



IN QUEBEC & TOUR READY

A BOOKLET OF 41 QUEBECOIS PERFORMING
ARTISTS AND THEIR TOUR READY WORK



elan
english language
arts network



Photo : Listening Choir.

About ELAN

ELAN is a not-for-profit organization that connects, supports and creates opportunities for Quebec's English-Speaking artists and arts communities. ELAN members are individuals and organizations from a wide array of artistic disciplines, cultural and geographic backgrounds, and linguistic and cultural communities. Together, this network reflects an evolving Quebec identity and celebrates the province's cultural, artistic and social diversity.

For information about ELAN and its membership services: www.quebec-elan.org/membership

To sign up for our free, informative newsletter: www.quebec-elan.org/category/news

Message from ELAN's Executive Director



Since ELAN was created in 2004 we have provided visibility and support for Quebec's English-speaking artists in a variety of ways, ranging from advocacy for increased funding and better representation to helping schools engage more artists to work with students, and collaborating with regional communities to co-produce Arts Alive Québec multi-disciplinary festivals. Canada Council Market Access funding over the past two years has allowed ELAN to provide direct support to dozens of performing artists through workshops and showcases. This Quebec Performing Arts Booklet produced for CINARS 2018 spotlights a diverse group of creators and performers; each has been selected for the high quality of their work by project manager Emilia Alvarez and assistant Mariam Assaf. According

to Canada Council's definition, they are 'tour ready.' They are also ready to make your pulse race and your head spin. Enjoy the discovery!

GUY RODGERS, EXECUTIVE DIRECTOR



Canada Council
for the Arts
Conseil des arts
du Canada

ELAN's Showcases Produced



01/ *This ritual is not an accident*, photo by Yuula Benivolski. 02/ *Common Holly* at Northside Festival.
03/ *Ought* at Northside Festival. 04/ *Janette King* at HPX. 05/ *Rebelle* at Pop Montreal.
06/ *FamePrayerEATING*, photo by Manuel Vasson.

ELAN's Performing Arts Market Access Project

In 2015/16 ELAN conducted a research project at the request of the Canada Council for the Arts to identify the needs of tour ready artists in Quebec's English-speaking community. This is part of Canada Council's support for minority language communities: French-speaking artists outside Quebec, and English-speaking artists in Quebec. Two major Market Access priorities were identified: providing accessible information about touring which led to ELAN's Savvy Sessions; and producing showcases for tour ready artists which led to national and international festival showcases at Pop Montreal, Fierce Festival (Birmingham, UK), Northside Festival (Brooklyn, NY) with the support of FACTOR, Halifax Pop Explosion Festival, and CINARS. We were lucky enough to collaborate with curatorial partners for the showcases, and are deeply grateful for the ongoing relationships with Fierce Festival, Studio 303, the 3rd Floor Projects, creature/creature and Pop Montreal, as well as the exciting new partnerships with Northside, Halifax Pop Explosion and CINARS. For this last showcase at CINARS, we've sought to add complimentary services to reach more artists; we led market access strategy workshops, created this booklet of tour ready work, and are throwing a party after our showcase to encourage meetings and discussion between local artists and international delegates. We hope that this booklet will engage your curiosity, as indeed it is a fascinating cross section of Quebec's performing arts, ranging from Object Theatre to Interactive New Media, and including a wide spectrum of dance genres. We hope this will deepen existing relationships between Quebec and international audiences, and spark new ideas, partnerships and collaborations.



www.quebec-elan.org/performing-arts-market-access-2

EMILIA ALVAREZ, PROJECT MANAGER
& MARIAM ASSAF, PROJECT ASSISTANT

Les Projets du 3^e / The 3rd Floor Projects

The 3rd Floor Projects were initiated by Yves Sheriff in October 2012 as part of Usine C's residencies for young choreographers. Soon after, the venture shaped into an on-going project questioning the creation process and the finiteness of public presentations. These were clear points of interest for the first group of selected choreographers, who were looking for ways to take action in Montreal from a different perspective than the usual production-making linear trajectory.

Since then, The 3rd Floor Projects has hosted more series of residencies and presentations, as well as co-producing Mårten Spångberg's group performance *The Nature Redux/ The Great Outdoors*, at Usine C, and co-presenting with Studio 303 Carlos Maria Romero's solo *Names of All Spectators Separated by Commas*.

By thinking together throughout the residency and adding up the content of our social, political and artistic realities, the 3rd Floor Projects have allowed to share different concerns related to performance making, as well as to hold readings, discussions and meetings in different locations, with procedures collectively established by the participants.

Like a plant growing by rhizome, operating until now outside of the grant systems, The 3rd Floor Projects continue to weave practices and wish to provide more exciting contemporary furrows.

www.cargocollective.com/3rdfloorprojects

In this booklet, thirteen 3rd Floor artists and their tour ready works are presented.

41 ARTISTS & THEIR TOUR READY WORK

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ANDREA PEÑA & ARTISTS



(top) 6,58 / (bottom) Untitled I.

OFF CINARS
November 12th 2018, 8:15pm (STUDIO A).
November 15th 2018, 8:15pm (STUDIO C).
Circuit Est Centre Chorégraphique, 1881 rue Saint-André, Montreal.

Andrea Peña & Artists, a contemporary dance company founded in 2014 in Montreal, is recognized for its alternative multi-disciplinary universes that rupture our notions of a sensible humanity and engage in deep encounters between the physical body and the self. The company is situated on a national and international scale presenting works in Hong Kong, Spain, Panama, Mexico, and the Dominican Republic. Peña's works have been presented at DanseDanse, Arsenal Art Contemporain, Festival Quartiers Danses, Maison de la Culture Maisonneuve, Musée des Beaux Arts, Canadian Center for Architecture, Laval Symphony Orchestra, SpringBoard, Hong Kong International Choreography Festival, and Festival Internacional de Danza de la Ciudad de Mexico, amongst others.

6,58

6.58 presents an unusual, sensual, and rhythmic exploration of artificiality within our contemporary society, as three disarticulated Tableaux. 5 dancers in conversation with the hegemony of a machine, opera singer, and DJ, encounter artifice as a seductive force that wraps our experiences, interactions and notion of a future human.

MEDIA LINK: vimeo.com/279805753

TOURING INFO: 50 minutes. Cast: 1 Choreographer, 5 dancers, 1 Soprano. Crew: 1 Technical/ Lighting director.

UPCOMING SHOWS: CD Spectacles July 7th 2019, Virtual Residency ROSEQ Technical Residency. Banff Arts Center December 12th 2018, Dance Artist in Residency.

Untitled I

Untitled I, is an intriguing and magnetizing solo performance which inquisitively explores human resilience. Resilience as the capacity of a strained body to recover after deformation, where body and individual surrender and are transformed by alterations in experience. A vulnerable, silent and harmonic repetition after repetition, the half-nude body creates an atmosphere of ever changing phases; phases which the audience patiently observes for the resilience of the dancers to prevail.

MEDIA LINK: vimeo.com/275356223

TOURING INFO: 40 minutes. Cast: 1 Choreographer, 1 dancer. Crew: 1 Technical/ Lighting director.

TECHNICAL REQUIREMENTS: Available for black box, stage, alternative venues.

Contact: andrea@penaleon.studio

BAILEY ENG



(top) *Look* / (middle) *Umbilical* / (bottom) *WithIn and WithOut*

Bailey Eng's current movement practices stem from contemporary dance, breaking, parkour, contortion, and Chinese pole. She graduated from Concordia University with a BFA in Contemporary Dance, after having studied at L'Ecole Nationale de Cirque and York University. She has done several performances that have allowed her to incorporate dance, circus, and parkour, including works with Andréane Leclerc (Nadère Arts Vivants), Ismaël Mouaraki (Destins Croisés), Jeff Hall, Compagnie WXWS, La Marche du Crabe, and Les Minutes Complètement Cirque. Her work has been presented in Montreal at Tangente, Studio 303, and ZH Festival, as well as in Toronto at Dance Matters.

Look

I allow the creature of my physicality to emerge. This creature, *Look*, is on display. Letting go of the confines I usually work within, I allow myself to be vulnerable: a display of Being; an expression of Being. This work invites an intimate audience, encouraging a close-up experience observing the creature, as an opportunity to notice detail in movement, sound, and proximity.

TOURING INFO: Solo performance. 25 minutes.

TECHNICAL REQUIREMENTS: Ceiling height minimum 14ft, ideally over 18ft.

UPCOMING SHOWS: March 2019, Tangente (Montreal, QC).

Umbilical

A dance-circus performance with Chinese pole. The self – itself – is unfamiliar territory. Wander through experience, wonder through movement, nothing is what it seems... A search for familiarity, control... The conversation amongst a breathing structure and a living architecture.

TOURING INFO: Solo performance. 15 minutes.

TECHNICAL REQUIREMENTS: Ceiling height minimum 14 ft, ideally over 18 ft.

WithIn and WithOut

Interested in what language speaks about culture, this piece explores the challenges and magic which fuel the exchange between an understanding of self and an understanding of others. In interaction with the environment, what do we communicate *Within and WithOut*? I embrace the in between, risking belonging to none, inherently belonging to many.

TOURING INFO: Solo performance. 12 minutes.

CONTACT: baileyeng@gmail.com

COMPAGNIE KATIE WARD



Infinity Doughnut, photos by Svetla Atanasova

ELAN SHOWCASE + PARTY
November 14th 2018, 5:30pm – 8:30pm.
Theatre Sainte-Catherine, 264 rue Sainte-Catherine E, Montreal.

Katie's performance scores index reality, and disrupt the way we see it so that our relationship to it may be re-imagined. She is currently working on a solo called *Anything Whatsoever* and a group work called *imaginationreality*.

Past choreographies include *Infinity Doughnut* and *Rock Steady*, two ensemble works that treat interconnection. These pieces toured in France and England: they were performed at Nottdance festival – hosted by Dance4, Festival Exit at Maison Des Arts de Creteil, and Festival Via at Maubeuge. Katie created *Matière Grise*, a relational solo piece presented at Festival Trans Amériques in Montreal; and *Human Synthesizer* a solo with two additional performers about reanimating objects from the Theatre. Katie holds a Master of Theatre Practices from ArtEZ University, in Arnhem Netherlands.

Infinity Doughnut

I see *Infinity Doughnut* as a blind and imaginative system of navigation. We look at shapes, spaces and our interconnections to explore inanimate and human matter.

The performance event *Infinity Doughnut* invites performers and audience to surrender to its flow, and to accept change and spontaneity. I hope to foster in participants a quality of open sensitivity as the performance activates fluctuations of mood, configurations of space, and shifting interpretations.

Infinity Doughnut is a dance in which dancers tune with their environment - as everything is always in flux, so is the *Infinity Doughnut*.

CREDITS: Choreographer: Katie Ward. Performers and collaborators: Audrée Juteau, Patrick Lamothe, Dany Desjardins, Peter Trosztmer. Dramaturge: k.g. Guttman. Artistic advisor: Kathy Casey.

Lighting: Paul Chambers. Sound: Michael Feuerstack.

TECHNICAL REQUIREMENTS: Easy set up, same day as show. Light coloured floor, minimum size room: 25 ft x 30 ft.

PAST SHOWS: October 2014, Festival of New Dance (St John's, NL). November 2014, Tangente (Montreal, QC). February 2015, Centennial Theatre (Lennoxville, QC). March 2015, Nottdance festival (Nottingham, England). April 2018, La Rotonde (Quebec City, QC).

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DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

GEORGE STAMOS



Recurrent Measures, photo by Veronique Mystique

OFF CINARS

November 14th 2018, 6:40pm. November 16th 2018, 6:40pm.
November 17th 2018, 3:00pm and 5:00pm. 30 minutes showings.
PAR B.L.eux Studio, 5425 avenue Casgrain, bur. 200, Montreal.

Active in the dance world since the mid 1990s, Montreal-based contemporary choreographer/dancer George Stamos spent his formative years in the performance art and contemporary dance milieus of Toronto, London, Amsterdam and NYC before moving to Montreal in 1998 where he has become a well-respected artist in dance.

Delving into intersections between genetics, personality and social constructs, his transdisciplinary work has been celebrated across Canada and internationally, including his most recent piece *Recurrent Measures*. George is also known as a talented dancer who has worked with numerous prominent choreographers and continues to push the boundaries of his field.

