

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.



Concordia University

Contemporary Dance

Faculty of Fine Arts

Social Media: @cu.dance

Website:

<https://www.concordia.ca/finearts/dance.html>

Department of Contemporary Dance, Concordia University

Improvisation as Choreography

Choreography I: Improvisation

Nov 20th 2025 @ 7 pm

John Molson Building, 7th Floor

1450 Guy, Montreal, QC

Foreword/Introductory Text

A choreographic score has several iterations; a first sketch, an edit, a redraw or rewrite... What we commit to paper in a score is in dialogue with what we practice in the studio, and then what emerges in performance. And this is where we find ourselves! Artists in process meet audience, exploring the emergent possibilities of liveness and performance, everyone learning more than what a score imagined for us. Improvisation is the great collision of what one thought was going to happen with what is happening. We are not here to be dazzled by the steady and predictable. Expect surprises of both the 'whoops' and 'aha!' variety. These are the best. We look forward to meeting you here!

Une partition chorégraphique comporte plusieurs itérations: une première ébauche, une révision, une refonte ou une réécriture... Ce que nous couchons sur papier dans une partition dialogue avec ce que nous pratiquons en studio, puis avec ce qui émerge lors de la représentation. Et c'est là que nous nous retrouvons! Les artistes en pleine création rencontrent le public, explorant les possibilités émergentes du direct et de la performance, chacun apprenant plus que ce qu'une partition avait imaginé pour nous. L'improvisation est la grande collision entre ce que l'on pensait qu'il allait se passer et ce qui se passe réellement. Nous ne sommes pas ici pour être éblouis par ce qui est stable et prévisible. Attendez-vous à des surprises de type "oups" et "ah ah!" Ce sont les meilleures. Nous avons hâte de vous rencontrer ici!

