

**[ENGLISH TRANSLATION OF THE ARTICLE
TRAJECTOIRES BY FRANÇOIS DUFORT]**

TRAJECTORIES

“In her private hangar, Line Nault presents the most far-out dance show of the season”

L'espace des autres, presented by Studio 303 this week, is anything but banal. This installation-show by Line Nault, the result of a complex, convoluted creation process, explores the notion of trajectory.

To bring about this show, Nault had to first equip the back alley shed of her home. Then, in this space she created four trajectories, or journeys, each one taking 60 seconds to execute. Thirty people interpreted each journey, each person varying in size, age and sex. These performances were captured by four synchronized cameras, and each clip (120 of them) was then divided into two-second segments. Nault thus obtained a bank of 3600 brief clips that were then randomly put together by a computer program designed by Alexandre Burton, Nault's collaborator. This process resulted in a multitude of one-minute videos of the four trajectories, in which each of the 30 interpreters appear for just two seconds (30 x 2). From all of this material, Line Nault chose two versions of each re-composed trajectory to perform in the shed herself. At the same time, the videos are projected on eight small liquid crystal screens. In short, we have four original trajectories created by Nault, interpreted in their own way by 30 people, that are then reinterpreted by a computer, and the reinterpretations are performed in front of an audience by the choreographer. There you have your *modus operandi*.

We move on now to the final product: For originality, *L'Espace des autres* wins the prize. This is due, among other things, to the performance site: a small eleven by fourteen foot shed, where only eight spectators at a time (spread along the four walls) are admitted. It is therefore not only a show of intimate senti-

ments, but also of intimate proximity, because Line Nault can't help but enter into contact at times with the spectators during her performance - a performance which is pedestrian-like and uses minimalist movements, marked in simplicity. Add to that the unique odor of wood, sheet metal and humidity, which will certainly remind some of the era when all Montreal apartment blocks had their wooden shed out back. Acoustically, the show is also a success. The soundtrack was conceived from the audio tracks of the 120 initial video clips. As these were obviously created in a non-soundproof place, the sounds of the city are omnipresent: also mixed into the soundtrack are all the noises coming from outside the shed during the real time performance. At times it is disconcerting - you end up asking yourself if the bus that you hear is actually passing in the street or if it is recorded...

All these elements, put together, catapult us into another world that captivates the senses. I admit to having taken off and traveled somewhere else during this show, from beginning to end. At one moment, I had the impression that I was in a barge, and, at another, in a chicken coop! What an extraordinary experience! In Nault's shed, the fourth wall flies to pieces...

A small word of advice for those who are thinking of going and experiencing this show: if it is 30 degrees out during your visit to the hangar, bring along a bottle of water... It is really hot inside!

From June 8 to the 19, 7, 8 and 9 pm. Reservations obligatory: (514)393-3771

[ENGLISH TRANSLATION OF THE ARTICLE *Un Cabanon dans Rosemont* BY STÉPHANIE BRODY, in LA PRESSE, MONTRÉAL]

A WOODEN SHED IN ROSEMONT

In a lane off of rue de Bordeaux stands a small wooden shed. It resembles the dozens of other sheds that are scattered around the back alleys of Montreal. But, inside, it's another story. Miniature video screens attached to the walls have captured the comings and goings of a crowd of people, and the ground is covered with mysterious signs – arrows, numbers... Might the CIA have requisitioned the hut for some dangerous mission? Have aliens landed in Rosemont?

Rest assured. In fact, Line Nault, choreographer and dancer, has decided that the venue for her next show will be her back alley shed. "It's super! That way, I'm always just two steps away from my bed!" laughs Nault. Though this is perhaps true, Nault is anything but lazy. *L'Espace des autres* (Other People's Spaces) required three months of intensive preparation.