Recurrent Measures

Developed in residencies at the Baryshnikov Arts Center in NYC and Dance4 in England, George Stamos' new group piece *Recurrent Measures* premiered at Agora de la Danse in February 2018 and was recently presented in England by Dance4.

The piece is tour ready and can be performed in many gallery or stripped-down theater contexts with minimal technical requirements.

In *Recurrent Measures* you are free to stand close to or sit and watch dancers Stacey Désilier, Maxine Segalowitz, Elinor Fueter, Jamie Wright, Jean-Benoit Labrecque, Chi Long and Mark Medrano as they stir the space and highlight the importance of calm optimism in the face of adversity.

This project is supported by The Conseil des arts et des lettres du Québec and The Canada Council for the Arts.

"We have before us a festive show... It is spectacular!"

— SOCIETASCITICUS.COM

"Recurrent Measures, by George Stamos raises exquisite and vital questions... the calling into question of the traditional theatrical space is an audacious move"

— LE DEVOIR

TECHNICAL REQUIREMENTS: For gallery or stripped-down theater contexts.

CONTACT: stamos.george@gmail.com

GREG “KRYPTO” SELINGER



One Day Sooner, photo by Benjamin Von Wong

Greg “Krypto” Selinger has interpreted for Solid State Breakdance Collective and choreographed the trio Still Milking the New Sacred Cow under the mentorship of Victor Quijada. Greg’s work often blends dance and spoken word. His autobiographical danced monologue *A Piece of My Heart (Breaking)* has been presented in Montreal, Quebec City, Ontario, Germany, and Mexico. He is the founder of the interdisciplinary improvisation collective Body Slam. In 2015, he interpreted for The Dietrich Group’s Dora award-winning piece *This is a Costume Drama*. He has also directed his childhood breakdance hero Jacob “Kujo” Lyons in *Creative Extremist*.

One Day Sooner

One Day Sooner is an opportunity for my body to celebrate consciousness and desperately work to reject the haunting assumption that follows us throughout our lives: we are going to die. This piece goes on to share Big Ideas from inspiring places: quantum physics, philosophy of consciousness and futurism. The relentless progress of science now hints that it may one day become possible to reverse the aging process. But should we live forever? The storytelling is constructed by the gestures of a body excited and haunted by the words it speaks.

TOURING INFO: 15 minutes.

TECHNICAL REQUIREMENTS: Requirements for lighting and performance space are flexible. Intimate venues with less than 300 seats.

PAST SHOWS: Dance Matters (2016), TUDS (Toronto), Tangente (Montreal, QC).

A Piece of: My Heart (Breaking)

Can romantic love be created by one individual overcoming insecurity in a passionate triumph of the will? This piece desperately seeks its desired answer.

A vocabulary of contemporary b-boy movement emerges, pushing deeper into bleak confrontation with the new physical and emotional terrain discovered when the most condemned vices of hip-hop culture: objectification of women; hatred; ego-centricity are turned inward with sardonic vengeance. *A Piece of My Heart (Breaking)* is currently available for touring.

TOURING INFO: 20 minutes.

TECHNICAL REQUIREMENTS: Requirements for lighting and performance space are flexible.

PAST SHOWS: *Vue sur la relève* (Montreal, QC), ARENA Festival for Young Arts (Germany), and *Siguentescena* (Mexico) in 2011.

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KATE RAMSDEN



BALLS

Kate Ramsden is an independent Montreal-based dancer, choreographer, and video maker. Kate started dancing at Arts Umbrella in her hometown Vancouver B.C. under the direction of Artemis Gordon. Since moving to Montreal seven years ago, Kate has completed her bachelor's degree in English and History at Concordia University. In 2014 she co-founded Project Contrabête, a collective that explores the intersections between movement, the body, presence, and video. She is currently exploring themes of sports and play in her solo Replay and group work *BALLS*.

BALLS

BALLS is an interactive contemporary dance work that presents six women in flux between competition and collaboration. The sextet uses the movement that is already present in sports to unveil the perceptions of the female body in dialogue with teamwork, competition, strength, weakness, and support. *BALLS* catches the audience's attention through the vivacity of the sports team, and later invites the audience inside to play the games themselves.

BALLS premiered at Festival Quartiers Danses in September 2018 and was performed in situ at their outdoor venues. Ramsden is looking to tour *BALLS* during 2019-2020.

CREDITS: Dancers: Erin O'Loughlin, Koliane Rochon Prom Tep, Marilyne Cyr, Nyda Kwasowsky, Léna Demnati, Cara Roy. Composer/Musician: Sam Dzierzawa. Choreographer: Kate Ramsden.

TECHNICAL REQUIREMENTS: A sound system, audience seated in a circle, basic lighting board (if presented inside).

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DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

KIMBERLEY DE JONG



BOXHER, photos by Enora Rivière and Vanessa Fortin

OFF CINARS
November 13th 2018, 12pm
November 14th 2018, 8pm
White Wall Studio, 4532 Avenue Laval, Montreal.

Kimberley de Jong is interested in the potential of the body; its capacity to hold and sustain presence and generate movement and sound from a deep and visceral place. She draws on themes such as climate change, human empathy and love as source material to create. Her collaboration with sound artist Jason Sharp led her to create *Boxher*, her first solo choreography. Previous works include *Unravelling* and *CYCLE2*, presented by Tangente in 2014. Kimberley was born in Australia and grew up in British Columbia. She has been performing professionally for 15 years starting in the Netherlands with Itzik Galili, and has danced for Montreal choreographers Marie Chouinard, Frédéric Gravel, Dana Gingras, Alan Lake, Martin Messier, Caroline Laurin Beaucauge, and with live band GY!BE.

BOXHER

“An artwork that struck me with a pertinent message for thirty minutes, rich with gestures and their resonances. And that made me think about my habits and lifestyle and what these leave behind.”
— ROBERT ST-AMOUR, CRITIC, MARCH 2018

Boxher is an exploration of the effects of climate change on sentient beings, specifically from the point of view of an animalistic creature, boxed in by a shrinking habitat and growing waste. The set and sound designs conjure an apocalyptic wasteland full of trash, exposed wires, and the flashing lights coming from Jason’s modulator synthesizer. Jason and Kimberley create a live soundscape based on the progressions of her body’s effort. Microphones are attached to her heart and throat monitoring fluctuations and minor vibrations.

Boxher is an intersection of the physical body, a denatured environment and progressive sound technology.

TOURING INFO: 35 minutes.

TECHNICAL REQUIREMENTS: Intimate theater 100-300 seats, museum or music hall venue.

PAST SHOWS: March 2018, premiere at Tangente (Montreal, QC). May 2018, Spark Series, Studio 303 (Montreal, QC). June 12th 2018, La Sala Rossa, Suoni Per Il Popolo Music Festival (Montreal, QC).

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DANCE

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CINARS 2018

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VIDEO

LARA KRAMER



Windigo

Lara Kramer is a choreographer and multidisciplinary artist of mixed Oji-Cree and settler heritage. Her critically acclaimed works portray the contrast of the brutal relations between Native peoples and colonial society, and have been presented across Canada and even in Australia.

Her pieces stand out for their engagement, sensitivity, close and instinctive listening to the body, and her attention to the invisible.

Kramer was awarded in 2014 the Scholarship of Audacity - Caisse de la culture from the OFFTA in Montreal, and has been recognized as a Human Rights Advocate through the Montreal Holocaust Memorial Centre in 2011. Lara has participated in several residencies including Dancemakers Artist in Residency for 3 years (2018-2021).

Windigo

Fierce and visceral, *Windigo* resonates like a scream, the vibrant echo of a long history of human ransacking and destruction, a violation of a land and its culture.

No man's land of destruction where Peter James and Jassem Hindi form a duo of wandering vagabonds, survivors killing time and boredom, spewing out and sublimating their pain and suffering. A contemporary ceremonial, the piece plays with strong symbols, powerful metamorphoses and intense emotion, sowing the seeds of hope in the midst of overwhelming devastation.

TOURING INFO: 75 minutes – no intermission.

PAST SHOWS: May - June 2018, Festival TransAmériques (Montreal, QC). July 2018, Dancing on the Edge (Vancouver, BC).

UPCOMING SHOWS: February 5th - 7th 2019, Usine C (Montreal, QC). February 21st - 23rd 2019, National Arts Centre, (Ottawa, ON). May 2019, Dance House (Melbourne, Australia). June 2019, Kia Mau Festival (New Zealand).

CONTACT: info@larakramer.ca

DANCE

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MULTI

VIDEO

LARA OUNDJIAN



(top) *Bravery is not in the face* / (bottom) *Through another, again*

Lara Oundjian is a Canadian dancer and choreographer based in Montreal, Quebec. She is the recipient of a self-directed education in dance, choreography and performance studies. She also holds a bachelors degree in Cultural Studies from McGill University. Lara has danced for Eryn Tempest, Nien Tzu Weng and Co. Volte 21. She presented solo performances, *image of thing you blow into at parties*, at the Words and [] festival at the Darling Foundry, and *wear and tear* at the Phenomena festival / La Chapelle Theatre. She was an artist in residence at Studio 303 in Summer 2018.

Bravery is not in the face

Bravery is not in the face is a solo of experimental dance and live sound composition, dedicated to transformation and surprise. The piece explores a queer and queered female body, through a physical exploration of its creature-hood and shapeshift-ability. It is interested in adaptation, habitat, intimacy and memory. I want to be with the body as it leaks, in the name of survival and constant becoming. The piece is sensual yet contemplative, both aggressive and gentle. Grounded in the now, but everywhere at once. This piece received residency support from Studio 303 in 2018 and is currently looking for residency or co-production support towards its completion.

TOURING INFO: 25-35 minutes.

TECHNICAL REQUIREMENTS: Small sized blackbox or gallery space, and a sound system.

Through another, again

Through another, again is celebrating the how that we exist through one another. Four dancers in an unfolding ecology of relations. They make a group dance out of the constant dedication to a mysterious task. A picture album, materializing through fleshy cloud formations, undergoing regular transformation. The piece is busy with isolation, collectivity, care and power, and hosted by a group of excessively human creatures. The piece received research residency support from the CCOV in 2017 and Studio 303 in 2018. It is currently in progress and is looking for residency or co-production support towards its completion.

TOURING INFO: 45 minutes.

TECHNICAL REQUIREMENTS: Medium sized blackbox or gallery space, could also be performed outdoors.

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DANCE

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CINARS 2018

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INSTALLATION

MULTI

VIDEO

MARGIE GILLIS DANCE FOUNDATION



(top) *Evolutions*, photo by Michael Slobodian / (bottom) *Viriditas*, photo by Damian Siqueiros

Internationally acclaimed choreographer/dancer, Margie Gillis has been creating original works for over forty years. Her repertoire includes more than one hundred dances including her signature solos, as well as duets and group pieces. She also gives lectures on dance and the role of art in society. Always charismatic, she acts as a mentor to emerging dancers of excellence, and leads workshops around the world. Her numerous awards and distinctions include the Lifetime Artistic Achievement Award from the Governor General's Performing Arts Award Foundation. She is Knight of the Ordre national du Québec and Officer of the Order of Canada.

Evolutions

Evolutions offers a new tour concept: a transcendental and transformative adventure for audiences, with the fluidity and distinctiveness associated with Margie Gillis. Spectators will be transported through a selection of works from Margie's prolific repertoire, both in solos and group dances, interpreted by Margie and nine Legacy Project dancers.

"The Legacy Project is magnificent, by its values as much as by its gesture; Gillis' disciples are excellent, and this occasion will surely propel them towards greater dance."

— CATHERINE LALONDE, *LE DEVOIR*

TOURING INFO: 75 minutes. Cast: 10 dancers.

Viriditas

The meaning of the word *Viriditas* describes nature's divine healing power, transferred from plants to humans – the greening of the soul. This work explores our interconnectedness with nature, and the need for flourishing feminism consciousness in our world today.

"Spontaneity, pleasure and exalted poetry"

— MÉLANIE CARPENTIER, *LE DEVOIR*

TOURING INFO: 60 minutes. Cast: 3 dancers.

