



INTERVIEW *with*

# MICHEL GROISMAN

CRISTIANE BOUGER for RELÂCHE – CASA HOFFMANN e-MAGAZINE | 2004



9 Discover yourself the answer to the **ent**erview. 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 a word of seven letters will be formed. 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 into existence?

**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 of the body, but also with the presence of other elements. Can you talk about those choices?

CH: The performative interaction of the audience with the objects happens in several moments of your journey: in *Tear* with the wearable “aparelhos de sapar” on the spectator’s feet; in the movement engagement in *Polvo* [Octopus]; with the manipulation of the glasses of water in *Sirva-se* [Help yourself]... What can you tell us about the experience of seeing your objects and installations working on other people’s bodies?

CH: A curious aspect of your work is the ambiguity of the references that it prompts. At the same time your images suggest a sculpture in movement, it is impossible not to read in the gear you **44** produce, a nearly cyborg extension of the human body, which evokes the idea of 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* lead us to. Do you intend to foster this state or do you perceive it as a consequence of your conceptual and aesthetic choices?

**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 USA 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 bienales 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 five or six different rule variations on the Internet been created by you or by the players?

CH: Works such as *Criaturas* [Creatures], *Tear* [Tear Weaveair] and *Transferência* **51** [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?

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Michel Groisman led the workshop *Sirva-se* at Casa Hoffmann – Centro de Estudos do Movimento, in Curitiba, Brazil, July 28–August 1, 2003.



*Transferência*, Michel Groisman, 1999  
Analogic Photograph by Marise Farias

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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* (Geneva), In Transit: The Berlin Lab (Berlin), *Desviaciones* (Madrid), and *Encontros Acarte 2000* (Lisbon).



Michel Groisman, *Tear*, 2001.  
Photo by Sung Pyo Hong

# Relâche

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