

Land Acknowledgement

We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

Nous aimerions commencer par reconnaître que l'Université Concordia est située en territoire autochtone, lequel n'a jamais été cédé. Je reconnais/Nous reconnaissons la nation Kanien'kehá:ka comme gardienne des terres et des eaux sur lesquelles nous nous réunissons aujourd'hui. Tiohtià:ke / Montréal est historiquement connu comme un lieu de rassemblement pour de nombreuses Premières Nations, et aujourd'hui, une population autochtone diversifiée, ainsi que d'autres peuples, y résident. C'est dans le respect des liens avec le passé, le présent et l'avenir que nous reconnaissons les relations continues entre les Peuples Autochtones et autres personnes de la communauté montréalaise.

The Department of Contemporary Dance offers a BFA Major in Contemporary Dance.

Dance students at Concordia discover and define their own aesthetic, method, and process, in a learning environment that embraces an inclusive artistic relationship between mentor and student. To support our unique focus on creative process and choreography in a social context, the program's technical training draws from contemporary practices in dance and related performance fields. This synthesized approach to training is carefully designed to meet the needs of choreographic research and versatility in performance.

Our students stage their own choreographies, collaborate across disciplines, and perform in original works created by their peers. They are taught by a renowned faculty made up of performers, choreographers, composers, filmmakers, scholars, and multidisciplinary artists, who actively contribute to the teaching and outreach of the performing arts both here in Montreal and internationally. When students graduate, they are prepared to be independent artists, ready to contribute to the dance community in meaningful ways.

Department of Contemporary Dance, Concordia University

Shaping Currents

Choreography I – Performances

Program A - April 5 @ 7:00 pm

Program B - April 6 @ 7:00pm

EV black box

**1515 St. Catherine W.
Room OS3-845/855**



Social Media: @cu.dance
Website: <https://www.concordia.ca/finearts/dance.html>

Foreword

Tonight, we invite you to experience the imaginative worlds of Shaping Currents, conceived by the Contemporary Dance Department's second-year choreography class. Their pieces investigate the intersection of personal and political spheres, drawing wisdom from living archives and ancestral roots. They embody subconscious desires, hidden meanings in everyday interactions and the alchemy found in transmuting physical states.

Throughout the year, this cohort has dedicated themselves tirelessly to their craft. Under the initial guidance of Helen Simard in Creative Process, they explored auto-ethnographic research. Later, they focused on dance dramaturgy as a compositional and editorial tool, directed by Erin Flynn. Through rigorous research, constructive feedback, peer review, and unwavering passion, the cohort studied theoretical frameworks and practiced methodologies, which evolved their collaborative skill set and refined their artistic works.

This group values the support and inspiration that they provide to one another, fostering a culture of care and encouragement within their community. They see this supportive environment as vital for realizing their creative visions and want to express heartfelt gratitude to each other for assistance provided throughout this transformative journey. Thank you for being here to experience and support the whimsical culmination of introspection, rigorous exploration, mentorship, and dramaturgical engagement by these emerging artists.

Ce soir, nous vous invitons à découvrir les mondes imaginatifs, conçus par les deuxième années du département de danse contemporaine. Leurs pièces explorent l'intersection des sphères personnelles et politiques, puisant leur sagesse dans et des racines ancestrales. Elles incarnent les désirs subconscients, les significations cachées dans les interactions quotidiennes et l'alchimie trouvée dans la transmutation des états physiques.

Tout au long de l'année, cette cohorte s'est consacrée sans relâche à son métier. Sous la direction d'Helen Simard, ils ont exploré la recherche auto-ethnographique. Plus tard, ils se sont concentrés sur la dramaturgie en tant qu'outil de composition et d'édition, sous la direction d'Erin Flynn. Grâce à une recherche rigoureuse, un retour d'information constructif, et une évaluation par les pairs, la cohorte a étudié des cadres théoriques et pratique. Ce groupe apprécie le soutien et l'inspiration qu'il s'apporte mutuellement, favorisant une culture d'attention et d'encouragement au sein de sa communauté. Ils considèrent cet environnement de soutien comme vital pour la réalisation de leurs visions créatives et souhaitent exprimer leur sincère gratitude les uns envers les autres. Merci d'être là pour vivre et soutenir l'aboutissement fantasque de l'introspection, de l'exploration rigoureuse, du mentorat et de l'engagement dramaturgique de ces artistes émergents.



