

**CIRCA Art Actuel**  
**Performance by Belinda Campbell**

*Le silence de mon habit  
comme un cérémonial,  
une élucidation d'idées claires,  
en mon pouvoir de femme.*

Belinda Campbell's performances appear as situational scenarios with characters that reveal and withhold at the same time. Although the costumes and accessories that define appearances such as the clown's dress in *Le bolero de bonnes boucles!* (2012-2014) or the "coverall" in *Le décatalogue* (2016) project extravagance and extroversion, they also are extremely secretive, occulting something. In a very visual way, they show off. They seem to be a way of diverting our attention while hiding and concealing the performer's body; in its disappearance, the performer's body is transformed and protected.

With *Le silence de mon habit comme un cérémonial, une élucidation d'idées claires, en mon pouvoir de femme* (2016), Campbell again dresses in an "coverall," but this time it is enhanced by both visible and invisible elements, some even laughable. The figure of the clown is never far away. It is interesting to note that the key signs of this character generally appear via accessories and make-up. These signs also are clichés that relate to the figure of the woman; moreover, at times they suggest a certain power - primarily through lipstick and high heels. Yet here neither make-up nor lipstick is present. No, the red is elsewhere; it is this element, clearly visible in the middle of the face that has the power to say: "this character is not me, and the gestures are not mine..." Sound intervenes then as an extension of the gestures, as an intangible and abstract expression; it is this language that is greater than speech and body movement. The sound is like a light reflecting on the concealing clothes – this light can't do otherwise.

Nathalie Bachand