CONTACT: valerie@cussonmanagement.com (Valérie Cusson)

NATE YAFFE



Dunno wat u kno, photos by Frederic Chais

Nate Yaffe is a Montreal-based experimental dance, theatre and video artist whose practice researches uncorrecting the self-censored body. His most recent work for stage, *Dunno wat u kno* (2017) lies at the intersection of the sensitive body and our virtual lived experiences. *the_johnsons 00:11:56*, his dance-film examining privacy and surveillance culture was presented as part of the Cinedans festival in Amsterdam, as well as film festivals across Canada. He is also the creator and curator of the residency series This is actively built, bringing together artists from the queer community into a shared space for collaboration and discussion. Nate is also an artist-member of the production company Je Suis Julio.

Dunno wat u kno

Dunno wat u kno explores the realness and isolation of our virtual lives, where Image = Body = Object. That which appears human is holographic, while the synthetic environment feels and breathes with a magnetic pull. With absurdity and rigor, three women navigate a landscape filled with inflatable mattresses. The membrane between human and material warps and disintegrates, and the world becomes whole once again.

CREDITS: Creation: Nate Yaffe. Performed by: Angie Cheng, Audrée Juteau and Sonya Stefan. Original score: Patrick Conan. Light design: Paul Chambers. Costumes: Thierry Huard.

TOURING INFO: 50 minutes - no intermission. Cast: 5 people, 1 choreographer/rehearsal director, 3 performers, 1 technical director.

TECHNICAL REQUIREMENTS: This work's set of 30+ inflatable mattresses fits into 3 suitcases for easy travel. Requires small to med black box theatre.

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DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

VICTORIA “VICVERSA” MACKENZIE



(top) *Identity Binding* / (bottom) *TheStoryProject & TheStoryProject Samples*

Victoria “VicVersa” Mackenzie is a Toronto-raised, Montreal-based dancer, choreographer and teacher. She has been an active member of the Montreal breaking community for 10 years, is a company member of Tentacle Tribe, and creates under the name VicVersa Productions. Most recently, her work *A/V* (an ongoing production with a group of Montreal-based street dancers) was performed at Breakin’ Convention TO and Festival 100lux.

She has a repertoire of solo works, which have been presented in Montreal and Toronto by Festival 100Lux, TUDS, and Tangente. She teaches breaking as well as her unique floor.work method - most recently teaching in Copenhagen, and frequently in Toronto and Montreal. She hosts weekly break practices and is an organizer of street dance battles in Montreal.

A/V

A/V is a stimulating, pure visual representation of auditory information.

CREDITS: Dancers: Anthony Calma-Burke, Nindy Banks, Marie-Reine Kabasha, Maximiliano Hernandez, Kenny Vu, Nadine Sylvestre, Victoria Mackenzie. Lights: Benoit Lariviere.

TOURING INFO: 10 minutes or 4 minutes.

Identity Binding

How can we release our past selves and the experiences that cling to our foundation yet no longer serve our evolution? Physical, style-blurring, revealing.

CREDITS: Dancer/Choreographer: Victoria Mackenzie. Lights: Benoit Lariviere. Sound: Sung Prod.

TOURING INFO: 25 minutes.

TECHNICAL REQUIREMENTS: Requires projector.

PAST SHOWS: May 2017.

TheStoryProject & TheStoryProject Samples

A research project turned performance: Victoria recorded “stories” offered by her biggest inspirations in the Montreal & Toronto breaking scenes, and uses them as her creative blueprint.

CREDITS: Dancer/Choreographer: Victoria Mackenzie. Lights: Benoit Lariviere. Sound: Fate, Sung Prod.

TOURING INFO: 20 minutes or 10minutes.

PAST SHOWS: September 2016, December 2016, October 2015, December 2014.

INSTAGRAM: @vicversavic

CONTACT: v.a.mackenzie@hotmail.com

ZAB MABOUNGOU

COMPAGNIE DANSE NYATA NYATA



WAMUNZO, photo by Pierre Manning, Audrée Desnoyers, Shootstudio

OFF CINARS
November 14th and 15th 2018, 12pm.
Studio Zab Maboungou / compagnie danse Nyata Nyata.
4374 boul. St-Laurent, 2nd floor, Montreal.

Zab Maboungou, performing and choreographic artist, philosophy professor and author of the book *Heya Danse! Poétique, historique et didactique de la danse africaine*, has distinguished herself on all artistic and cultural action fronts. Her contribution brings together and transcends identities and genres, without diluting the knowledge and practices which she innovated and developed in this country with an unflagging consistency. Her innovative movement technique, lokéto, won the favour of those who want to perfect their understanding of contemporary and African dance. She has always shown a strong commitment to create living art, in the noblest sense of the term, an art that has succeeded in embodying human beings and their times, beyond histories and communities. A unique itinerary reflecting the aesthetic with great poetic power.

WAMUNZO

Neither technique, not science, no more than introspection, or even wisdom can encompass what our gestures retain says the dancer-choreographer of *Wamunzo*. The artist has composed a musical, pounding work according to her trademark in which the body resonates and restores its own pathways, in time, and its own energy, in space.

TOURING INFO: Cast: 1 dancer, 4 musicians.

www.nyata-nyata.org

CONTACT: imoncada@nyata-nyata.org (Leonora Moncada)

ADAM KINNER



The weather in Times Square, today, photos by Frédéric Chais

Adam Kinner (1984, Washington, D.C.) lives and works in Montreal, Canada. Trained as a musician, he began working in choreography in 2011 as a way of experimenting with the radical potentials of performance and the performing body. He has presented work in Montreal (Usine C, Tangente, SBC Gallery, Ellen Gallery, UQAM Gallery, Artexte) and abroad (iDANS [Istanbul], Nuit Blanche [Washington, D.C.], Roulette [NYC], Fierce Festival [UK], and Maison Folie [BE]). In 2017 he was a fellow at Vila Sul in Salvador de Bahia, Brazil. He holds a B.Mus. from McGill University and an M.A. from Concordia University.

The weather in Times Square, today

How to dance the weather, and why? This impossible task brings us to the limit of representation and to the infinite capacity of the body to hold abstraction. In *The Weather In Times Square, Today*, five dancers access the rhythms, relations and movements of the weather. They are a rolling cloud slowly traversing the sky; they are the rain pattering on the roof. Their literal attempt to dance the weather transforms them into a non-human group, a slowly moving sculpture. And yet, they insist on language as a tool to describe and to challenge the weather. Abstraction is transformed into words and words are exchanged. Eventually we see the weather is a way of looking, a way of feeling, an encounter with the other—something beyond us, continuously undoing us. As we converse, as we come together in the theatre, as we move through life, we are moving with, and as, the weather.

“A sensitive, touching and captivating proposal. Under a blanket of canvas, five fabulous performers embody the weather, its movements... It is not mime, but the invention of a language of movement whose languid, slow oscillation reflects deep sentiment. They are blades of grass in the wind, the sound of rain bouncing off the gravel, passing clouds and stretching hours. And they are everything and nothing at the same time. Because they will return the question. They do not show you something outside that they represent more or less accurately, but rather, they provide a faithful reflection of what you see, or perhaps invent, inside yourself.”

— BRIGITTE MANOLO, *DFDANSE*, MAY 2014

MEDIA LINKS: vimeo.com/100770765 (exerpt); vimeo.com/100381570 (exerpt); vimeo.com/187424346 (full)

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DANCE

3RD FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

ANDREW TAY



(top) *Fame Prayer/ EATING*, photos by Kinga Michalska / (bottom) *Make Banana Cry*, photos by Claudia Chan Tak

ELAN SHOWCASE + PARTY
November 14th 2018, 5:30pm – 8:30pm.
Theatre Sainte-Catherine, 264 rue Sainte-Catherine E, Montreal.

Andrew Tay is a hybrid performer, choreographer and dance curator based in Montreal. In 2005 he co-founded (with Sasha Kleinplatz) Wants&Needs danse. The company produced the wildly popular dance events Short & Sweet, Piss in the Pool and Total Space Party. Tay was awarded the Dance WEB scholarship (Impulstanz 2012), and participated in the Rencontres internationales de jeunes créateurs (Festival TransAmériques 2013), The Copycat Academy (Luminato Festival 2014-15) and 8 Days, an annual intergenerational meeting of Canadian Dance artists. In 2017, he joined the team at O Vertigo Centre for Creation (CCOV) as Artistic Curator. Tay actively thinks about community, irreverence and resistance in both his performance and curatorial practices.

Fame Prayer/ EATING

Fame Prayer / EATING is an attempt to queer spirituality. A performance which reimagines “self-help book” ideologies and pop culture spiritual texts as strategies for the body and choreography. A rigorously undisciplined performance created by dance artist Andrew Tay, visual and performance artist François Lalumière (Montreal), and photographer and performance artist Katarzyna Szugajew (Poland), *Fame Prayer / EATING* is a queer space of worship, a critique of healing culture, and a transgressive and disorientating performance for the audience to engage with.

TOURING INFO: 60 minutes.

TECHNICAL REQUIREMENTS: Suitable for small to midsize venues.

PAST SHOWS: 2016, Summerworks Performance Festival (Toronto, ON) - Winner Risk and Innovation Award. 2017, Fierce Festival (United Kingdom). 2018, La Chapelle Theatre (Montreal, QC).

Make Banana Cry

Make Banana Cry is a critical and destabilizing dance performance co-signed by Andrew Tay and Stephen Thompson. The work questions Asian stereotypes while examining the transmission of cultural identity. A diverse cast of Canadian artists unpack Western myths concerning the “Asian Fantasy”, eventually moving forward to propose other ways of being together. *Make Banana Cry* is a continuous barrage of identity politics, a durational parade which contemplates the problematics of “universal” western pop culture, while drawing on the artistic background of the invited artists – Dana Michel, Ellen Furey, Simon Portigal, Hanako Hoshimi-Caines, and visual artist Dominique Pétrin.

TOURING INFO: 90 minutes.

TECHNICAL REQUIREMENTS: Suitable for midsize venues, galleries and unconventional performance spaces.

PAST SHOWS: 2017, M.A.I (Montreal, QC). 2018, Galerie de l'Uqam (Montreal, QC).

UPCOMING SHOWS: 2019, Fierce Festival (United Kingdom). 2019, Dance München (Germany).

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DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

DORIAN NUSKIND-ODER



(top) *Memory Palace* / (middle) *Speed Glue* / (bottom) *Hasards préparés*

ELAN SHOWCASE + PARTY
November 14th 2018, 5:30pm – 8:30pm.
Theatre Sainte-Catherine, 264 rue Sainte-Catherine E, Montreal.

Based in Montreal since 2009, Dorian Nuskind-Oder is an artist working in the mediums of dance, choreography and performance. Together with visual artist Simon Grenier-Poirier, she makes art about social dynamics, as well as systems of value and exchange. Recent presentations include the Darling Foundry, Tangente, Galerie UQO, Musée d'art contemporain des Laurentides, Usine-C/3rd Floor Projects, Chapter Arts Center (UK), Kunsterhaus Bethanien (DE), theCURRENTSESSIONS (US) and Mains D'oeuvres (FR). Since 2017, Dorian is an artist-member of the production company Je suis Julio.

Memory Palace

Minimalist, funny and physically exuberant, *Memory Palace* is a contemporary dance performance that explores the deep connections between muscle memory, music and dancing. Drawing on a wide palette of references including folk, swing, club, concert and line dancing, the piece invites both performers and audience members to consider their personal dancing histories.

TOURING INFO: 55 minutes. Cast: 3 Performers.

TECHNICAL REQUIREMENTS: Technically flexible for theatres, studios or large gallery spaces.

UPCOMING SHOWS: Confirmed dates in Quebec and Europe spring 2020.

Speed Glue

Speed Glue is a choreographic score for two professional table tennis players. Rather than playing to win points and end the game as quickly as possible, the players work together to keep the ball going for as long as they can. Setting aside the competitive structure of the game, these athletes meet in an improvisatory exchange: a febrile, intricate and rhythmically virtuosic dance.

TOURING INFO: 30 minutes. Cast: 2 Performers.

TECHNICAL REQUIREMENTS: Black box theatres up to 300 seats.

OFF CINARS November 17th 2018, 2pm. La Chapelle Theatre, 3700 rue Saint-Dominique, Montreal.

Hasards préparés [Orchestrated Accidents]

Orchestrated Accidents was created in response to an invitation by the Musée d'art contemporain de Montreal to create a new performance within the frame of their retrospective exhibition of seminal québécoise artist Françoise Sullivan. Over the course of several hours, two performers inhabit an empty gallery space. Using small printed reproductions of Sullivan's artworks as guideposts, they engage in an improvisatory practice of seeking, summoning, or inventing the experience of destiny.