Photo credit: Liam Gover

CONTEMPORARY DANCE DEPARTMENT

Full-time Faculty

Jens Richard Giersdorf, Professor and Chair
Angélique Willkie, Associate Professor
Lília Mestre, Assistant Professor

Artists in Residence

Erin Flynn, Eroca Nicols, Helen Simard

Part-time Faculty

Paul Chambers, Erin Flynn, Marie Claire Forte, Sara Hanley,
Susanna Hood, Alanna Kraaijeveld, Kama La Mackerel, Warwick
Long, Pierre-Marc Ouellette, Isabelle Poirier, Philip Szporer.

Musical Accompanists

John Buck, Robert Lepine, Stefan Schneider, Daniel Villeneuve

Office Staff

Maud David Lerebours, Department Administrator
Katherine Scribner, Department Assistant
Karl Lebel Viens, Department Assistant
Samantha Treglia, Office Assistant

MB Depot, Technical Support

Kevin Moon

PRODUCTION

Instructor: Erin Flynn

Choreographers: Emine Adilak, Lucie Beylard, Malika Bouchard-
Medawar, Kai Corrigan, Ashlee Gemberling, Liam Gover, Zachary Lagha,
Santiago Lopez Alzate, Vailea Parris, Mia Catherine Pereira, Solen Rios,
Jackson Thompson, Nicki White & Michelle Shuman.

Faculty Performance Strategies: Lília Mestre

Production Coordinator: Nora Gibson

Lighting Technician: Ariane Lavoie

Sound Technician: Ashlee Gemberling

Stage Manager: Calista Caron, Laura Borello

Program A

A GUIDE FOR BEGINNERS; ASSIMILATE / EXTREME LOVE

I dedicate this work to my mother, who departed on October 14th, 2023. Dance was her guiding light, and it shall illuminate my path as I continue to connect with her through movement.

While initially helpful, this process of assimilation also carries a significant drawback... The erosion of one's individual identity. In this work, I examine the perpetual tension between the pursuit of happiness and fulfillment, and the relentless self-doubt and criticism that obstruct these aspirations. I look to unearth experiences of inner turmoil, where our self-image is constantly scrutinized against unattainable standards. Stretched taut by the seduction of excess, driven by societal pressures and personal insecurities, we obtain little more than hollow gratification. Yet, amidst this turmoil, there lies a peculiar comfort—a familiarity in our suffering. Through my art, I aim to be in dialogue with the paradoxical nature of this experience, where our pain becomes a peculiar source of identity, embraced amidst the fragments of our shattered self-perception.

Je dédie ce travail à ma mère, qui nous a quittés le 14 octobre 2023. La danse était son guide, et elle illuminera mon chemin alors que je continue à me connecter à elle à travers le mouvement.

Bien qu'utile au départ, ce processus d'assimilation comporte aussi un inconvénient important: l'érosion de l'identité individuelle. Dans ce travail, j'examine la tension perpétuelle entre la poursuite du bonheur et de l'épanouissement ainsi que le doute et la critique incessants qui entravent ces aspirations. Je cherche à déterrer des expériences de troubles intérieurs, où l'image de soi est constamment scrutée par des standards inaccessibles. Tendus par la séduction de l'excès, poussés par les pressions de la société et les insécurités personnelles, nous n'obtenons que de vides gratifications. Pourtant, au milieu de cette agitation, il y a un confort particulier - une familiarité dans notre souffrance. À travers mon art, je cherche à dialoguer avec la nature paradoxale de cette expérience, où notre douleur devient une source d'identité, embrassant les fragments de notre perception fracassée de nous-mêmes.

Choreographer: Ashlee Gemberling

Dancers: Mia Pereira

Music: Wear It 100,000 Petals Fell Like Rain by Varg²™, Sleep of Reason by Randomer

Outside Eye: Sage Fabre-Dimsdale

Costumes: Ashlee Gemberling

THE "BODY"

the body, the self, pain, survival, more than survival, relationship with the hand, the body? the trans body!, control, instinct, neutrality, relationship with the knee-the pelvis-the funny bone, the disabled body*, the "body", pain, morality, control, agency, or the lack thereof, a desperate plea to an unlistening ear, the (body), the self, the collective body, the collective self, survival, more than survival, survival in spite of everything.

