltre l'attore: verso un'estetica digitale', In: *Culture Teatralli*, no. 13 (autumn), Bologna, Italy.
- BLANCHET, Mylène (2005) 'Isabelle Choinière, Louise Bédard; les chorégraphes en deux temps', In: *Parcours*, vol. 11, no. 1 (May), Montreal: *Éditions Trajet*, p.28.

- KLUNKER, Bistra (2004) 'Sensibly Manipulated Reality', In: *Dresdner Neueste Nachrichten*, November 19, Dresden, Germany.
- DASKALOVA, Rossitza (2002-2003) 'Téléportation non quantique. Le corps Indice: la démente des anges', In: *La Vie des Arts*, vol. XLVII, no. 189, Quebec: Édition hiver 2002-2003, p.32.
- PLOURDE, Elizabeth (2003) 'Un ange venu du cyberspace. La Démence des anges', In: *Cahiers de théâtre Jeu*, no. 108 (September), Montreal, Canada, pp. 132-135.
- GOSELIN, Catherine (2003) 'Cyberdanse', In: *Voir*, week of October 9 to 15, Montreal, Canada p. 18.
- GOSELIN, Catherine (2003) 'Cyberdanse', In: *Hour*, week of October 9 to 15, Montreal, Canada p. 15.

2002-2001

- JANELLE, Sylvie; LELARGE, Isabelle; MOREAU, Yvan (2002) 'Les Délectations', In: *Etc Montréal*, Montreal, Canada.
- MOLINARI, Beatriz (2001) 'Canada Un ritual electronico', In: *La Voz del Interior*, Cordoba, Argentina, September 29.

2000-1999

- JACKSON, Marilyn (2000) 'Tempe, Montréal, Une exploration chorégraphique en réseau', In: *Etc Montréal*, January 2000, Montreal, Canada, pp.26-27.
- SIPAT, Sébastien (2000) 'La Mue de l'Ange; une performance d'art électronique proposée par Le Corps Indice', In: *Artifice*, December 4, Montreal, Canada.
- MERILYN JACKSON (2000) 'Choinière Technofemme in performance', In: *Congress on Research in Dance Newsletter*, volume XX, no. 2, pp.8-9.
- CÔTÉ, Martin (2000) 'Isabelle Choinière cyberstar ! Avec La Mue de l'Ange, elle propulse la danse moderne dans le XXI^e siècle', In: *Clin d'Oeil*, no. 235 (January), Montreal, Canada, p.26.
- SPZORER, Philip (1999) 'Synchronous cities. Two dancers, two towns, one spectacle', In: *Hour*, week of 14 to 20 October, Montreal, Canada, p.32.
- MARIN, Lili (1999) 'La Mue de l'Ange', In: *Kaos News Magazine*, 16 November, Montreal, Canada, p.3.
- SOLDEVILA, Carlos (1999) 'Corps accord', In: *Voir*, vol. 13, no. 43, week of 28 October to 3 November, Montreal, Canada, p.56.
- COUSINEAU, Marie-Ève (1999) 'Concerto pour corps en mouvement', In: *Montréal Campus*, vol. XX, no. 5, October 27, p.10.
- LACHANCE, Dominique (1999) 'Isabelle Choinière, performeuse du cyberspace', In: *Le Journal de Montréal*, October 14, p. 62.
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- BOUCHARD, Julie (1999) 'Territoires intérieurs', In: *Le Devoir*, October 9-10, Montreal, Canada, p.B 4.
- PILON, Esther (1999) 'Corps virtuels. La Mue de l'Ange du Corps Indice', In: *ICI*, vol. 3, no. 3, October 7, Montreal, Canada, p.31.
- SOLDEVILA, Carlos (1999) 'Prince du web', In: *Voir*, vol. 13, no. 40, week of 7 to 13 October, Montreal, Canada.
- SCHULZE, Bernard (1999) 'À pas de puces... vers l'avenir', In: *Parcours L'Informateur des arts*, vol. 5, no. 3, (Autumn), Montreal: Éditions Trajet, pp.17-19.
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1997-1996

- BERNIER, Robert (1997) 'Senseurs sur l'écheveau', In: **Parcours L'Informateur des Arts**, (Summer), Montreal: Éditions Trajet, p.24.
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- HOWE-BECK, Linde (1997) 'Dances that plug in – Tangente focuses on the electronic body', In: **The Gazette**, May 24, Montreal, Canada, p. G 12.
- BUFFMANN, Tom (1997) 'The Virtual sharing of the Body', Osnabrück, Germany.
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- HOWE-BECK, Linde (1996) 'Stretching her skin', In: **Mirror**, vol. 11, no. 30, January 4, pp.18-20.
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1995-1994

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- SUESCUN-POZAS, Maria (1995) 'Interaction avec la machine', In: **Inter Art Actualité**, no. 63, (Autumn), Quebec, Canada, pp.32-35.
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- LEHMANN, Valérie (1994) 'La danse contemporaine en question', In: **Le Devoir**, October 3, Montreal, Canada.
- DUBUC, Bruno (1994) 'Infographie : place à l'acteur de synthèse', In: **Interface**, vol. 15, no. 5, September-October, Montreal, Canada.
- MILLETTE, Jean (1994) 'Isabelle Choinière en deux et en trois dimensions', In: **Qui fait quoi**, September-October, Montreal, Canada, p.50.
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- LUNDIN, Maria (1994) 'Dancing with your virtual sister', In: **McGill Daily**, vol. 84, no. 7, September 22, Montreal, Canada, pp.5-9.
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