UPCOMING SHOWS: November 15th, 21th, 28th 2018, at Musée d'Art Contemporain (Montreal, QC).

OFF CINARS November 15th 2018, 5 - 9pm. Musée d'Art Contemporain, 185 Ste-Catherine St W, Montreal.

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www.jesuisjulio.com

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DANCE

3RD FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

ELLEN FUREY



SOFTLAMP.autonomies, photos by Kinga Michalska

Ellen Furey is a choreographer based in Montreal. Engaged in collaborative and discursive processes, her choreography repurposes ideas and potentials of virtuosity and showmanship as grounds for abstract bodily expression, non-linear rebellion, and debate. She regularly collaborates with independent artists including Malik Nashad Sharpe, Dana Michel, Andrew Tay, Christopher Willes, Stephen Thompson, Simon Portigal. She was a company member at Dancemakers (Michael Trent, Benjamin Kamino, Amelia Ehrhardt) in Toronto from 2012-15, and was a DanceWeb scholar at Impulstanz Festival, Vienna in 2014. Ellen, with prolific artist, co-creator, and co-conspirator, Malik Nashad Sharpe, recently premiered her first full length work together titled SOFTLAMP.autonomies in April 2018 at La Chapelle Theatre, Montreal.

SOFTLAMP.autonomies

SOFTLAMP.autonomies is a highly physical dance work built from the desire to trouble notions of nationalism and its many affects on our bodies. Insistent and intricate, it proposes an immersive choreographic map; two bodies side-by-side looking for an autonomy without coercion. Difference without separability.

This work is co-created and performed by Ellen Furey and Malik Nashad Sharpe with dramaturgy by choreographer Dana Michel and lighting design by Paul Chambers.

"This collaboration gives rise to a striking work in which the two choreographers immerse themselves as interpreters with dedication and brilliance."

— DFDANSE, MAY 2018

TOURING INFO: 60 minutes.

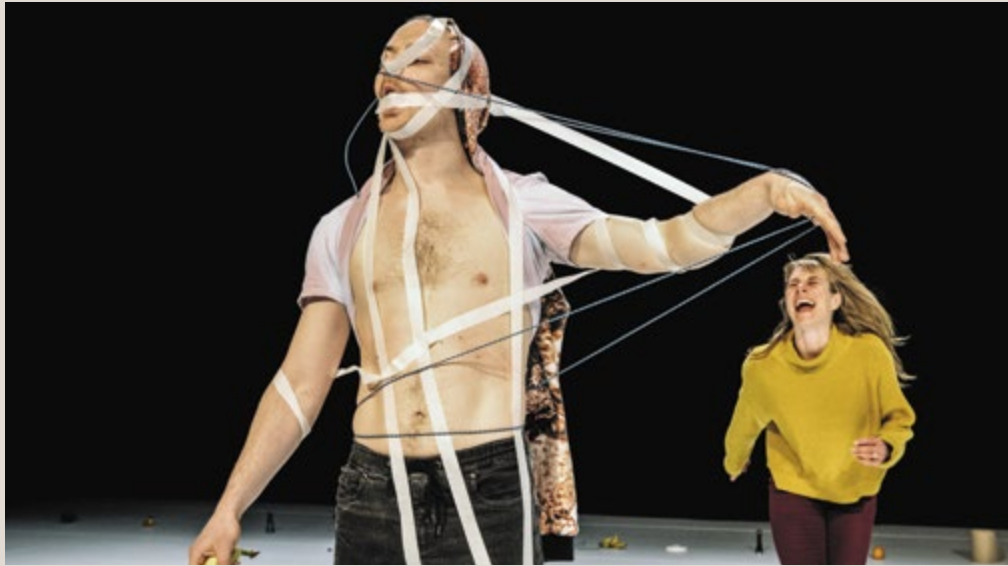
TECHNICAL REQUIREMENTS: Suitable for small to medium sized theatres, medium to large sized gallery spaces and warehouses.

UPCOMING SHOWS: January 2019, American Realness Festival, (New York City, USA).

PAST SHOWS: April 2018, Premiered at La Chapelle Theatre (Montreal, QC). September 2018, Ménagerie de Verre, (Paris, France).

CONTACT: dg@danielleveilledanse.org (Marie-Andrée Gougeon, executive manager)
furey.ellen@gmail.com (Ellen Furey)

ERIN ROBINSONG & ANDREA DE KEIJZER



(top) *Facing away from that which is coming*, photo by Frédéric Chais / (bottom) *This ritual is not an accident*, photo by Yuula Benivolski

We have made performance together since 2011, researching in collaboration with our nervous systems' daily encounters with capitalism, climate change, and language. Our backgrounds in dance and literature find crossover in a mutual urgency to make spaces and articulations for the accidents and futures - minor and major - all around us. We have created and presented at 3rd Floor Projects / Usine C, Tangente Danse, Espacio Mexico, Studio 303, Montreal, arts interculturels, The Conference on Ecopoetics, Fierce Festival, The Festival of Ideas, Harbourfront Centre and Nuit Blanche among others. Andréa is a choreographer, filmmaker and doula; Erin is a choreographer, poet, and the author of *Rag Cosmology* (2017).

Facing away from that which is coming

It's a power game. It's a trust game. Passive, then active, performers trade positions to give and receive experience: brutal, erotic, sensate and tender. This duet, performed by Nathan Yaffe and Esther Rousseau-Morin, premiered at Tangente (Montreal) in March 2017.

TOURING INFO: 50 minutes (tour ready).

TECHNICAL REQUIREMENTS: White space with simple lighting, for galleries or theatres.

This ritual is not an accident

Erin & Andréa choreograph time and scale as personal histories are shredded, recomposed, and the slow-motion accident of climate change becomes intimate. A performance becomes a text, a windstorm, a ritual. Women undergo surgery, first passive, then actively involved in their own operations. Created and performed by Andréa de Keijzer and Erin Robinsong, *TRINAA* premiered in 2016 at Espacio Mexico (Montreal), has toured in Ontario and Quebec (2016) and in the UK (2017).

TOURING INFO: 70 minutes (tour ready).

TECHNICAL REQUIREMENTS: Works best in white-box spaces. Made for small audiences: maximum 25 people per show.

www.erinrobinsong.com
www.andradekeijzer.com
www.jesuisjulio.com

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erin.robinsong@gmail.com (Erin Robinsong)

HANAKO HOSHIMI-CAINES



house of sent.d.iments

Hanako Hoshimi-Caines is a choreographer and dancer based in Montreal. She is committed to an emo-critical engagement with dance, choreography and philosophy. Her solo and collaborative works have been shown in Canada, Germany, Sweden and Bulgaria. Hanako has performed for/collaborated with number of choreographers, notably with the Cullberg Ballet (Stockholm) with Benoît Lachambre, Deborah Hay and William Forsythe (Human Writes) amongst others. She is currently finishing up a philosophy degree at Concordia University. Her next work titled *Radio III* (co-creation with Zoë Poluch and Elisa Harkins) will premier at the M.A.I. (Montreal, arts interculturels) in June 2019.

house of sent.d.iments

house of sent.d.iments is a solo performance that involves performing life as objects and being in and becoming family. As a performance it looks to make minimalism meet story, meet protagonist, meet friend, meet feelings, meet mother, meet techno, meet particular proximity, meet laughter, meet home. It's also a kind of peep show, not as straight up pornography, but as a proposition that is both personal and impersonal and where intimacy is a kind of power/technology/magic that transforms. This work comes out of being the mother of young kid. A babe does not come into the world mastering signification, and messes things up: I am into the radicality and disobedience of my kid's sensuousness.

PAST SHOWS: 2018, Phi Center (Montreal, QC). 2018, M.A.I (Montreal, QC). 2017, Casa del Popolo (Montreal, QC).

CONTACT: hanahosh@gmail.com

HANNA SYBILLE MÜLLER



(top) *revolutions*, photo by Frederic Chais / (bottom) *transposition*, photo by Veronique Soucy

OFF CINARS
November 13th 2018, 5pm.
Maison du Conseil des arts de Montréal
1210 rue Sherbrooke, Montréal.

Hanna Sybille Müller is a mid-career choreographer, dancer and dramaturge living in Montreal. Recent works include *revolutions* (2018), *transposition* (2016) and *Self-made* (2013). As a choreographer, she has collaborated with Andréa de Keijzer, Erin Robinsong and Eva Meyer-Keller, among others. Currently she develops a social choreography called *Soup-text Series* and is engaged in two new creations namely the polymorphic *microbe bodies* and *The Choreographic Garden* both in collaboration with Erin Robinsong and Andréa de Keijzer.

She studied dance at the Rotterdamse Dansacademie (RDA) and received a diploma in media studies at the Berlin University of the Arts (UdK) in 2012.

revolutions

revolutions is a choreography that explores ongoing revolving movements in a cyclical dance accompanied by spoken text and participatory instructions for the audience. The spectators are seated in a circle. The performance begins as a solo, to become a duet as Hanna Sybille Müller is joined by another dancer, Kelly Keenan. The performance plays with the ambiguity between political, cultural, environmental and corporeal revolutions in an attempt to understand the world in a sensory way.

TOURING INFO: Audience sits in a circle on stage, 50 – 80 spectators.

TECHNICAL REQUIREMENTS: Simple booklet to print. Set-up 5 to 10 hours.

transposition

Tone, words, terms bring us into movement. Which sentences or words release which kinds of movements (images)? The choreography *transposition* is about a few words and the space between these words. Words will transform movements and vice versa movements will change the content of words. It's about the dialectic between inner and outer, real and imaginary (subjective) spaces.

TOURING INFO: Audience sits in a half circle, 60 – 80 spectators.

TECHNICAL REQUIREMENTS: Wireless Headset Microphone. Simple leaflet to print. Set-up 5 to 10 hours.

www.hannasybillemuller.com

CONTACT: contact@hannasybillemuller.com

KELLY KEENAN



The Direction of Ease, photos by Kevin MacCormack

Kelly is a Montreal based dance artist curious by the seeming contradiction that dance, as a kinesthetic practice, is mainly accessed through the visual sense of the spectator. Her creations inquire into kinaesthetic forms of choreography as a means to enfold the felt experience of dance into performance. Kelly has a long history with dance artists Jacinte Armstrong (Halifax) and Elise Vanderborcht (Montreal), who's dance careers have likewise been nourished by touch and somatic practices. Jacinte incited *The Direction of Ease* by uniting Kelly, Elise, Lois Brown (St. John's) among others to practice artful bodywork, CranioFakeral, which became the root of this collective creation.

The Direction of Ease

The Direction of Ease inquires into the performativity of touch and proposes a kinaesthetic choreography. It is an intimate participatory performance whereby 3 dance artists, with a background in touch-based therapeutic and/or movement teaching practices, perform artful bodywork on an audience-of-one. A larger audience is welcomed to observe the artful bodywork followed by a group discussion initiated by the audience-of-one's description of their experience. *The Direction of Ease* creatively engages at the intersection of touch therapy modalities, dance and performance. As music is made to be heard, a meal to be tasted, *The Direction of Ease* is a performance to be felt. The audience-of-one feels the performance directly through touch and the larger audience feels it empathetically.

CREDITS: Co-created and performed by: Jacinte Armstrong, Lois Brown, Kelly Keenan, Elise Vanderborcht . Guest performer: One local dance artist and/or touch worker (eg/manual therapist, hair dresser, nurse).

TOURING INFO: Collective work-in-progress of approximately 80 minutes.