Le corps, le soi, la douleur, la survie, plus que la survie, la relation avec la main, le corps ?, le corps trans !, le contrôle, l'instinct, la neutralité, la relation avec le genou-le bassin-l'os drôle, le corps handicapé*, le "corps", la douleur, la moralité, le contrôle, l'agentivité, ou l'absence de celle-ci, un appel désespéré à une oreille sourde, le (corps), le soi, le corps collectif, le soi collectif, la survie, plus que la survie, la survie en dépit de tout.

Choreographer: Kai Corrigan

Performers: Emma Goodfellow, Sarah Larmony Name & Kai Corrigan

Music/sound: Theme from Music for Sensuous Lovers Part I by Mort Garson, Hocus Pocus by The Vandals, Original writing by Kai C.

OCTOBER

This piece explores the transversal relationship between the act of playing music and embodying it. Playing the piano as a means of entering a spiritual state and then inscribing the resonance of melodies and phrasing into movement.

Cette pièce explore la relation transversale entre l'acte de jouer de la musique et de l'incarner. Jouer du piano est un moyen d'entrer dans un état spirituel, puis d'inscrire la résonance des mélodies et du phrasé dans le mouvement.

Choreographer/ Dancer: Zachary Lagha

Music: October by Tchaikovsky

Costumes: Fella Lagha

STIMULATED SYSTEMS

A force that stimulates changes or progresses within a system or process. Stimulated systems focus on the generalized idea of dynamics, what makes something vigorous. With dynamism comes contrasts, with contrasts comes speed, everything we know, and more is in play when it comes to dynamism. Can we create vital movements with our bodies in opposition with stimulating music, using shapes with our bodies and space to define us as 'vibrant.'

Keywords: Shapes/ Shaping, Oppositions, Uncomfortable, Arrangements, Transitional, Negative space

Une force qui stimule les changements ou les progrès au sein d'un système ou d'un processus. Les systèmes stimulés se concentrent sur l'idée générale de la dynamique, ce qui rend les choses vigoureuses. Avec le dynamisme apparaissent les contrastes, avec les contrastes vient la vitesse, tout ce que nous connaissons et plus encore devient en jeu lorsqu'il s'agit de dynamisme. Pouvons-nous créer des mouvements vitaux avec nos corps en opposition à une musique stimulante, en utilisant des formes avec nos corps et l'espace pour nous définir comme "vibrants" ?

Mots-clés : Formes, Oppositions, Inconfort, Arrangements, Transition, Espace négatif

Choreographer: Vailea Parris

Dancers: Mikaila Frizzell, Liam Gover, Ajani Hastings, Erin Ramenda

Music: Think of me once in a while by Take Care, The Grotto by The Audiomachine

Dramaturg: Amalia Lemesianou

FUN MONEY

COCO FRESH TEA_F -6.57

WQ414 TFR-FR 6150262 10.00

PHARMAPRIX 42_F -39.84

LU070 TFR-FR 6150262 10.00

LU064 TFR-FR 6150262 20.00

SEND E-TFR***JAG -39.25

Choreography/Performance: Jackson Thompson & Louna Fezoui

Sound: Canada Sun Interview with Margie Gillis, Lyrics from LMFAO's Party Rock Anthem

ENCODED ECHOES

"Encoded Echoes" is a dance piece exploring concepts related to memory, nostalgia, and the intricate systems of family archives. Rooted in intergenerational maternal exchange, this performance delves into the transmission of information through time. The performers weave a narrative that resonates with the echoes of past lived experiences. The piece invites viewers to reflect on their own connections to memory and heritage, evoking a sense of introspection and emotion. The audience is presented with a journey of discovery, where the threads of the past intertwine with the present moment.

“Échos encodés est une pièce de danse explorant des concepts liés à la mémoire, à la nostalgie et aux systèmes complexes des archives familiales. Enracinée dans l'échange maternel intergénérationnel, cette performance plonge dans la transmission d'informations à travers le temps. Les interprètes tissent un récit résonnant avec les échos des expériences passées. La pièce invite les spectateurs à réfléchir sur leurs propres liens avec la mémoire et l'héritage, évoquant un sentiment d'introspection et d'émotion. Le public est présenté avec un voyage de découverte, où les fils du passé s'entrelacent avec le moment présent.

Choreography: Liam Gover

Dramaturgy: Santiago Lopez Alzate

Outside (& inside) Eyes: Amalia Lemesianou, Mia Catherine Pereira

Soundtrack: Original composition by Valentina Plata & Patrick McMaster

Performers: Celine Blais, Yasmine Chami, Mia Catherine Pereira, Laura Yoria Ortiz, Irene Ruiz Muniente, Vailea Parris

SOLVOLYSE

A molecule can only go through change after it's become unstable.