Nault reveals the origins of the project: "While walking in the street, I began imagining a body that, while walking, could transform itself at will; become someone else." Thus, step by step, a communal space was born where past, present and future could all blend together. As for the choice of the shed, for Nault, it is a perfect place; a juncture, situated at the outer limits of public space- "The things that one usually finds in sheds could very easily be put out on the sidewalk and belong to somebody else"- and private property, where memories and souvenirs remain hidden. And a wooden shed lets in the noises of the street...

No sooner imagined than done – or nearly. It was first necessary to have 30 people – dancers, but also a doctor, a landscaper, and even the janitor from the UQAM dance department- traverse, with the help of their imaginations, four very short trajectories, or jour-

neys, by following paths carved in the flooring of the shed. Four cameras captured it all, each one from a different angle. Nault and her collaborator, composer and researcher Alexandre Burton, then had to invent a software program that, after having split each journey into 3600 segments of two seconds each, could randomly piece them all back together, making sure that each person only appeared one time. Total number of combinations possible? The program could run for 504 666 780 464 594 860 419 156 164 years without ever reproducing the same journey! Nault has learnt two or three of these virtual journeys, and she will try to re-create them live. "I let myself be nourished by this fusion of individuals," affirms Nault, adding that, though the software program is able to create fluid connections between the individuals, doing the same thing live presents a whole other challenge.

Nault always puts together creations that start from the simplest unit of measure, an indicator used as much by dancers as by the sound concept artist or the video artist. In *na* (*Nathalie-té-morte*), it was syllables, in *Revenir en avant*, it was the 40 phonemes of the French language (that Nault explored with the help of a linguist), and for *L'Espace des autres*, it is these two-second segments. "This permits me to step away from my subjectivity and allow my body to be directed by other disciplines or approaches. Thus, my movement emerges from a multitude of senses, from my collaboration with different mediums and different creators. It brings me so much freedom!"

And it's live -far from overrated estheticism and 'virtuosity at any cost' – it is where human flesh meets the world of digital, sound and words. It is from "inside the gaps," as she says, that the work of Line Nault takes its meaning, and opens itself to an infinite number of interpretations and points of view.

L'ESPACE DES AUTRES, by Line Nault, Alexandre Burton, Bernard Rouleau and Corine Lemieux. June 8 to 19 at 7, 8 and 9 pm, by reservation only : 514-393-3771.

[ENGLISH TRANSLATION OF THE ARTICLE *Une petite douceur* BY STÉPHANIE BRODY, in LA PRESSE, MONTRÉAL]

A GENTLE TREAT

Give your self a treat and go see *L Espace des autres*, the latest creation by Line Nault.

Inside the small wooden shed behind her house, this Montreal choreographer offers eight privileged spectators a completely intimate performance. *L Espace des autres* is a soft murmur, a little secret delivered to friends, like when we were children, well hidden in the trees behind our house.

The process leading up to *L Espace des autres* was somewhat complex, with a result that is fresh and lucid. One day when she was walking in the street, Nault imagined a body that, while walking, could transform itself at will, and become a different body. Thanks to the magic of a powerful software program, hours of painstaking work, and the collaboration of dozens of ordinary people – dancers, actors, doctors, janitors – Nault managed to create this. On the walls of the wooden shed, a constellation of small video screens retransmits images of people following short journeys that have been carved on the flooring of the shed where the performance is taking place.

Step by step, these beings are transformed an infinite numbers of times, and they walk, literally, in each other's footsteps. In the middle of the eight spectators surrounding her, with calmness and an infinite respect for those who have passed there before her, Nault lets herself be carried by their steps. Again and again, she follows in their footsteps and takes on their movements. Nault creates grooves in the ground and imprints the floor and the space with the sheen of time passing. At times she is leading the people on the screens, other times she dodges away from them. They have left their mark, they

influence her, but Nault also takes their gestures and makes them her own, transforming them in her own way.

L Espace des autres is a tremendous meditation on the bonds that unite us as beings; past, present and future. Far from being a reflection that is heavy and affected, Nault makes it into a game, a surprising juxtaposition of worlds, delivered with heart and honesty. Bravo!