

## Transcriptions of CD ROM testimonials, English version, 2001

Raymond Brisson: It's based on a circle. It has no beginning and no end. It's like we want to communicate like a satellite, want to give some words, let go some movement to catch some other human being and like some universe. It's the step, we put our feet on the moon to go further, very far.

Antje Riede : The piece was about exploring all of what's inside me – so the movements that I received from Ginette triggered different emotions inside myself – and for me it was just flowing through all of this, allowing it to be there – very different sensations -- all that's inside -- its not very intellectual for me, it's very physical, a very physical experience.

Mélanie Demers : While I'm dancing it, I try to be a human being, try to relate to other people trying to relate to other people and to other aspects of life -- as opposed to having solo parts where I have to speak to an audience -- or when I dance with other people it's a really human aspect of being with those dancers, those human beings -- even though there is a technological aspect to Luna, it stays really human, so I guess that's what it is.

Chi Long : Luna, maybe the principle image for me is maybe the world of le Petit Prince, the little prince, the story by St-Antoine Exupéry – I imagine myself on a planet by myself dancing either being witness to the stars and the planets or myself being the stars or the planets, it kind of goes both ways -- a very surreal kind of world – everybody's speaking a very strange language, but very poetic language, that we're trying to communicate with an audience.

Ken Gould : What is good about the work with Ginette is that we have so much time to rehearse that we really don't really think about the steps when we are dancing -- so when we are dancing we are actually able to go beyond that into our emotional state or even into ideas that are in our imaginare, imagination -- but again for me every time I dance Luna I am a different person -- the more times we perform it, the deeper that the dance becomes because the dancers will be exploring and will go more and more, and go deeper and deeper into what it is for them.

Patrick Lamothe: Luna, it's a little trip, spatial, universal, with a lot of different colors and with mythic aspects.

Anne Barry : It's not a dramatic piece – it's not a piece where I consider myself necessarily an actor or somebody bringing an interpretation of the movement. It's a piece that I consider needs a simple presence, just the fact of being there, being on stage and being open, and letting yourself bathe in the lights and music. It's a bit like being in a very slow orbit in space, and you're aware that there are other dancers or people that are in orbit around you – and every once in a while the orbits cross, or every once in a while the gravity brings us together and we dance -- sometimes slowly, sometimes frenetically in space, with speed, with mass, and then the piece moves on.

Marie-Claude Rodrigue : The intensity, I feel the intensity to be very very little in comparison with the universe – and you have the universe inside you, and it explodes outside you.

David Rose : It's not that the technique was difficult, it was that there was a lot of technique in the piece, there was a lot of where to go, where to be, in front of the scrim, behind the scrim -- my relationship with the partner was beginning to find the seed ... that could grow.

Donald Weikart : About physics, and different issues in physics. She'd spoken to a friend of mind who was an astro-particle-physicist, and I was doing stuff, trying to find the texts about particle physics. And this sort of brought us into a long discussion about the phenomenon that in physics that when you start going infinitely fast, start approaching going infinitely fast, the infinitely small becomes infinitely large. You can find the universe in an atom, and so there's this kind of shifting reality. And for me that sort of imaginary kernel that I refer to somehow, the idea that in all these movements, even if they are infinitely small, or very very tiny, there is still another universe at the end of it. I think that's something that I try to imagine throughout the piece, sort of that if we are in a section of the solar system, if we just kept going and going into this tiny image then we'll find something really broad and huge.