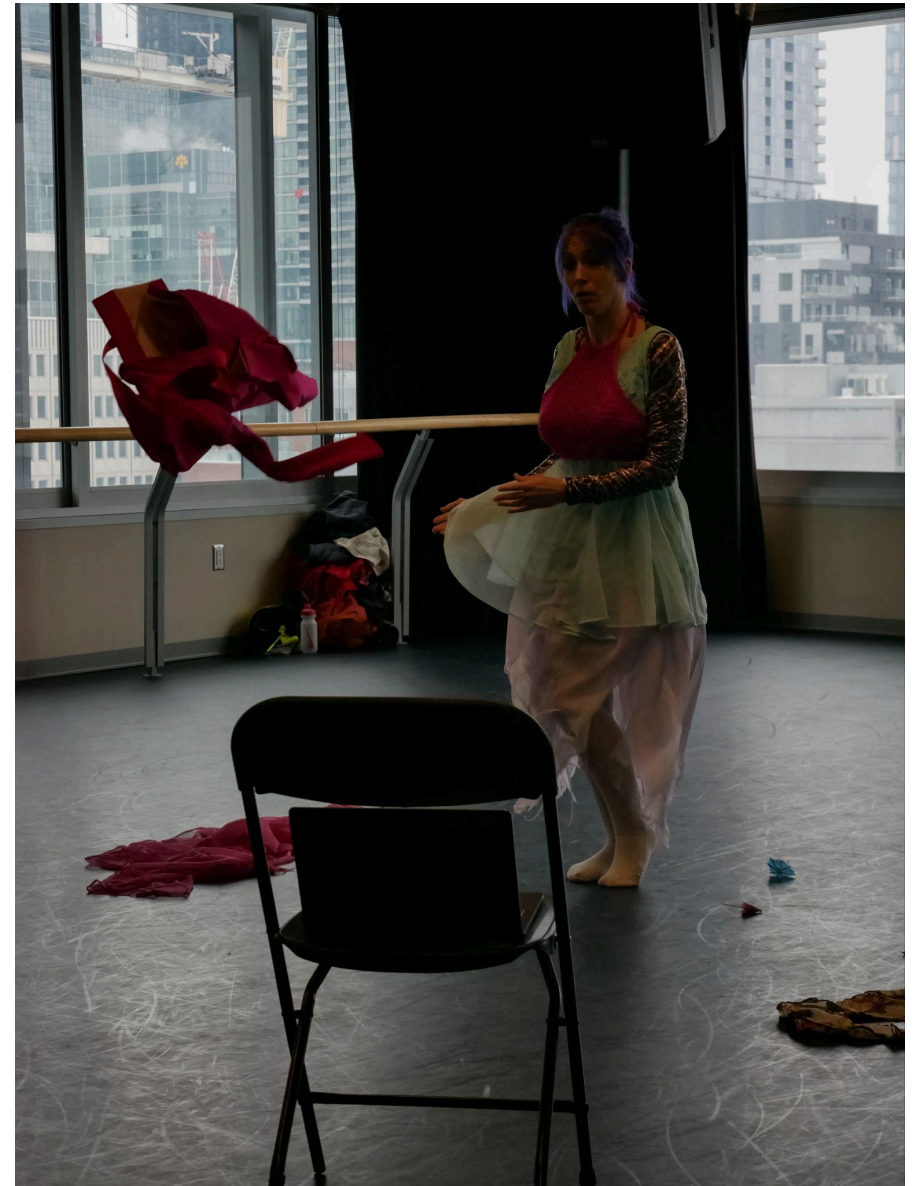


Photo credit - Cameron Weaver

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Website: <https://www.concordia.ca/finearts/dance.html>

CONTEMPORARY DANCE DEPARTMENT

Full-time Faculty

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

Artists in Residence

Valérie Sabbah
Thea Patterson

Part-time Faculty

Paul Chambers, Erin Flynn, Marie Claire Forte, Sara Lucie Hanley,
Alanna Kraaijeveld, Pierre-Marc Ouellette, Isabelle Poirier, Kama
La Mackerel

Musical Accompanists

John Buck, Robert Lepine, Stefan Schneider

Office Staff

Jen Cressey, Department Administrator (interim)
Katherine Scribner, Department Assistant
Karl Lebel Viens, Department Assistant
Violette Marechal, Office Assistant

MB Depot, Technical Support

Kevin Moon

PRODUCTION

Instructors: Valérie Sabbah, Marie Claire Forté, and Alanna Kraaijeveld

Faculty Performance Strategies: Lília Mestre

Production Coordinator: Lisa Conway

Lighting Technician: Jo Natale

Sound Technician: Anais Girard

Stage Manager: Homeyra Esmaeilzadeh

Assistant Stage Manager: Alec Turgeon

Program

espionage pt. ii

She fancies herself a Spy. Clueless to her inability to blend in, she sports her disguise and investigates an environment she clearly doesn't belong to. espionage pt. ii is an allegory for the lived experience of a trans woman in the current sociopolitical climate.

Elle se prend pour une espionne. Incapable de se fondre dans la masse, elle arbore son déguisement et enquête dans un environnement auquel elle n'appartient clairement pas. espionage pt. ii est une allégorie de l'expérience vécue par une femme transgenre dans le climat sociopolitique actuel.

Created and performed by: Angel Gabriel Buell

What's that thing between....

Once upon a time, a YOU and a ME.

There was the first point of contact,

a dancing

a wandering

walk-talk-walk-talk... talk-talk-waaaaalkkkk..chilllllllll-chit-chat-tiiing!

It sounds like movement....the good vibe of a tight string when

it meet its object of resonance

A call, a response

They were now three, a YOU a Me and an in-beat-we-in

And the beautiful problem of having too many possibilities

Created and performed by: Christian Maria Brun del Re et Gabrielle Forget

Orbital Mitigations

This twenty-minute, three-part performance explores how text and voice travel into the body and re-emerge as movement, texture, and spatiality. Sensors, fabric, and multichannel sound become extensions of the performers, translating vocal traces into motion, resonance, and shifting material. Each movement offers a distinct embodiment of language—internal, external, and tactile. Together, they form a landscape where speech becomes sensation, voice becomes action, and choreography unfolds through the circulation of text. The artists behind this work are students of contemporary dance and electroacoustic studies. Each developed a practice of embodiment within their medium—sound or movement—exploring intentionality through their bodies. Their individual investigations unite in improvisation, where agency guides the construction and articulation of malleable structures and rules. Strongly informed throughout by Steve Paxton, Lisa Nelson, and Valerie Sabbah, this interplay across practices forms a unified exploration of voice, gesture, space, and materiality.