This piece revolves around duality and internal conflict.

Drawing a line between harmony and codependence.

If you were able to split yourself in two, who would these entities become?

Une molécule ne peut muter que si elle fait face à l'instabilité.

Cette pièce aborde les sujets de dualité et de conflit intérieur.

Apprendre à discerner et tracer une ligne entre harmonie et codépendance

Si tu te divisait en deux, que deviendrait chacune de ces entités

Choreographer: Solen Rios

Interpreters: Nina Soto, Solen Rios

Dramaturgy: Emine Adilak

Music Composition (mashup): Inutile et Indispensable by Little People, ICON by Cobrah, Jorja's heartbreak by Brice Wilson, Disco by Sextile

Program B

ELIMINATE THE THREAT

Inspired by our political resentments, ELIMINATE THE THREAT emerges in a space that is already marked, from bodies that are already marked, within institutions whose expectations of us are already marked. In this dance, Lou-Anne Rousseau and Rae Fleury establish a relationship to the constraints already given them. A relationship that ranges from conformity and indulgence to confrontation and rebellion.

Inspirée de nos ressentiments politiques, ELIMINATE THE THREAT émerge dans un espace déjà marqué, à partir de corps déjà marqués, au sein d'institutions dont les attentes à notre égard sont déjà marquées. Dans cette danse, Lou-Anne Rousseau et Rae Fleury établissent un rapport aux contraintes qui leur sont déjà données. Un rapport qui va du conformisme et de l'indulgence à la confrontation et à la rébellion.

Artistic Direction: Santiago Lopez Alzate.

Choreography: Santiago Lopez Alzate, Rae Fleury and Lou-Anne Rousseau

Interpreters: Rae Fleury and Lou-Anne Rousseau

Dramaturgy: Laura Borello Bellemare

Music Composition: Lus Rodríguez

Sound Mixing: Liam Gover

TELL ME ABOUT YOUR DAY

This dance explores the sharing of information to create a world that the dancers exist in. They are exploring connections built from exchange. The dancers are immersed in the world of their creation sharing their experience as they go. They become intertwined in this world as it is built into existence. There is an opportunity to share its landscape through the stories it holds, which are the fabric of its existence. The dancers grow, share, and build together. Look as we go about our day and share its moments with you.

Cette danse explore le partage d'informations pour créer un monde dans lequel les danseurs existent. Ils explorent les connexions construites à partir d'échanges. Les danseurs sont immergés dans le monde de leur création et partagent au fur et à mesure leurs expériences. Ils s'imbriquent dans ce monde alors qu'il se construit. Il y a la possibilité de partager son paysage à travers les histoires qu'il contient, qui sont la trame de son existence. Les danseurs grandissent, partagent et construisent ensemble.

Choreographer: Lucie Beylard

Performers: Lucie Beylard, Aly Turgeon

Music: Gnossienne No.1 by Luho Project & Erik Satie, Take 2 by Bob Dylan,

Sunset by Luho Project

Outside eye: Rena Adell Eyamie

FENÊTRE DE MA MÉMOIRE

"Alexandria had a gentle way of life that you couldn't find anywhere else. The extraordinary amalgam of the scents of sea iodine and those of the many flowers was the real cause?" In "Fenêtre de ma mémoire", Malika delves into her family history, recalling her grandmother's childhood in Alexandria, Egypt, where she lived during the "belle époque" of this Mediterranean city. Drawing on family archives and letters written by her grandmother, her piece explores intergenerational memory, nostalgia of the homeland and matrilineal transmission, all through a focus on windows as a contemplation portal of our past.

« Il y avait à Alexandrie une douceur de vivre que l'on ne retrouve nulle part ailleurs. Peut-être, l'extraordinaire amalgame des parfums d'iode marine et de ceux des nombreuses fleurs, en serait-il la véritable cause? »
À travers la pièce « Fenêtre de ma mémoire », Malika se plonge dans son histoire familiale et retrace les souvenirs de jeunesse de sa grand-mère à Alexandrie en Égypte, où elle a vécu durant la « belle époque » de cette ville méditerranéenne. En se basant sur des archives familiales et des lettres écrites par sa grand-mère, elle explore dans sa pièce la mémoire intergénérationnelle, la nostalgie de la terre natale, et la transmission matrilinéaire, le tout à travers un regard sur les fenêtres comme objet de contemplation de notre passé.