TECHNICAL REQUIREMENTS: Low technical needs and adaptable to several spaces and social contexts.

www.keenan.com

www.jacintearmstrong.com

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DANCE

3RD FLOOR

THEATRE

CINARS 2018

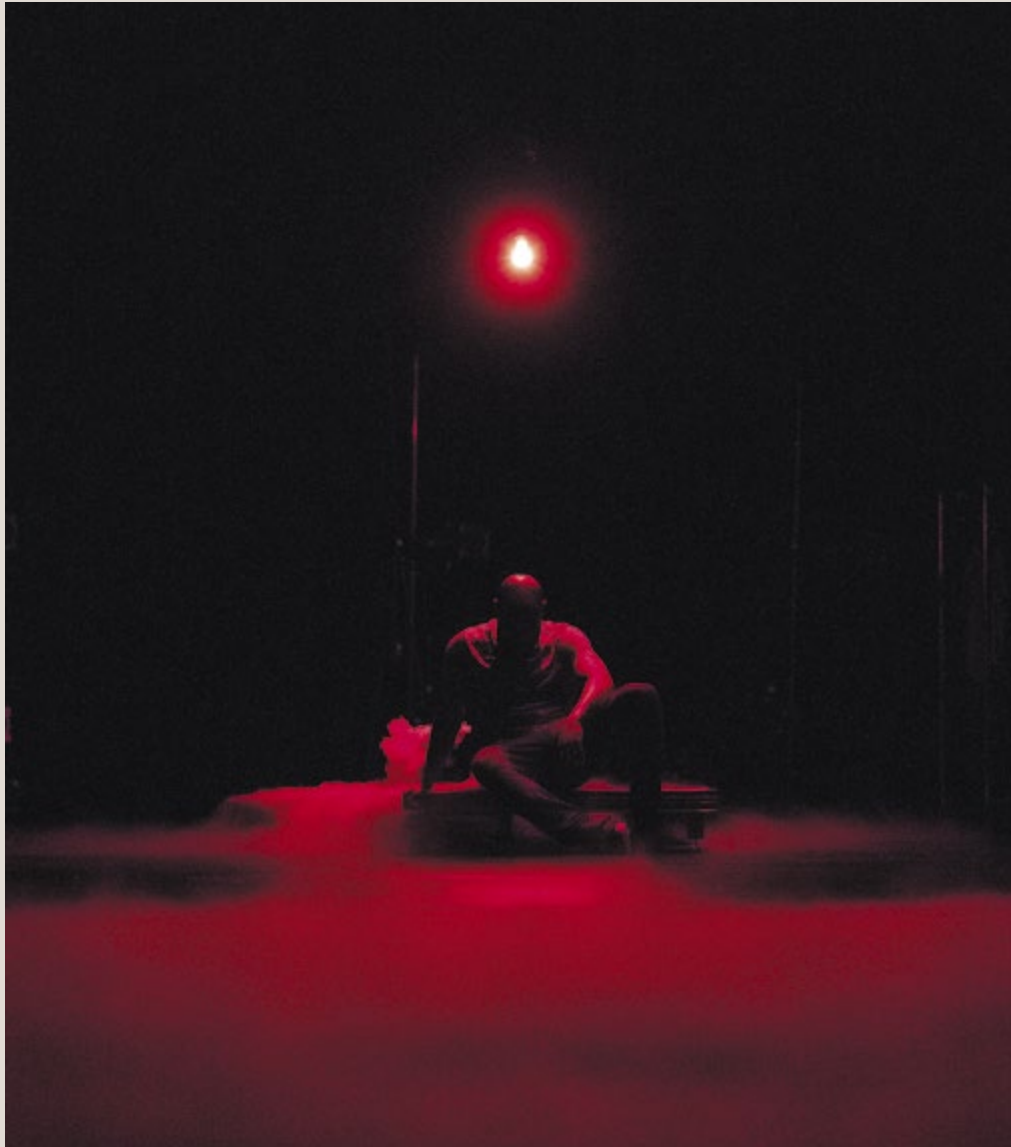
PERFORMANCE

INSTALLATION

MULTI

VIDEO

LUCY M. MAY



ELAN SHOWCASE + PARTY
November 14th 2018, 5:30pm – 8:30pm.
Theatre Sainte-Catherine, 264 rue Sainte-Catherine E, Montreal.

Lucy M. May is a contemporary dance artist and writer based in Tio'tia:ke/Montreal. Attracted to the porousness of collaboration and the vastness of dancing, she creates performances (*Vivarium*, *Esemplastic Landing*, *Anima / Darkroom*) that ask how environments thread their way through human movement. She was a member of Compagnie Marie Chouinard for seven years, and performs independently with artists including Margie Gillis, Susanna Hood, and Ariane Boulet. A graduate of LADMMI in Montreal and Rotterdamse Dancacademie, she began studying Krump in 2016.

Anima / Darkroom

Lucy M. May uses the analogy of a photographic darkroom and the ontology of the black box to delve deep into Krump's rich and complex story-telling structures. Emergent are the human efforts to listen and be heard, to bear witness and be seen.

CREDITS: Artistic Direction/Choreography: Lucy M. May. Performer: 7Starr.

Lighting Design: Jon Cleveland. Original Music : Patrick Conan, Big Rulez aka God'sHand.

Dramaturge: Ellen Furey. Artistic Advisor: Alexandra "Spicy" Landé.

TECHNICAL REQUIREMENTS: Dry ice, Microphones, Risers, Black box theatre, Multi-channel sound.

UPCOMING SHOWS: November 2-3th 2018, Fluid Fest (Calgary, AB) (30 minutes version)

Moulting

Moulting was created around the question "what or who is a monster?" *Moulting* reflects a search for personal and collective growth and healing, and wrestles with big questions in the face of present day monstrosities.

CREDITS: Created and performed by: Lucy M. May and Ja Britton Johnson. Music: Yield - Orchestra of Constant Distres.

TECHNICAL REQUIREMENTS: Armchairs (2), Table (1), Plants, Rug, Spotlight, Electric fan.

PAST SHOWS: May 2018, Total Space Party, Festival Trans Amériques (Montreal, QC) (8 minutes).

reaching over a brink of darkness, folding open to a starlight trepanation

Durational performance-installation. In a humming paper cave, performers and public are invited to collectively re-dream human movements, as rudimentary animations dance across the glowing space.

CREDITS: Artistic Direction / Scenography / Drawings: Lucy M. May. Performers: Andrew Tay & Paige Culley. Original Music: Patrick Conan.

TECHNICAL REQUIREMENTS: Quiet room (~120-200 ft²); Brown kraft paper; Overhead projector (1); Rock salt lamps; CD players (2).

PAST SHOWS: April 2017, The Eastern Bloc (Montreal, QC)(3 hrs +).

www.lucymmay.com

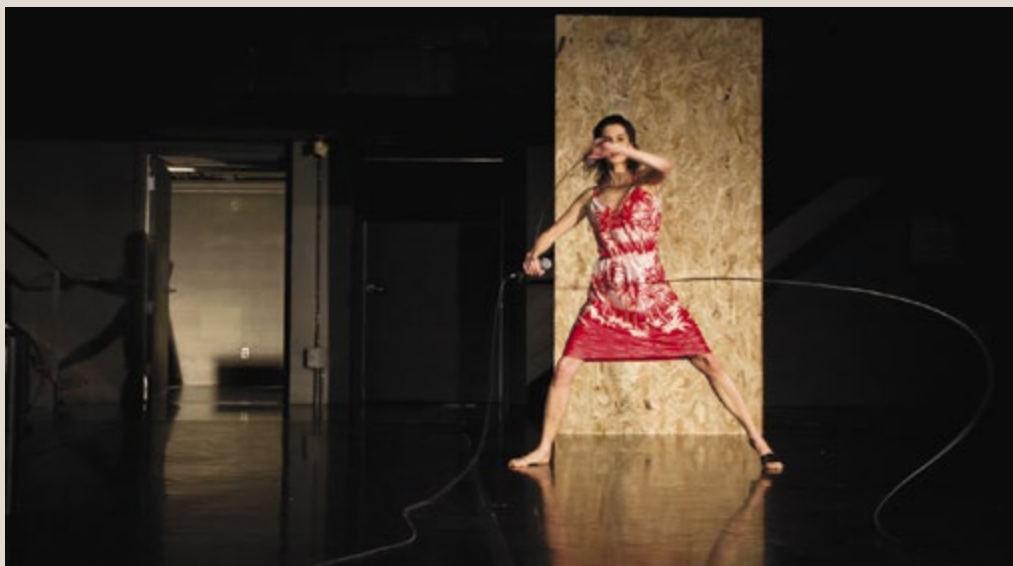
FACEBOOK: @lucymmay.dancer

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VIMEO: vimeo.com/lambvegetable

CONTACT: lucymaybe@gmail.com

MARIA KEFIROVA



The Nutcracker

OFF CINARS
November 13th and 14th 2018, 8pm.
Presented by Série B of Daniel Léveillé Danse.
La Chapelle Theatre, 3700 rue Saint-Dominique, Montreal.

Maria Kefirova is a dancer and choreographer based in Montreal. Parallel to her work as a performer, she has been developing her own artistic practice combining dance, theatre, performance and video. The main focus in her work is the correlation between internal and external realities, as well as the body's role as an interface between the two, which is at the heart of many of her works. Through choreography she builds for movement of attention and thought. Her work has been presented in different festivals and venues in Canada, US, Europe and Mexico. From 2009 to 2012, Maria was a participant at DasArts, a residential laboratory for performing arts, research and innovation located in Amsterdam.

The Nutcracker

The Nutcracker is a performance for a dancer, voice recorder, four audio speakers and 25 kg of walnuts. The walnuts are used as a material that has a clear definition between inside and outside. The sound is used as a material with no inside or outside. The body is a surface between the inside and the outside. Sound, body and walnuts perform a series of dislocations and relocations, folding into each other in a process where sound becomes a body and a performer of its own. With this work I express my desire to share a certain shift of attention and to discover the presence of what seemed to be absent.

We find in (...) The Nutcracker a brilliant use of sound, amazing scenic elements and Kefirova's phenomenally fine presence. (...) a must see"

— AUDRAY JULIEN, *DFDANSE*

CREDITS: Concept, choreography, sound design and performance: Maria Kefirova. Rehearsal director: Claudia Fancello. Light: Paul Chambers. Sound assistant: Jonathan Parant. Scenography: Miguel Melgares. Rehearsal directors: Florance Figols, Miguel Melgares, Sara Hanley.

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DANCE

3RD FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

SASHA KLEINPLATZ



(top) *Chorus II* / (bottom) *L'Échauffement*

ELAN SHOWCASE + PARTY
November 14th 2018, 5:30pm – 8:30pm.
Theatre Sainte-Catherine, 264 rue Sainte-Catherine E, Montreal.

Sasha Kleinplatz is a contemporary dance choreographer living and working in Montreal. Since graduating from Concordia University she has developed and choreographed a total of 15 works involving some 40 interpreters and other artistic collaborators. Sasha has shown her work throughout Canada, and the United States.

Along with partner Andrew Tay, Sasha created Wants&Needs Danse, an umbrella for their work as choreographers, performers, and curators. In her work as a curator Sasha aims to broaden the audience for contemporary dance, to find innovative approaches and venues for presenting work, and to challenge choreographers to work outside their established practices. In January 2017 Sasha was awarded the Dance WEB scholarship (Impulstanz Festival- Vienna, Austria). In 2013 she participated in the Rencontres internationales de jeunes créateurs et critiques des arts de la scène professionnels (Festival TransAmériques-Montreal). She was also selected to become part of 8 Days, an Intergenerational annual meeting of dance artists from across Canada organized by the company Public Recordings. Sasha is currently completing a Master of Fine Arts with a focus on Interactive Arts & Technology at Simon Fraser University.

Chorus II

Chorus II is a sextet that looks at masculinity and the divine. It was toured Canada extensively, and was named best choreography of 2014 by *Le Voir magazine*.

L'Échauffement

L'Échauffement is a modular group work, which can be created and performed by a cast of dancers, and non-dancers. The work focuses on spontaneous community, the performance of care, and running forever.

Miracle'ing

Miracle'ing is a new creation which will premiere at Montreal, arts interculturel in 2019. The work is a study on virtuosity, consent, and the ethics of dance.

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DANCE

3RD FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

SIMON PORTIGAL



limbicumrag.me/2015-2019/2069

ELAN SHOWCASE + PARTY
November 14th 2018, 5:30pm – 8:30pm.
Theatre Sainte-Catherine, 264 rue Sainte-Catherine E, Montreal.

A Montreal-based artist, Simon Portigal studied at L'EDCMTL and P.A.R.T.S. His choreographic work draws from forms of text-based arts, sound art, pornography, pop, philosophy, and experimental film+video. While solidly claiming its past and present within the field of contemporary dance+performance.