Cette performance en trois parties, d'une durée de vingt minutes, explore la manière dont le texte et la voix pénètrent dans le corps et réapparaissent sous forme de mouvement, de texture et de spatialité. Des capteurs, des tissus et des sons multicanaux deviennent des extensions des interprètes, traduisant les traces vocales en mouvements, en résonances et en matériaux changeants. Chaque mouvement offre une incarnation distincte du langage : interne, externe et tactile. Ensemble, ils forment un paysage où la parole devient sensation, la voix devient action et la chorégraphie se déploie à travers la circulation du texte. Les artistes à l'origine de cette œuvre sont des étudiants en danse contemporaine et en études électroacoustiques. Chacun a développé une pratique de l'incarnation dans son médium – le son ou le mouvement – en explorant l'intentionnalité à travers son corps. Leurs recherches individuelles s'unissent dans l'improvisation, où l'action guide la construction et l'articulation de structures et de règles malléables. Fortement influencée par Steve Paxton, Lisa Nelson et Valerie Sabbah, cette interaction entre les pratiques forme une exploration unifiée de la voix, du geste, de l'espace et de la matérialité.

Created and performed by: Maria Marsli, Julien Hughes, Thaïna Louis-Jeune, Isabelle Gherna, Léonie Fleury Paré, Dally Carmasol, Lydia Beaulière, Milica Kraincanic, and Em Harding.

CAN YOU HEAR ME?

Created and performed by: Megane Faucher

How Can Sound Respond to Movement?

Created and performed by: Parinaz [Shirazi](#) and Ben El Mesmoudi

Traces Not Trashes Made

The things we live in. The things that live in oui. We?

We is all. You and me. Trans identity. It is them.

Co-inhabiting contradictions.

Bodies carrying

Bodies caring

knitting tearing stitching talking pulling composing opposing supporting
walking listening learning

dancing

a mesh a net a paper a thread a fabric a pen lots of glue a fire our cats
some coffee a high heel crinkling a friend a camera recording a car a room
a street the ground a sound a picture a word

broken things are not wasted

Ce qu'on habite. Ce qui nous habite.

Nous, tous-tes. Toi et moi. Transidentité.

Contradictions co-érrant-e-s.

Corps qui soutiennent.

Corps qui comprennent.

qui tricotent qui déchirent qui cousent qui parlent qui déferlent qui
composent qui s'opposent qui contiennent qui marchent qui écoutent
qui apprennent

qui dansent

une maille un filet un papier un fil du tissu un stylo beaucoup trop de
colle un feu nos chats du café un talon haut ça craque un ami un
appareil photo qui enregistre une voiture une pièce une rue le sol un
son une image un mot

choses cassées jamais gaspillées

Created and performed by: Gabriel Forget and EV Cloix

Jian Jia (The Reeds)

Jian Jia (The Reeds) is an improvisational dance work inspired by an ancient, poignant Chinese love poem and performed by students from electroacoustic program. Lasting around 11 minutes, it combines electroacoustic fixed-media music based on guzheng materials with live percussion sound improvisation. Through dance movements in various styles and costumes, the piece expresses the profound aesthetic imagery of the poem.

Jian Jia (Les roseaux) est une œuvre de danse improvisée inspirée d'un ancien poème d'amour chinois poignant et interprétée par des étudiants du programme d'électroacoustique. D'une durée d'environ 11 minutes, elle combine une musique électroacoustique fixe basée sur des éléments de guzheng avec une improvisation percussive en direct. À travers des mouvements de danse de styles variés et des costumes divers, la pièce exprime la profonde imagerie esthétique du poème.

Created and performed by: YunFan Jin, Amirreza Dolatabadi, Sheng Ge, Eyden Hanqing Zhao

infinite webs of table-sharing

“El que come y da, come dos veces” - Petrona Martinez

Is this a commitment to care? Beyond the disappointments? For whom? At what cost? Is there reciprocity in how much we give (do we even want to know it)? Are we listening to each other? Making space for each other? What is our individual gift to infinite webs of table-sharing? What is the use of asking ourselves those questions - right now - in the face of hyperindividualistic fear-based narratives?