Choreographer/Performer: Malika Bouchard-Medawar
Outside Eye: Michelle Shuman

JUPITER WORK

These liquid floors keep shifting my boundaries
Blink and you'll notice you're too slow, mist me
Pinpoint the density in the dance city
Thumbing through pleasures makes my knees knock
Am I dense and you're light? Am I wrong when it's right?
Contact me to find out more, Plug the hole and see where it takes me
Watch out!!!! Whoooooosh
Can we try different pathways? Is it ok if they shift?
Jupiter may be aligning... who knows?

Ces sols liquides ne cessent de déplacer mes limites
Clignez des yeux et vous remarquerez que vous êtes trop lent, brouillez-moi. La densité de cette ville de la danse
En feuilletant les plaisirs, mes genoux s'entrechoquent
Suis-je dense et tu es légère ? Est-ce que je me trompe quand c'est juste ?
Contactez-moi pour en savoir plus
Boucher le trou et voir où ça me mène. Attention !!!! Whoooooosh
Peut-on essayer différentes voies ?
Est-ce que cela ne pose pas de problème si elles changent ?
Jupiter est peut-être en train de s'aligner... qui sait ?

Choreographer: Nicki White
Music: 202 by Jupi/ter (extended cut by Nicki White)
Dramaturges: Mia Pereira
Interpreters: Nicki White, Dahlia Waller

“ARE THEY WATCHING?”

Dear Diary,

Today, I reflect on my girlhood. Embarrassment emerges as a guiding force— revealing both my deepest insecurities and an unexpected source of strength. It punctuates my upbringing with awkward encounters, unfortunate haircuts, and questionable fashion risks, leaving me exposed yet resilient. Authenticity, I realize, is not a fixed destination but rather an ongoing process of self-expression, demanding courage, and unwavering commitment. Through the lens of embarrassment, I find the freedom to embrace myself without fear or reservation. My capacity for embarrassment becomes a cherished gift, a constant presence in my life. Insignificance, once feared, now becomes a comfort and a place of empowerment. I slip under the radar; I revel in my ability to embrace embarrassment without restraint. It is a curious paradox, finding strength in perceived insignificance. Despite moments of doubt, I find solace in self-affirmation. I like myself deeply, cherishing the roles I play as a confidante, caretaker, daughter, sister, and friend. My embarrassment becomes a catalyst for growth, reflecting the complexities of my ever-changing identity. Today, I choose to dance with embarrassment, to let it engulf me. For within its embrace there is a unique strength—a testament to the resilience and authenticity of my girlhood. I embrace the fullness of who I am and find contentment in the person I am becoming.

With love and gratitude,
Mia Catherine

Cher journal,

Aujourd'hui, je réfléchis à mon enfance. L'embarras apparaît comme une force directrice, révélant à la fois mes insécurités les plus profondes et une source de force inattendue. Il ponctue mon éducation de rencontres maladroites, de coupes de cheveux malheureuses et de risques de mode douteux, me laissant exposée mais résiliente. Je me rends compte que l'authenticité n'est pas une destination fixe, mais plutôt un processus continu d'expression de soi, exigeant du courage et un engagement inébranlable. À travers la lentille de l'embarras, je trouve la liberté de m'embrasser sans crainte ni réserve. Ma capacité à m'embarrasser devient un cadeau précieux, une présence constante dans ma vie.

L'insignifiance, autrefois redoutée, devient un réconfort et un lieu d'autonomisation. Je passe inaperçu ; je me délecte de ma capacité à embrasser l'embarras sans retenue. C'est un curieux paradoxe que de trouver de la force dans l'insignifiance perçue. Malgré les moments de doute, je trouve du réconfort dans l'affirmation de soi. Je m'aime profondément, je chéris les rôles que je joue en tant que confidente, gardienne, fille, sœur et amie. Mon embarras devient un catalyseur de croissance, reflétant les complexités de mon identité en constante évolution.

Aujourd'hui, je choisis de danser avec l'embarras, de le laisser m'engloutir. Car dans son étreinte, il y a une force unique - un témoignage de la résilience et de l'authenticité de mon identité de jeune fille. J'embrasse la plénitude de ce que je suis et je suis satisfaite de la personne que je suis en train de devenir.