Questions I pose to myself while working: Which + whose commons are we talking about? Implicating ourselves in? Taking from? "It" wanders into and out of language. I continuously question the how of reconfiguring my own means of producing, one's and an other's looking, and how/what informations could be produced within a live art: perhaps working towards some sort of a future art (personal, if not also collective).

Simon was a member of Dancemakers from 2012-15 and was a DanceWeb scholarship recipient in 2017. Since 2011, he has participated in the projects of Public Recordings/Ame Henderson, Isabel Lewis, Amelia Ehrhardt, Zoja Smutny, Benjamin Kamino, Heidi Strauss, Jeisson Drenth, Annie MacDonnell, Chris Curreri, Adam Kinner, Stephen Thompson, and Michael Trent. Regular collaborators include Dana Michel, Ellen Furey, Clara Furey, Eroca Nicols, Andrew Tay, and Sasha Kleinplatz.

His work has been presented in Montreal, Toronto, New York, Reykjavik, and Berlin.

limbicumrag.I/2069/2015-2019

Here, bodies are an overwrought network of senses, signs, feelings, and gestures, burdened and charged by collective histories, individual narratives, fictions, +. Here, we have the conditions constructed to free-fall into an over-saturated no-place, a virtual "after-space" from which to see over again. *limbicumrag.I/2069/2015-2019* is a secular performanceprayer, soliciting -er futures.

CREDITS: Simon Portigal, Hugo Dalphond, Christopher Willes.

TOURING INFO: 70 minutes.

TECHNICAL REQUIREMENTS: Large Monitor, table with wheels (for monitor), large piece of peg board, black Light.

CONTACT: simon.portigal@gmail.com

THEA PATTERSON



SILVER, photos by Jeremy Gordaneer

Thea Patterson (BFA, MA, PhD candidate) is a choreographer, performer, and dramaturge based in Montreal. Her early choreographic works include *Rhyming Couplets* (08), and *A Soft Place to Fall* (06). From 2007 to 2015 she worked as dramaturge, and co-artistic director on seven acclaimed works with Peter Trosztmer, including *Eesti: Myths and Machines* (2011) which received mention as top dance works of the year by the Voir. An interest in collaborative models then lead to the co-founding of the collective The Choreographers (2007-2011). During that time, she also co-choreographed *Norman* (2008) for Lemieux.Pilon.4Dart which toured extensively through Asia and Europe. Her more recent works explore self-solo formats and an interest in expanded choreographic methods. This led to *the dance that i cannot do* (2013) which was presented at, amongst others, Movement Research-The Judson Church and the Munich Dance Festival. In 2016 she began work on her Masters project *between the is and the could be* (2016) which explored emergent choreographic forms, and other methods for altering aspects of spectatorship. In 2016, she completed her Masters at The Graduate School, DAS Choreography (Amsterdam). She was recently selected to participate in an intensive choreographic residency with Deborah Hay. Thea is currently working as a dramaturg, and collaborator, and choreographer on projects in Montreal, Portugal, and Newfoundland.

SILVER

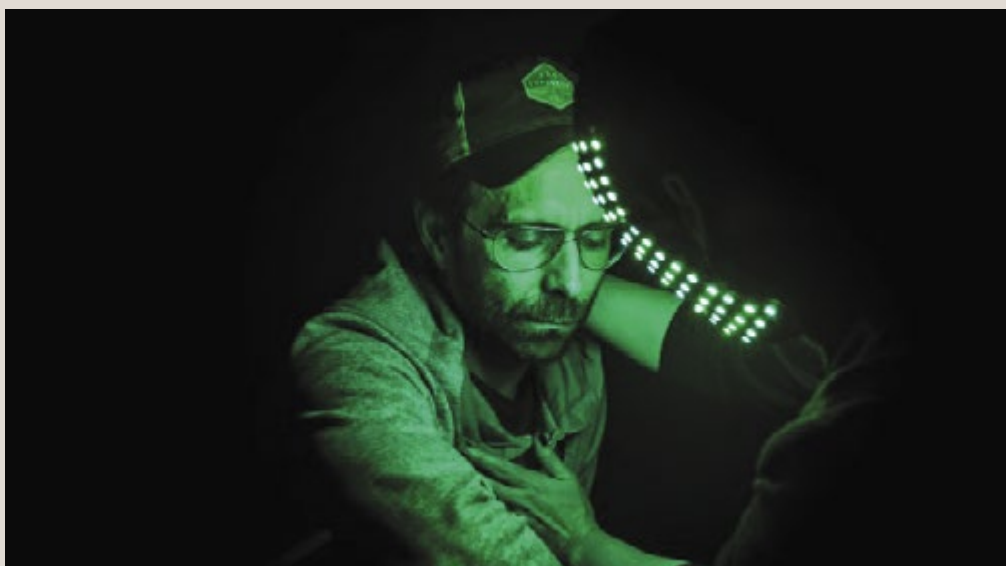
SILVER delves into the performativity of silver materials as both choreography and sculpture. Activated through games and scores the performers oscillate between interiority and exteriority as they layer and slide the objects/body, the sound/body, and the light/body which all interplay as the externalization of shifting sensorial states. Silver is gently playful, tender and expansive. Created with the support of Studio 303, Habitations/Tangente. Dancer in the photos: Rachel Harris.

TECHNICAL REQUIREMENTS: This work ideally requires a wood floor. The work can be adjusted for the studio, gallery, or black box contexts.

CONTACT: theapatterson@hotmail.com

CHA COLLECTIVE

PAUL CHAMBERS & DAVID-ALEXANDRE CHABOT



(top) *Night Owls*, by Sandra Lyne Bélanger / (bottom) *Night Owls*, by Denis Martin

Paul Chambers is a designer, visual artist, & educator. He teaches a yearly lighting design workshop at Studio 303, and design & production at Concordia University.

David-Alexandre Chabot holds a great deal of interest in exploring concepts of dramaturgy and conventions of the theatrical arts. His work has been shown across Canada, as well as internationally in Paris, Marseille, Reims and Queretaro.

CHA is a design collective aimed at creating design based works with new creators from different disciplines. What unifies CHA's body of work is the way that it communicates with people, each production challenging the audience to place itself at the center of the proposition and to experience it from within.

Night Owls

Night Owls follows the journey of a luminous being that communicates with the audience directly through light, movement, and touch. It is a 360° installation where audience and performer inhabit the same space. We are interested in deconstructing scenic hierarchy and integrating performance in a landscape of people. Created in collaboration with choreographer / dancer Annie Gagnon & composer David Albert-Toth at Studio 303 for the series "Métamorphose", an evening where dance meets visual arts. Subsequently, the project was presented in Bulgaria at DNK & at Tangente in Montreal.

TOURING INFO: 45 minutes (tour ready).

PARTNERS: STUDIO 303 (Montreal, QC). DNK, NDK Palais Nationale des Arts (Sofia, BLG). Maison de la Culture Plateau Mont Royal (Montreal, QC). TANGENTE, Laboratoire de mouvements contemporains (Montreal, QC).

www.paulchambers.ca

www.davidalexandrechabot.com

CONTACT: studio@paulchambers.ca (Paul Chambers)

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

CREATURE/CREATURE

JOHANNA NUTTER & NADIA MYRE



A Casual Reconstruction, photos by Adrian Morillo

ELAN SHOWCASE + PARTY
November 14th 2018, 5:30pm – 8:30pm.
Theatre Sainte-Catherine, 264 rue Sainte-Catherine E, Montreal.

We call something a creature if we don't know what it is: the word evokes curiosity, alertness, hospitality, and possibly danger. This is the state we want to be in when we make and experience art.

Nadia Myre is an Algonquin and Quebecois visual artist interested in having conversations about identity, resilience and politics of belonging. Recipient of the Sobey Art Award, her works are on permanent exhibition at the Montreal Museum of Fine Arts and the National Gallery of Canada. Johanna Nutter is a bilingual producer, presenter, playwright, and performer who likes to reinvent herself on a regular basis. Her creation work has toured extensively in both English and French, including Soho Theatre (London), ProPulse (Brussels), and Summerworks (Toronto).

A Casual Reconstruction

First staged at OFFTA in 2017, *A Casual Reconstruction** is an interdisciplinary encounter between two old friends about blood, mothers, and the uncomfortable feelings around being native and/or non-native. Audience members act as avatars for six culturally mixed individuals and an interview is recorded on a ribbonless typewriter by a writer secretly instructed to perform a stream-of-consciousness exercise. Oscillations of identity constructs ensue.

*Written as "A Casual (strikethrough) Reconstruction" when textual restrictions necessitate.

TOURING INFO: 30 minutes (English, French, or bilingual version). Cast: 2 artists, 1 invited local writer, participation of 6 audience members.

TECHNICAL REQUIREMENTS: Space is flexible, with intermittent projections, 7 microphones on stands, a small table, 3 chairs. Freight: a typewriter (may be sourced).

UPCOMING SHOWS: June 2019, full 80 minutes piece premiering at ORIGINS (London, United Kingdom). Encouraging developmental partnerships through presenting/residency opportunities. Currently supported by the M.A.I and PWM, one of the new works pitched at PuSh, 2018.

www.creaturecreature.org

CONTACT: info@creaturecreature.org (Johanna Nutter)

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

IMAGO THEATRE



(top) *RANDOM* / (middle) *Persephone Bound* / (bottom) *Elsewhere*.

Imago Theatre is a catalyst for conversation, an advocate for equal representation and a hub for stories about unstoppable women.

Imago's Manifesto: We are arms open, heads flung back, spinning catalysts. We are kaleidoscopic words that ripple and tear down walls. We are daring feminists, creators and mentors And we won't stop advancing, developing, democratizing, telling Her Side of the Story.

RANDOM

In 2008, the London media was inundated with stories of innocent black teenagers who were randomly killed by accidentally straying into other people's wars. In *RANDOM*, an act of violence changes everything for one suburban family. Using dub poetry and spoken word, this tale of love and loss crosses cultural lines and is universally powerful. *RANDOM* is a hard-hitting piece that addresses the wreckage of arbitrary violence targeted at youth in black communities. The play artfully examines power dynamics as innocent and mundane lives are overturned by chaos and confusion.

CREDITS: By Debbie Tucker Green. Originally produced in partnership with Black Theatre Workshop (2015).

UPCOMING SHOWS: Beginning Spring 2019.

Persephone Bound

Persephone, a freshman in college, goes to a frosh party and, after one too many drinks, finds herself in a room alone with Haden, one of the school's popular, older students. Behind closed doors, and in an intoxicated state, she is raped. Trapped in her shame and the nightmares of that night, Persephone decides to take her assailant to court, only to realize that in the courtroom it is she who is on trial, not her assailant. This intensely visceral play uses aerial circus performance, text and music to explore the meaning of consent through the lens of a contemporary retelling of the Greek myth of Persephone. It is a thought provoking exploration of what it means to come forward as a young survivor of sexual assault: What are the consequences of speaking out? How can survivors of sexual violence seek Justice? How can we heal ourselves and each other in the wake of such abuse?

CREDITS: By Léda Davies and Jed Tomlinson. A co-presentation with Screaming Goats Collective.

UPCOMING SHOWS: Beginning Fall 2019.

Elsewhere

In 2013, Venezuela's economy collapsed alongside the international price of oil. This led to skyrocketing inflation, mass social unrest, police repression, violence, and a mass exodus estimated at four million people in 2018. In *Elsewhere* a solo performer uses mask to embody six characters who are struggling to adapt to Venezuela's quickly deteriorating political and economic climate. A Grandmother remembers easier times, a Beauty Queen considers sterilization, a Cop questions his allegiance with the Venezuelan government, a Homeless Man begs God for food, a Teenager joins the fight for freedom, and a Canadian looks on from afar.

CREDITS: By Joy Ross-Jones and Cristina Cugliandro. A co-presentation with Odd Stumble Theatre.

