

## Interview with Michel Groisman - Relâche / Casa Hoffmann

**9** Discover yourself the answer to the interview. Count the letters of the line initiated by the number 9, and circle it clearly highlighting the ninth letter. The line that is initiated by the number 32, circle the thirty-second letter and so on. At the end appears a word of seven letters. Do not count quotation marks, round brackets, periods and commas. Do count the CH.

**CH:** How did the idea of creating objects to build installations on your body come to be?

**32 CH:** Did your interest in the rearticulation of movement arise from these objects?

**CH:** Light, fire, lasers, water. Your performances are always working not only with the rearrangement/ re-elaboration of the body, but also with the presentification of other elements. Can you talk about those choices?

**CH:** The performative interaction of the audience in relation to the objects happens in several moments of your process: in the installation “shoe-adds” on the spectators’ feet in [Tear Weaveair](#), in the performing of movements in *Polvo (Octopus)*, with the glasses of water in *Sirva-se (Help yourself)*... What has the experience of seeing your objects and installations working on other people’s bodies been like?

**44 CH:** A curious aspect of your work are the ambiguous references that it prompts... At the same time your images suggest a sculpture in movement, it is impossible not to read the gear you produce, a nearly cyborg extension of the human body, which recalls hybrid bodies. How do you perceive the influence of or the relationships with *cyber art*, science fiction or comics in your performances?

**CH:** Your work seems to carry us to a different perception state, perhaps because of the movement concentration and rearrangement that *Sirva-se (Help yourself)* requires from us, perhaps because of the silent contemplation that [Transferência \(Transference\)](#) and *Tear Weaveair* lead us to. Do you intend to foster this state or do you perceive it as a consequence of your conceptual and aesthetic choices?

**CH:** You work with a very sophisticated simplicity...

**56 CH:** We would like for you to talk a little about the relationship with silence in your works...

**CH:** Your performances have toured many countries in Europe, besides the US and Peru.

**4** What differences do you perceive in the way the audiences in each country relate to your work?

**CH:** In many places your work has been received in biennales and exhibitions, events that are more related to the visual arts... Also, many definitions have already been given to your work: *performance*, *performance art*, *action-art*, *performance-installation*, *body art*... How do you define your own production?

**CH:** What has the experience of producing works that are in the frontier among the arts in Brazil been like?

**23 CH:** Do you intend to present a second edition of *Polvo (Octopus)*? Have the 5 or 6 different rule variations on the Internet been created by you or by the players?

**51 CH:** Works such as *Criaturas (Creatures)*, *Tear (Tear Weaveair)* and *Transferência (Transference)* seem to require great fitness. Do you keep any specific routine based on movement rearrangement?

**CH:** Is there a new work in the process of research?

**CH:** How was it to work with *Help yourself* at Casa Hoffmann?

**Michel Groisman** currently develops his bodywork using instruments attached or adapted to the body. In the development of his own genre, Groisman was supported by the UNIARTE grant from FAPERJ (Rio de Janeiro Foundation of Research Support - 2000/2001) and by a Vitae Scholarship (2002/2003). He participated in the exhibition "Time," at the Modern Art Museum, in New York and at the *II Bienal at Lima*, in Peru. He has presented his work in the festivals *La Batiê* (Genebra), *In Transit: The Berlin Lab* (Berlin), *Desviaciones* (Madrid) and *Encontros Acarte 2000* (Lisboa).

---



foto: Pedro Lyra



foto: Marise Farias