S'agit-il d'un engagement à prendre soin? Au-delà des déceptions? Pour qui? À quel prix? Y a-t-il une réciprocité dans ce que nous donnons (voulons-nous seulement le savoir)? Sommes-nous à l'écoute les uns des autres? Faisons-nous de la place les uns pour les autres? Quel est notre cadeau individuel à ces réseaux infinis de partage de tables? À quoi bon se

poser ces questions - en ce moment même - face à des récits hyperindividualistes fondés sur la peur?

Choreographer: Isabelle Gherna

Performed by: Isabelle Gherna and Lydia Beaulière

Pipe Metal Spike

In this piece, I am mainly interested in blurring the line between dance and music performance and observe how improvised movements affect the sonic output.

Dans cette pièce, je m'intéresse principalement à l'effacement des frontières entre la danse et la performance musicale, et j'observe comment les mouvements improvisés influencent le résultat sonore.

Choreographer: Hanqing Eyden Zhao

Performed by: Eyden Zhao (Percussions), Sheng Ge (Feedback), James Ford (Conch)

Metropolitan

From commuting, to connecting, this piece explores the art of improvisation and movement within a cityscape. How do we move ourselves through personal space, and how do we adjust when that space becomes forcibly shared? What is it to connect with strangers, and at what point do these connections transcend the social boundaries we subscribe to? Join us on a night out, and explore the city with a new perspective.

Des trajets quotidiens aux rencontres fortuites, cette pièce explore l'art de l'improvisation et du mouvement dans un paysage urbain. Comment évoluons-nous dans notre espace personnel, et comment nous adaptons-nous lorsque cet espace est partagé de force? Qu'est-ce que le fait d'entrer en contact avec des inconnus, et à quel moment ces contacts transcendent-ils les frontières sociales auxquelles nous adhérons? Rejoignez-nous pour une soirée et explorez la ville sous un nouvel angle.

Choreographers: Shae Anderson, Zoe Carter, Ronan Chassin de Kerommeaux, Adelaide Himel, Ruben Macas

Performed by: Shae Anderson, Zoe Carter, Addy Himel, Ruben Macas

Des confettis dans mes souliers

Is it a pinata? A princess? A gift with too many wrappers?

Unfortunately, it's only a woman trying to stay appealing while surviving under late stage capitalism.

I come from the forest and have been living in Montreal for almost twenty years.

I wanted to write about the many different forms of art I practiced throughout my life, but it might not be necessary to go back there.

I am deeply inspired by my persistent struggle with femininity and the great possibilities of collective trauma healing through movements.

Est-ce une piñata ? Une princesse ? Un cadeau avec trop d'emballages ?

Malheureusement, ce n'est qu'une femme qui tente de rester séduisante tout en survivant dans le capitalisme avancé.

Je viens de la forêt et je vis à Montréal depuis près de vingt ans.

Je voulais écrire sur les différentes formes d'art que j'ai pratiquées tout au long de ma vie, mais il n'est peut-être pas nécessaire d'y revenir.

Je suis profondément inspirée par ma lutte persistante avec la féminité et les grandes possibilités de guérison collective des traumatismes grâce aux mouvements.

Created and performed by: Roseline Platine

Music: Karafun Karaoke version of Sixteen Tons by Tennessee Ernie Ford and Mon mec à moi by Patricia Kaas.

The Art of Dreaming Jellyfish

This 15-minute experimental theatre installation stems from the artist's high school best friend Josh who was diagnosed with early onset dementia at the age of 25 and can no longer remember her. Using poems, letters, and essays gathered from the last 7 years Octavie Doherty-Haigh performs a public meditation commemorating the various versions of her friend she can remember. This multimedia installation piece fuses improvised text selection and movement with predetermined music and wind.

Cette installation théâtrale expérimentale de 15 minutes s'inspire de Josh, le meilleur ami de l'artiste au lycée, qui a été diagnostiqué avec une démence précoce à l'âge de 25 ans et ne se souvient plus d'elle.

À partir de poèmes, de lettres et d'essais rassemblés au cours des sept dernières années, Octavie Doherty-Haigh présente une méditation publique commémorant les différentes versions de son ami dont elle se souvient. Cette installation multimédia fusionne une sélection de textes improvisés et des mouvements avec une musique et des sons de vent prédéterminés.