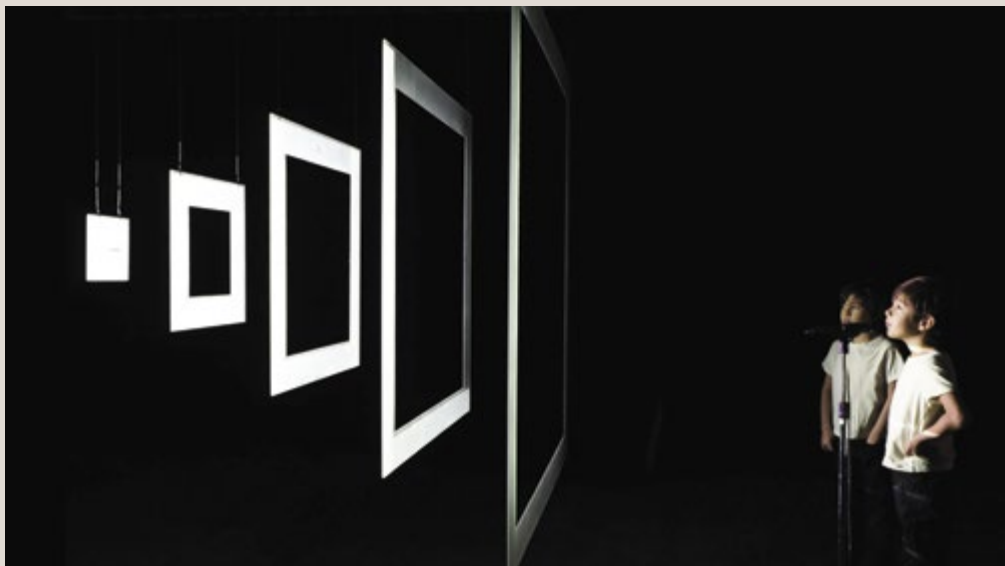
UPCOMING SHOWS: January 2019, the Centaur Theatre (Montreal, QC).

www.imagotheatre.ca

CONTACT: cristina@imagotheatre.ca (Cristina Cugliandro)

IREGULAR & YOUTHEATRE

DANIEL IREGUI IN COLLABORATION
WITH MICHEL LEFEBVRE



DELETE, photos by Giacomo Ferron

Daniel Iregui is a new media artist who creates interactive sculptures, spaces and architectural interventions using technology as a tool and an aesthetic. He works with the infinite and random combinations produced when an audiovisual system is open for the audience to transform it.

In 2010 Daniel founded Iregular, an interactive content creation studio where he produces his work and commercial commissions. He was born in Bogotá, Colombia in 1981 and currently lives and works from Montreal.

Youtheatre's aim is to engage its audience through compelling theatre which provokes, questions, challenges and entertains. Our major area of focus is the creation, development and production of new works for young people by the finest Canadian playwrights.

DELETE

DELETE is an immersive, site-specific, interactive performance for young audiences. In 6 parts (2 websites and 4 rooms), *DELETE* takes the audience into a world where the line between the virtual and the real disappears.

Each part explores the way we experience the digital world, like the consumption of information, our contributions, the creation of our virtual persona and the traces we leave behind.

TECHNICAL REQUIREMENTS: 4x projectors, 4x sound systems, 4x dark rooms.

PAST SHOWS: November 15th - 30th 2016.

www.iregular.io/installations_scenographies/delete

CONTACT: mlanglois.mtl@gmail.com (Marc Langlois)

DANCE

3RD FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

JESSE ORR



Learning How to Steal

Jesse Orr is a multidisciplinary artist with a background in puppetry, curation and community-engaged arts. All of her work is intended to contribute to a vibrant and life giving grass-roots culture. In Montreal, she co-founded the puppetry company The Flying Box Theatre, and was an active member of the curatorial collective Café Concret, producing 30+ cabarets of experimental puppetry, food and music. Her solos and collaborations have been shown at Escales Improbables, Festival Phénoména (MTL), the Banners & Cranks festival, The Ballard Institute and Museum of Puppetry (USA), SummerWorks, and Puppets Up! (ON).

Learning How to Steal

Learning How to Steal takes on what it means to be an heir to Canadian colonialism with resonant images, a sense of humour, and unsettling honesty. The performance draws upon contemporary puppetry and physical theatre while layering images on stage using live feed video. In an era of Indigenous resurgence, what must white settlers learn and unlearn to take part in changing our culture? The show will premiere at the Phenomena Festival in Montreal on October 17th 2018, and further performance dates are pending. Availability for touring is flexible, ideal dates would be in the June - December 2019 range.

Since this piece is intended to initiate public conversations connected to its themes, we are specifically seeking presenting partners who have a history of socio-political engagement, and who are interested in hosting long tables or other types of conversations along with the piece.

TOURING INFO: Cast: 2 performers, 1 technician, and 1 stage manager.

TECHNICAL REQUIREMENTS: 16ft wide, 13ft deep, playing space with a projector placed at stage floor level 6ft in front of the playing area.

CONTACT: jesse.orr@gmail.com

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

LOST & FOUND PUPPET CO.

MAGGIE WINSTON



(top) *Just Enough*, photo by Ezra Solferman / (bottom) *Beaver Dreams*

Lost & Found Puppet Co., created in 2007 in Vancouver, BC, based now in Montreal, QC, produces original performances, facilitates community engaged art projects, and teaches workshops for various ages and abilities. We are dedicated to promoting the art of puppetry as a unique and valued art form everyone can experience. Themes such as nature, family, cultural history, human relationships to objects, and spirituality are the inspirations for performances. There are stories about lost socks, larger-than-life invasive plant species, beaver's dreams, and grandma's memories in her recycled quilt. L&FP Co. has toured throughout Canada, the USA and internationally.

MEDIA LINK: youtu.be/67-2p9zh1aw

Beaver Dreams

Beaver Dreams tells a story about a family of beavers and a family of humans living in the heart of the Quebecois forest. The beavers go about their daily life; gnawing on wood and building dams. The humans try to go about their typical summer chalet activities; sun tanning on the dock, dancing in the moonlight. But when the dam raises the water level over the dock's edge there is a perpetual struggle between construction and destruction, between the animal and its adversaries. Both the beavers and the humans experience the same nightmare depicting commercial development that threatens their corner of paradise. What if the beavers thought the same as us?

MEDIA LINK: youtu.be/gScYUUmCs4g

Just Enough

Just Enough is based on a traditional Yiddish folktale and has since spread, transformed, and been retold in many cultures around the world. Many might recognize it as being inspired by the popular children's book "Something from Nothing" by Phoebe Gilman. It gives a whole new spin to the notion of recycling, as beloved objects find new uses. The story involves a grandmother who makes a quilt from the materials she has collected over the years, and gives it to her granddaughter. With each piece of fabric a memory is shared. Although she may not have much, she will always have 'just enough' for a great story.

MEDIA LINK: youtu.be/pstEW5cXQKo

Captain Creative Saves the Day!

A collaboration between Instruments of Change and Lost & Found Puppet Co. Captain Creative is an arts advocacy fairy tale that uses puppetry, music, dance and printmaking to demonstrate the value of art in our society. In this interactive performance, puppet theatre artist, Maggie Winston, and musician/writer, Laura Barron invite students to re-animate the theatrical world of Hueville, after it has experienced an Art Apocalypse.

MEDIA LINK: youtu.be/r8P6G9VB5eI

www.lostandfoundpuppets.com

CONTACT: puppetmaggie@gmail.com

DANCE

3RD FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

BARLIZO PRODUCTIONS

MARIE LEOFELI ROMERO BARLIZO & SOPHIE GEE



Lucky, photo by Katherine Dydyk

Marie Leofeli Romero Barlizo is a Filipino-Chinese playwright and dramaturg from Montreal. She is a graduate of UBC's Creative Writing MFA Program and the first visible minority to graduate from the National Theatre School's Playwriting Program. She is the playwriting mentor at Black Theatre Workshop's Artist Mentorship Program and dramaturg for Tableau D'Hôte Theatre's Blackout (February 2019). She developed her play *Lucky* at Banff Playwright's Retreat and produced it at Montreal FRINGE Festival. *Lucky* will be presented at Next Stage Theatre Festival in Toronto (January 2019). Presently, she is the Playwright-in-Residence at Imago Theatre working on her new play *Lola*.

Lucky

Lucky is inspired by the true crime committed in 2010 by Jennifer Pan, a Vietnamese woman from Toronto, who ordered a hit on her parents after failing to meet their expectations. Nina, a Filipina who can no longer meet her parents' high expectations, decides to end it all. She tempts Sylvain, a former skinhead, to help her. Soon he realizes she isn't who she claims to be and forces her to confront her own self-hate, he too must face the question: can we ever break free and become who we truly want to be? *Lucky* examines the harmful stereotype of Asians as the "model minority". It also explores themes of self hate and cultural expectations and how they impact self-esteem and happiness.

TECHNICAL REQUIREMENTS: Built for a theatre with audience either frontal or three side.

FACEBOOK: @LuckyBarlizoProductions

CONTACT: mlrbarlizo@icloud.com (Marie Leofeli Romero Barlizo)

DANCE

3RD FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

PME-ART



A User's Guide to Authenticity Is a Feeling, photos by Mathieu Chartrand

The work of PME-ART examines the performance situation with considerable openness to both artistic co-creators and audience. PME-ART has presented in more than fifty-five cities in Quebec, Canada, Europe, Japan and the United States, including the ICA (London, 2000), Kaaitheater (Brussels, 2006), Spielart Festival (Munich, 2015), and Musée d'art contemporain (Montreal, 2011 and 2016). Past creations and achievements include the performances *Every Song I've Ever Written*, *The DJ Who Gave Too Much Information*, and *HOSPITALITY 3: Individualism Was A Mistake*. Co-run by Jacob Wren and Sylvie Lachance, PME-ART was nominated for the 27th Conseil des arts de Montreal's Grand-Prix (New Artistic Practices) in 2012.

A User's Guide to Authenticity Is a Feeling

A lecture-performance by Jacob Wren, with the explicit or implicit contributions from PME-ART's collaborators. To celebrate twenty years of PME-ART, co-artistic director Jacob Wren wrote a book entitled "Authenticity is a Feeling: My Life in PME-ART", a compelling hybrid of history, memoir and performance theory. Now, PME-ART presents *A User's Guide to Authenticity is a Feeling*, an artist talk turned inside out, casting new light on why we continue to believe in the fragile act of being yourself in a performance situation; and how we continue to hope against hope that our destabilizing tangle of art and politics might still, in some small way, change the world.

TOURING INFO: 1 hour 50 minutes. Cast: 2 or 3 people.

TECHNICAL REQUIREMENTS: A video projector and a screen (for a Powerpoint presentation).

A DI (for a small Vestax Turn-Table). A long table and a neon light. Our light design is very simple.

UPCOMING SHOWS: October 22th - November 20th 2018, Inkost (Malmö, Sweden), FFT (Düsseldorf, Germany), Everybody's Spectacular Festival (Reykjavik, Island). April-May 2019, La Chapelle Theatre (Montreal, QC).

www.pme-art.ca/en

CONTACT: info@pme-art.ca (Sylvie Lachance)

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

RUSTWERK REFINERY - PLAYMAKERS -



Louis Riel: A Comic-Strip Stage Play

RustWerk ReFinery is a Montreal-based theatre company that creates original works based on historical stories in both French and English. The company was founded in 2007 by Zach Fraser and Attila Clemann based on their shared aesthetic and background in physical theatre and puppetry. *Louis Riel: A Comic-Strip Stage Play* is the company's 2nd full-length production. It premiered in 2016 at La Chapelle Theatre as part of the Festival de Casteliers and has since won multiple Montreal English Theatre Awards.

Louis Riel: A Comic-Strip Stage Play

Riel sits in a courtroom; a judge stands ready to sentence him to death by hanging. Based on the acclaimed graphic novel by Chester Brown, this brilliant staging addresses the trial of Louis Riel, who led the 19th century Métis resistance in western Canada against the English government in Ottawa, to retain the rights to their land. An epic live-action version of the comic strip that is part adventure story, part history lesson.

The show has performed around Montreal, Quebec, and in such distinctive places as Batoche National Historic Site in Saskatchewan, Iqaluit, Nunavut, and the Green Mountains of Vermont.

CREDITS: Performers: Jocelyn Sioui, Jon Lachlan Stewart, Anne Lalancette. Director/SM: Zach Fraser.

TOURING INFO: 70 minutes. Audience: Appropriate for ages 8+.

TECHNICAL REQUIREMENTS: Minimum stage dimension, 20ft wide, 14ft deep, 11ft high.

www.rustwerk.ca

CONTACT: info@rustwerk.ca (Zach Fraser)

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

SCAPEGOAT CARNIVALE



Sapientia

Scapegoat Carnivale is an award winning, Montreal-based, English language, independent theatre company that produces translations and adaptations from the classical repertoire as well as new contemporary works. The company's aesthetic interest is in the carnivalesque, the roughly-hewn, and the highly theatrical. Scapegoat Carnivale strives for theatre to be an unruly, visceral and authentic shared experience. 2016 marked a decade of the company bringing quality, expressionistic theatre to Montreal audiences.