Avec amour et gratitude,
Mia Catherine

Choreographer/Performer: Mia Catherine Pereira
Music: Arrival by Jonny Greenwood
Dramaturgy: Nicki White

AMORPHISMS

Amorphisms is a collection of research propositions rooted in the exploration of the visceral. Underworld as explored through ideas inspired by the deep-sea abyss. Held in the perpetual darkness of the abyssal zone whale falls occur wherein the carcass of a whale descends the ocean floor and supports an innumerable garden of deep-sea organisms. These sites act as biodiversity hotspots, fostering the emergence of new species and offering evolutionary prospects for specialized fauna to thrive in the demanding environments of the deep sea. Among the diverse species found at whale falls are octopi, revered as gods of the underworld. Octopi possess remarkable intelligence, with 98% of their cognitive abilities residing in their autonomously functioning tentacles, equipped with suckers capable of sensing smell, taste, color, and texture.

Amorphismes est un amalgame de propositions de recherche enracinées dans l'exploration du monde souterrain viscéral inspirées par les abysses de la mer. Dans l'obscurité perpétuelle de la zone abyssale, des chutes de baleines se produisent, où la carcasse d'une baleine descend au fond de l'océan et soutient un innombrable jardin d'organismes des profondeurs. Ces sites agissent comme des points chauds de la biodiversité, favorisant l'émergence de nouvelles espèces et offrant des perspectives d'évolution à une faune spécialisée qui se développe dans les exigeantes profondeurs marines. Parmi les diverses espèces que l'on trouve dans les chutes de baleines, il y a les pieuvres, vénérées comme des dieux du monde souterrain. Ces pieuvres possèdent une intelligence remarquable et 98 % de leurs capacités cognitives résident dans leurs tentacules qui fonctionnent de manière autonome, équipés de ventouses qui ont la capacité de détecter l'odeur, le goût, la couleur et la texture.

Artistic Direction: Michelle Shuman

Choreography: Michelle Shuman

Collaborators: Malika Bouchard-Medawar, Marie Claire McPolin, Kai Corrigan

Interpreters: Malika Bouchard-Medawar, Marie Claire McPolin, Kai Corrigan

Dramaturgy: Malika Bouchard-Medawar

Music: X-Sega Bodega, Field recordings, Sound Mixing: Dahlia

CACIK

Cucumber - Concombre - Salatalık

Garlic - Ail - Sarımsak

Dill - Aneth - Saçak

Mint - Menthe - Nane

Yogurt - Yaourt - Yoğurt

Water - Eau - Su

Salt - Sel - Tuz

Choreographer: Emine Adilak

Interpreters: Jenny Aplin, Celine Blais, Mia Pereira, Solen Rios, Kaylen Schumann

Dramaturg: Solen Rios

Music: Mostly Chimes by Adrienne Lenker, Original audio by Emine Adilak, Tahquamenon Falls by Sufjan Stevens

Choreographers' Biographies

Emine Adilak, they/she, is an interdisciplinary artist and practitioner from Tkaronto/Toronto, currently based in Tiohtia:ke/Montreal. Before embarking on their contemporary dance journey, they trained and competed in various dance styles, self-published a poetry book, and were co-director for a multi-medium art show educating students and youth on rape culture, sexual assault, and objectification. Emine is currently exploring the concept of nourishment specifically in relation to gardening, recipes, generational knowledge, and care. They are interested in how cultivation practices can influence their creative work and provide a framework for the duality of beauty and ruthlessness. In her movement practice, she is experimenting with where this dichotomy can live in the body, her impulses toward curiosity and wonder, and embodying an overall insistence in movement and interpretation. You can catch her performing in *Multitud* choreographed by Tamara Cubas in the Festival Transameriques this summer.

Lucie Eloïse Beylard is a dance artist from Tofino located on the unceded territory of the Tla-o-qui-aht First Nation. Lucie was a member of Dancestreams Youth Dance Company for two seasons where she further developed her dance training in contemporary and ballet techniques. She is studying to complete her BFA in Contemporary Dance at Concordia University, furthering her choreographic practice. She is interested in integrating storytelling into her choreographic work, drawing inspiration from stories old and remembered to those found in unexpected places needing special attention to emerge. She is interested in the states invoked by such stories and how a vivid scene can be created from those states. Her current practice involves discovering how an ecosystem can emerge through dance thereby creating a foundation for communication between individuals. A driving question in her practice is how does the build-up of exchange lead to the formation of community?

