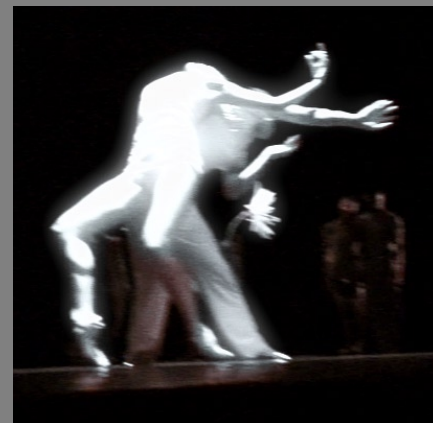


**WHITE** 2009

The premier of **WHITE** was a landmark with an iconic meaning for both the contemporary Chinese arts scene and the contemporary world arts landscape. It brought about a subversive body language and spiritual audio-visual concept while deeply planting them into the central nervous system and the field of vision of this era.

**WHITE** is a multi-dimensional fusion of pioneering visual art, modern ballet, contemporary epic music, behavioral art and lighting art, overwhelmed with frontier and foremost spirits, experimentalism and tension.

Concerning the prospect projected from the choreographic concept, the work **WHITE** itself shows a quality of rareness in the modern international arts scene; the three elements of choreography, music and visual art reach the sublime of the international level; they are like three glittering gems, jointly forming a illusive and palpitating contemporary spiritual landscape (at least for the music and visual art elements, they are at much higher standard than those in the French movies *Trois couleurs: Bleu, Blanc, Rouge* ).



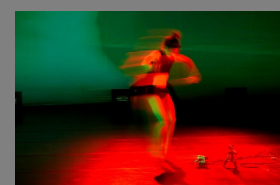
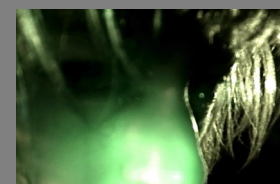
— Deep Sleep/ Chen Shui - Art Director, Beijing, 2009

**STOP** 2004-2006

Thouin's body is hard-wired to some invisible but potent power source. It's as if she is connected to an enormous hydro-electric dam behind which lies a huge pool of emotions waiting to be transformed into motion. Audiences get a chance to zoom closer to her throbbing heart through video eyes that stare into her eyes, slide down her throat, penetrate her underbelly, feel her guts. Nadine named her company Go-On and named this piece **STOP** the contradiction in directions indicates that **STOP** is an illusion.

— Jay Hirabayashi, VIDF Director, Vancouver, 2006

The dancing was spectacular... Nadine Thouin's vision is complex and unique. The resulting images of **STOP**, blown up to 20 times life size, graphically revealed Thouin's command of her body; her feet are as articulate as an Asian temple dancer's hands.



— The Georgia Straight, Alexander Varty, Vancouver, March 2006

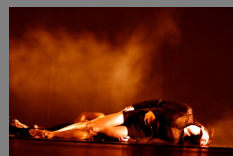
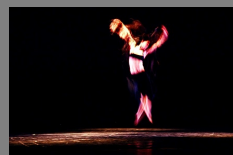
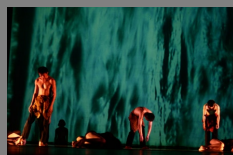
**BONE** (Os) 2002-2004

A veritable hymn to life. Trail-blazing performance...that points in the direction of a new artistic current.

— China Times, Beijing, October 2002

The amalgam is perfect between very beautiful multimedia effects and magisterial choreography.

— China Daily, Beijing, October 2002



I was very impressed... I am certain that **BONE**, the first ever Canada-China modern dance co-production, will have a great future.

— Joseph Caron, Ambassador of the Canadian Embassy to China, Beijing, 2002

With its majestic atmosphere, **BONE** is an important work of art [...] The rock music releases an impressive and completely delightful storm. The result is so satisfying that one can die in peace after having seen the show!

— Dance News, Ou Jiang Ping, Beijing, October 2003

The ingenious integration of the video projections, conceived by the choreographer herself, where mountains transform into oceans in rhythms with the dancers, invents a new style [...] The spirit is in harmony with the world [...] **BONE** is a magnificent show.

— Cultural News, Shanghai, October 2003

Nadine Thouin has been appraised, by the public and the critics, for her ingenious choreographies of buoyant vitality. **BONE** has a unique style; musicians and dancers are the spine of the representation; it's a vision of great strength offered to the audience.

— Dance News, Ou Jiang Ping, Beijing, October 2003

When the Orient and the Occident collide, the clash is temporal and cultural. The human need to brave Nature, and to find harmony finds its just measure. This energetic and seductive choreography has no boundaries, it has infinite inspiration.

— Entertainment News, Guangzhou, November 2003

At the end, as if stunned from a blow in the stomach, the audience takes a few minutes to recover before breaking into a gradual increase of applause.

— Le Soleil, Québec, March 2004

## **CASH** 2001

Sensational and visually stunning, STP casts a spell on the audience!

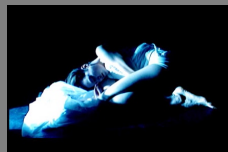
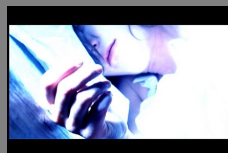
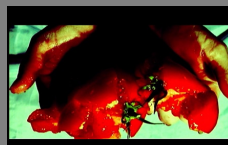
— Beijing Youth Daily, Beijing, March 2001

The Canadian performance **CASH** was a huge success. Nadine Thouin has captivated the audience with her excellent and expressive movement ... all the elements were so well integrated, the visual images were the climax of the show. All in all **CASH** was extremely fascinating.

— Art 4D Views, Bangkok, April 2001

**CASH** has mesmerized the Korean public with a powerful fusion of dance, theatre, live music, film and has revealed the subconscious of contemporary society.

— TV KBS, Seoul, June 2001



Go On  
Press Review  
Page 2



### **To the Bone**

Nadine Thouin has what makes many quebecers envious ... an accomplished young woman who won't let anyone impose limits on her, she forges ahead with confidence with reasons; she has a full bag of dance tricks that she knocks about from city to city. After a beneficial exile in Europe, she comes back home with **BONE**, a choreography where the body is the only language articulated and understood by the dancers, which implies deep gesture, and hair-triggered movement [...] that gives the shivers. A fine time travel, where Man finds his place and his dignity. Nadine Thouin thrills us to the bone, and this will not be the end of it since she has a solo in store for us in 2005.

Commentary on the website of Cultural Weekly

— Voir, Montreal, 2004