Sapientia

Hroswitha of Gandersheim is widely considered the first female playwright since antiquity. Her play, *Sapientia*, written in 10th century Saxony, tells the story of a Christian martyr and her three daughters as they face persecution by the Roman Emperor Hadrian. Its uniquely bizarre narrative about the clash of irreconcilable religions introduces us to the formidable Sapientia pitted against a paternalistic but ineffectual Hadrian. The result of their conflict is a display of lurid violence toward the children who, through divine intervention, become immune to physical pain and undergo miraculous bodily transformations. Our production uses puppetry with household objects, known as Object Theatre, to illustrate this miraculous world filled with tortures and beauty. At the time of publication, this production has been nominated for multiple Montreal English Theatre Awards.

CREDITS: Cast: Alison Darcy, Robert Leveroos, Alexandra Petrachuk and Paul Van Dyck. Live Musician: Evan Stepanian. Directed and conceptual adaptation: Mia van Leeuwen. Adapted by Joseph Shragge from a literal translation by Lynn Kozak. Dramaturgy: Anthony Kennedy. Stage Managed: David Epstein. Set Design and Scenography: Robert Leveroos. Lighting and Costume Design: Bruno-Pierre Houle. Sound Design: Joseph Browne and Evan Stepanian.
TOURING INFO: Cast on tour + one stage manager/tour manager.

www.scapegoatcarnivale.com

CONTACT: general@scapegoatcarnivale.com

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

SOPHIE GEE



(top) *Pluck'd* / (bottom) *Greyhounds (success project)*

ELAN SHOWCASE + PARTY
November 14th 2018, 5:30pm – 8:30pm.
Theatre Sainte-Catherine, 264 rue Sainte-Catherine E, Montreal.

Sophie Gee is a director of mostly new creations which she presents under the name Nervous Hunter. Constantly shapeshifting, works include dance theatre *The Phaedra Project* (No! !! Don't! Want! To! Fall! In! Love! With! You!) (Montreal, arts interculturels, Montreal), participatory performance *I Am Such a Small Container for All This* (Iceland, SEAS Festival), and immersive theatrical experience *Domestik* (Eastern Bloc, Montreal). In 2018 she returned to Iceland to create the solo performance *Bright Light/Changing Light*. Upcoming: a dance/theatre collision of Genet's *The Maids* looking at the phenomenon of Ultra Rich Chinese students in Canada.

Pluck'd

A queer, non-binary, transgender, vegetarian radical anarchist returns home to their traditional Chinese family for Christmas dinner. An absurdist comedy about an immigrant family torn apart by gaps of generation, culture and language, wrapped in Saran Wrap. Content warning: strong language, violence, white guilt.

CREDITS: Cast: Mercedeh Baroque, Edward Wong, Kayo Yasuhara. Playwright: Kè Xīn Lǐ.
Director: Sophie Gee.

Greyhounds (success project)

According to what criteria and in whose eyes do we achieve success? *Greyhounds (success project)* is a theatrical investigation led by director Sophie Gee and five others who, like her, have remade their lives in Montreal: a Dutch actress, a Québécois dancer, a Rwandan rugby player, a trans rapper, and a retired Jewish businessman. Over the course of a creative laboratory, they all look back on their journey through their individual lens for ways to define success. Beyond North American performance anxiety and individualist worries, a debate is opened that is at once complex, touching, and existential. Available in English or French.

CREDITS: Written and performed by: Sophie Gee, Jacqueline van de Geer, Aurée Juteau, Stephen Korolnek, Jean-Baptiste Mukiza, Lucas Charlie Rose. Writing collaborators: Pénélope Bourque, Mercedeh Baroque. Director: Sophie Gee.

UPCOMING SHOWS: November 2018, premiere at the M.A.I (Montreal, QC).

www.nervoushunter.com

CONTACT: gee.sophie@gmail.com

STO UNION



STO Union (est.1992) is an award-winning performance and multidisciplinary arts company based out of the village of Farrelton, Quebec. Under the direction of Canada's Siminovitch prize-winning director Nadia Ross, the company produces original performance, visual and live arts for audiences everywhere.

Public House International

A digital installation celebrating pubs from around the world and the people who inhabit them.

UPCOMING SHOWS: June 2019 (Vancouver, BC).

P.O.R.N. (Portrait of Restless Narcissism)

In this anticipated collaboration between Christian Lapointe (Carte Blanche) and Nadia Ross (STO Union), this new institutional classic asks: What are the mechanisms of porn and how can we get away from something that is in everything?

PAST SHOWS: February 2018, workshops as part of Mois-Multi (Quebec City, QC). March 2018, La Chapelle Theatre (Montreal, QC).

www.stounion.com

CONTACT: shauna@stounion.com (Producer, Shauna Kadyschuk)

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

TASHME PRODUCTIONS



The Tashme Project, photos by June Park

OFF CINARS 2018
November 15th - 23rd 2018.
Centaur Theatre, 453 rue Saint-Francois-Xavier, Montreal.

Tashme Productions was founded in October 2009 when we, as fellow Japanese Canadian theatre artists, were keen to address the lack of inter-generational dialogue among Japanese Canadians and the cultural schism that exists between the generations interned and the generations who came after.

Through this project we strive to also bring more attention and insight to the immigrant experience. We want to reframe how people understand the integration process of minority groups, and drive home the fact that traumas of cultural integration and negotiation of heritage are processes that span into the 4th & 5th generations, and do not become less intense with each generation.

The Tashme Project

The Tashme Project is a 75 minute verbatim play that has been carefully pieced together from over 70 hours of interview time with 20 Nisei, or 2nd generation Japanese Canadians, from across Canada. The play traces the history of the Nisei through their childhood and internment in B.C., through to post-WWII resettlement east of the Rockies, to present day.

Now seniors, the Nisei were children at the time of internment and their memories of adventure and play are presented here in sharp relief to the more common internment narratives of hardship and injustice. Moving from voice to voice and story to story with fluidity and constructed gracefulness, the piece is performed by its creators Julie Tamiko Manning and Matt Miwa, as a tribute to their community and to Nisei character, language and spirit.

MEDIA LINK: vimeo.com/292001995 (short video)

TOURING INFO: 80 minutes. Interested in touring nationally and internationally, especially United States and Japan. Optimal audience: 50-250. Cast: 4-5 people.

TECHNICAL REQUIREMENTS: Minimum stage dimensions: 25ft wide, 21ft, deep, 14ft high.

UPCOMING SHOWS: January 29th - February 10th 2019, Factory Theatre (Toronto, ON). April 3 - 13th 2019 Firehall Arts Centre, (Vancouver, BC).

www.thetashmeproject.com

CONTACT: info@thetashmeproject.com (Co-Artistic Directors, Julie Tamiko Manning and Matt Miwa)
tristynnduheme@gmail.com (Technical Director, Tristynn Duheme)

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

THÉÂTRE DE LA PIRE ESPÈCE



Cities, photos by Mathieu Doyon

OFF CINARS
November 16th 2018, 12:30pm (in English).
November 16th 2018, 8pm (in French).
Théâtre aux écuries, 7285 rue Chabot, Montreal.

Le Théâtre de la Pire Espèce is Quebec's foremost object theatre company and has toured extensively internationally with a variety of plays for adults as well as for youth audiences. Since 1999, the artistic directors and their collaborators have been working with techniques from different disciplines such as object theatre, puppetry, cabaret and street theatre. They explore stage conventions and the rules of dramatic narration, and seek to establish a close complicity with the audience. Le Théâtre de la Pire Espèce is also twenty original works, one exhibition, two street theatre pieces, four cabarets and close to 1800 performances.

Cities

Onstage: a lone actor, a table, a camera... and dozens of objects he will use to build, design and conjure up imaginary cities. Sometimes, he tells the agonizing tale of a city; every so often, he describes the residents of another city. In one case, he focuses on architecture and urban planning; in another, on the demographic boom. His camera, his very own crystal ball, draws the audience into the beating heart of a modern city and its obsessions. With each city, the narrator presents a different view of the world, musings on time, and questions human relations. Each city is in some way a metaphor, a symbol, an effigy.

With their signature low-tech approach, Olivier Ducas and scenographer Julie Vallée-Léger explore the symbolic and poetic value of objects as they create an unusual collection of imaginary cities. Olivier Ducas continues his reflection on the tension between reality and imagination, and on the overpowering influence of projected images.

CINARS BOOTH #337

MEDIA LINK: youtu.be/YYawPBuM6CY

TOURING INFO: 1 hour 20 minutes. Capacity: 250 people maximum. Audience: All audiences from 15 years old. Cast: 4 people, 1 actor, 1 stage manager, 1 stage assistant, 1 tour manager.

TECHNICAL REQUIREMENTS: Stage area: 25ft width (7m60), 20ft depth (6m10), 15ft height (4m50).

www.pire-espece.com

CONTACT: dev@pire-espece.com (Pascale Joubert)

DANCE

3rd FLOOR

THEATRE

CINARS 2018

PERFORMANCE

INSTALLATION

MULTI

VIDEO

VIDEO PHASE



Lumens, photos by Emmanuel Crombez

OFF CINARS

November 12th 2018, 1:30pm. Gesù, Montréal (for children).
November 12th 2018, 7:30pm. Gesù, Montréal (for wide audience).
November 13th 2018, 7:30pm. SAT, Montréal (for wide audience).

Video Phase is a Montreal-based duo of two musical creators: Julien-Robert and Julien Compagne. With their combined talents the duo invents original productions which bring musical and visual arts together through the use of technology.

Video Phase is now touring its second original show, and is currently working to develop a third. Their second show, *Lumens* received the 2018 Opus award for electro-acoustic concert of the year. The show toured in several Canadian Provinces, the United States and in South Korea.

Lumens has been adapted as a Virtual Reality presentation and modified as a production for Young Audiences. The artists have collaborated with other musical and dance performers including Magnitude6 and Rythmopolis.

Lumens

Lumens, the second original creation of the group, explores the link between virtual and reality by creating a 3D multi-screen environment projected in front of and around the audience. The two creators give life to music and image in real time, like an interactive musical videogame.

MEDIA LINK: www.teaserLumens.videophase.net

TOURING INFO: Recommended audience capacity: 100-800.

TECHNICAL REQUIREMENTS: Setup time: 8 hours. Striketime: 2 hours. Performance area: 9.14m width, 4.5m height, 6m depth. Technical needs (summary): 1 HD video projector. House sound system. Rigging options (video projectors, screens).

CONTACT: info@videophase.net

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Impression le 4^e trimestre 2018

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Mariam Assaf, Performing Arts Market Access Project Assitant

Anne-Laure Jean - La dactylographique, Graphic Designer

IN QUEBEC & TOUR READY

Andrea Peña & Artists / Bailey Eng / Compagnie Katie Ward / George Stamos /
Greg “Krypto” Selinger / Kate Ramsden / Kimberley De Jong /
Lara Kramer / Lara Oundjian / Margie Gillis Dance Foundation / Nate Yaffe /
Victoria “VicVersa” Mackenzie / Zab Maboungou, Compagnie Danse Nyata Nyata /
Adam Kinner / Andrew Tay / Dorian Nuskind-Oder / Ellen Furey /
Erin Robinsong & Andrea de Keijzer / Hanako Hoshimi-Caines / Hanna Sybille Müller /
Kelly Keenan / Lucy M. May / Maria Kefirova / Sasha Kleinplatz / Simon Portigal /
Thea Patterson / CHA Collective, Paul Chambers & David-Alexandre Chabot /
creature/creature, Johanna Nutter and Nadia Myre / Imago theatre /
Iregular & Youtheatre, Daniel Iregui in collaboration with Michel Lefebvre /
Jesse Orr / Lost & Found Puppet Co., Maggie Winston /
Barlizo Productions, Marie Leofeli Romero Barlizo and Sophie Gee / PME-ART /
RustWerk ReFinery - playmakers - / Scapegoat Carnivale / Sophie Gee /
STO Union / Tashme Productions / Théâtre de la Pire Espèce / Video Phase