Malika Bouchard-Medawar is a dance artist and cultural mediator from Tiohtia:ke/Montreal. She is currently majoring in contemporary dance at Concordia with a minor in history. Having previously completed a bachelor's degree in cultural studies at UQAM, she has been working in the community and cultural/artistic milieu for several years, where she tries to pass on her passion for dance and make it more accessible. She worked for

different dance organizations such as Festival Quartiers Danses and RQD but her recent experience as a community organizer in a center for immigrant and asylum-seeking women has had a profound impact on her dance creation process and aspirations. She is interested in questions of cultural identity, matrilineal transmission, intergenerational memory, displacement, exile and womanhood. She draws her choreographic vocabulary from oriental dances, which she sees as a way of affirming her Egyptian cultural heritage, and from Flamenco, which she has been practicing for a few years. This summer, she will be working on a dance and history interdisciplinary research-creation project and she will also be facilitating dance workshops in community organizations.

Kai Corrigan (he/they) is a long list of things. First of all they are a 4th year theater student, out of their comfort zone, and nonetheless thrilled to be here! Secondly, he is a Sagittarius, an optimist, so obviously trans and queer, less obviously disabled, way too codependent with his cat, and in a passionate love affair with the sun. Mainly though, he is an educator, performance creator, interdisciplinary artist, drag performer, playwright, and puppeteer. Right now he is working on many projects, notably he is "the puppet guy" and co director of "Scraps" which will be running in the Montreal Fringe Festival! Instagram @kai.corrigan

Liam Gover (he/him) is a Tiohtia:ke/Montréal based movement artist, dancer, choreographer, and teacher. He is a second-year student in the Department of Contemporary Dance at Concordia. He completed a DEC in Arts, Literature and Communications at John Abbott College where he specialized in photography and media arts. His work and research explore themes related to memory, systems of transmission, sustainability, and dance as an archival practice to better understand society. Much of Liam's practice is devoted to exploring pathways and links between different disciplines and their respective processes and modes of creation. Additionally, his process involves embodied approaches to writing, drawing, data bending, image distortion among other similar practices. Liam has performed, presented his work, attended numerous workshops and professional development events in and around Montreal. He also engages in teaching practice where he can propose his ideas and share his love of movement with others.

Ashlee Gemberling is a non-binary dance artist born and raised on the island of Maui, Hawaii, the stolen and occupied land of Na Kānaka Maoli (the Indigenous people of Hawai'i). They currently reside in Tiohtia:ke, or Montreal, a territory situated within the traditional and unceded lands of the Kanien'kehá:ka Nation. Ashlee is currently an undergraduate student at

Concordia University, majoring in Contemporary Dance. Before making the decision to focus on their path in dance, Ashlee worked in the field of harm reduction as a mental health worker as well as an advocate and organizer in Vancouver's Downtown Eastside, the center of Canada's overdose crisis. Their focus on community empowerment and passion for movement and arts continues to motivate their practices. Redefining peoples' embodied experience is a central aspect in their interest in contemporary dance, as it acts as an outlet for people to explore their bodies and address their traumas, by providing a therapeutic outlet to dissolve stress and initiate a restoration in mental and physical health. As they continue with their studies in movement, Ashlee looks forward to collaborating with other artists, therapists, and support workers to create safe and accessible spaces where people can explore movement as a tool to redefine their relationship with their bodies.

Zachary Lagha joined the Concordia Contemporary Dance program last year. Since he is a figure skater, his dance training comes from a classical background. He spent a long-time training ballet to improve his lines. However, he came to Concordia to expand his view on dancing and explore new ways of moving. He is looking to create a more "organic" way of dancing.

Santiago Lopez Alzate is an emerging movement artist based in Montreal, originally from Colombia. He was introduced to physical theatre at an early age. This allowed him to develop a strong sensitivity toward the narrative capacity of the body. Currently, he is a student at Concordia University with a major in Contemporary Dance and a minor in Theatre. His creative practice is informed by questions on positionality and its issues regarding post-colonial globalized human interactions. He insists on understanding dance as a weapon for political analysis and action, studying the limits of what dance can do. He has worked for dance companies such as We All Fall Down and Personne Danse, as well as theatre directors such as Peter Farbridge and Luis Carlos Sotelo. He also danced in the independent choreographic project "TACO" by Diego Cervantes, which was presented at Tangente Danse in Montreal in October 2023.

Vailea Parris is a dancer, choreographer, and model from Ktaqmkuk (Newfoundland), currently based in Tiohtià:ke (Montreal), Vailea is pursuing a BFA in Contemporary Dance at Concordia University. Her movement background entails commercial and competitive dance. Drawing inspiration from her background, Vailea is working towards infusing her commercial practice with her contemporary practice to create a new way to express herself and to share her movement explorations with the dance industry. Her choreographic process involves improvisation and exploring the boundaries of the body to create limitless movement patterns. Vailea is invested in the way bodies can live so vigorously in a flat space, researching dynamic and lethargic movements within the body and thinking through its juxtapositions and placing them in a still space. Vailea teaches intensive workshops in contemporary dance at her home studio "Elite Dance" located in St. Johns Newfoundland, whilst choreographing competitive solos for dancers in NL, she also travels around Canada with the competition company "5678 Showtime" as a performing faculty member and tabulator.

Mia Catherine Pereira is a dancer and choreographer from southern Ontario, currently immersing herself in the culturally rich city of Montréal at Concordia University. As a contemporary dancer, she integrates elements from a range of styles such as ballet, jazz, tap, and lyrical to inform her movement generation. With a commitment to fostering a culture of care, Mia's artistic journey is deeply rooted in honesty and empathy, aiming to convey messages that resonate with authenticity. She believes profoundly in the power of dance to cultivate connections and promote well-being. Mia finds solace in exploring the city, immersing herself in its diverse arts scene. She particularly enjoys visiting museums and galleries, drawing inspiration from Montréal's vibrant creative atmosphere. Mia aspires to continue utilizing artistic expression to explore and communicate shared human experiences, forging connections among artists and audiences alike. She emphasizes sensitivity to the perspectives and feelings of others, striving to nurture deeper understanding, harmony, and emotional resonance. She seeks to bring artists together through collaborative projects that prioritize learning and support, leveraging her talent for nourishing camaraderie and creating safe spaces for expression. Mia sees dance as a transformative medium for personal growth and healing. Through her dedication to cultivating compassion, she aims to uplift individuals and communities alike, embodying the transformative potential of dance as a tool for unity and empowerment.

Solen Rios (she/her) is an emerging movement artist, dancer and choreographer residing in Tio'tia:ke (Montréal). Originally from Mexico City, she grew up in a bilingual home (French and Spanish) and was exposed to movement from a very young age. Today, her work is a cultural and stylistic fusion influenced by Urban practices (Whacking, Hip Hop, Afro beats). She's inspired by the vulnerability artists share around her as well as the human exchanges that emerge in between movers outside the studios. After moving to Canada, Solen has been involved in multiple areas of the dance industry; training in a Hip Hop troupe (Vi at Urban Element Studio), teaching reggaetón and starting her career in the commercial dance world.

Michelle Shuman is a dancer, creator and facilitator interested in creation process as an alchemical container. She gains inspiration from natural history, mythology and various mystical traditions. She as well facilitates community containers with a therapeutic somatic approach that explores and provides support around themes of displacement (Nowhere Club), loss (Heartbreak Club) and preparation for sleep and dream yoga (Goodnight Club). Upcoming projects include an interview project in collaboration with Studio 303 and a movement proposition workshop series Somatic Occult: Movements into the Unified Field to be held over the summer.

Jackson Thompson is a performer/creator/producer/sculptor based out of Edmonton and Montreal. They are gender abolitionists, communists, and trying hard to get punks to like them. They run a quarterly cabaret called BOO! at NDQ, it's an absolutely batshit interdisciplinary evening, they will be performing in and engaged as a dramaturg for "Personal Best" at the Montreal Fringe this June. They also have an upcoming staged reading of their work "varnish" occurring in this theater on April 15th. Maybe give them a follow at @geoshitties or @outofbody.

Nicki White, an interdisciplinary artist from Tkaronto/Toronto, has been exploring their relationship with movement, their own body, and the bodies they engage with in their creative endeavors. Currently based in Tiohtia:ke/Montreal, they have been exploring what it means to have different bodies performing in spaces and all the capacities that often go unappreciated when we think ab/Montreal, they have been exploring what it means to have different bodies performing in spaces and all the hat play with the innate connection between sound and motion. They experiment with approaching dance creation through an array of different pathways to broaden and augment the results. Drawing inspiration from doodling, breathing, writing, music, nature, culinary practices, and other joys, they aim to create a process that is as pleasurable as the outcome. Silliness, humor, and candor are integral elements of their creative process, allowing a much-

needed incorporation of levity and laughter into what can be, at times, a grueling endeavor. During their time at Concordia, Nicki plans to further explore the commonalities and differences between various artistic mediums and traverse those boundaries with reckless grace.