Choreographer and Dancer: Octavie Doherty-Haigh

Almond

Inspired by Eye Spy books, The Nutcracker, and to the score of AM Lane's music for small objects: Octavie Performs improvised monologue in her room during the day, as the colourful objects on her desk performed by Anne-Marie, Roseline, and Simon start to come alive during the night.

Inspiré des livres Eye Spy, de Casse-Noisette et de la partition musicale d'AM Lane pour petits objets: Octavie interprète un monologue improvisé dans sa chambre pendant la journée, tandis que les objets colorés sur son bureau, interprétés par Anne-Marie, Roseline et Simon, commencent à prendre vie pendant la nuit.

Created by: AM Lane

Performed by: Simon Kerr, Rosaline Platine, Anne-Marie Latulippe, Octavie Doherty-Haigh

EDM Participatory Improvisation

This performance explores the intersection between Contact Improvisation and Electronic Dance Music (EDM). By merging embodied movement with electronic sound environments, the project invites participants to experience EDM genres — Progressive House, Drum & Bass, and Bass House — through tactile, responsive, and improvisational dance.

The work aims to reframe EDM not as a performance to be watched, but as an interactive, embodied dialogue between rhythm, energy, and physical contact.

Cette performance explore l'intersection entre la danse contact improvisation et la musique électronique dance (EDM). En fusionnant le mouvement incarné et les environnements sonores électroniques, le projet invite les participants à découvrir les genres EDM — progressive house, drum & bass et bass house — à travers une danse tactile, réactive et improvisée.

L'œuvre vise à redéfinir l'EDM non pas comme un spectacle à regarder, mais comme un dialogue interactif et incarné entre le rythme, l'énergie et le contact physique.

Created by: Ben El Mesmoudi (artist name - ZOUINE)

ReCeption

ReCeption is about abstracting the fabric of the ground we walk on to actualize how unstable we really are. The fabric as the floor, and the floor with the potential to be worn, twisted, pulled, and ripped apart. ReCeption means to destabilize our comfortability in complicitness, to interfere with unspoken social etiquettes as a way of confronting them. Maybe then, we can receive from one another and find a new common ground.

ReCeption consiste à abstraire la structure du sol sur lequel nous marchons afin de prendre conscience de notre instabilité réelle. La structure en tant que sol, et le sol susceptible d'être usé, tordu, tiré et déchiré. ReCeption signifie déstabiliser notre confort dans la complicité, interférer avec les règles sociales tacites afin de les remettre en question. Peut-être alors pourrions-nous recevoir les uns des autres et trouver un nouveau terrain d'entente.

Choreographers: Ro Paloma and Natasha Syberg-Olsen

Dancers: Ro Paloma, Megane Faucher, Natasha Syberg-Olsen

Choreographers' Biographies

Dally Carmasol, I am an artist. Saying this simple phrase feels difficult while still being in a learning curve as a student. Aren't we eternal students, constantly evolving? Yet, I believe there comes a moment when art is no longer separate from who you are, it becomes an extension of yourself. Through practice and exploration, I challenge myself to express this unity using various mediums like sound, performance, and structure as interconnected forms of creative expression.

Léonie Fleury Paré, I'm developing as an artist in a melting pot of music, dance, visual arts and fashion. I've always implemented multiple practice in my work, making it quite interdisciplinary. I am deeply intrigued by the connection of the art forms, as well as links in broader terms. My curiosity lies within the search for harmony. And that harmony may only exist in relation with chaos. I was raised to be a dreamer, and decided to pursue this goal when I got to the age where it was possible to choose that path.

Hanqing Eyden Zhao, better known as Eyden Zhao, is a composer-performer, creative director, and researcher whose primary interests are oneiromusicology, aesthetics, and improvisation. The rest shall be told by the works, not the words.

Isabelle Gherna is a Montrealer inspired by empowerment through dance and music. She trains and is continuously learning about various afro-latin styles in the club, socials, dance classes, parks, festivals, podcasts, birthdays and books. Dance continues outside of the dance studio. She is interested in cultural mediation and has been lately developing workshops and artistic interventions with Tiohtià:ke-based organizations.

Shae Anderson is a vocalist studying Music Performance and Psychology at Concordia, aiming to build a career in Music Therapy and live performance. With more than 15 years of vocal training across multiple styles, she is now shaping her unique sound through songwriting, personal projects, band collaboration, and music improvisation. Shae strives to merge artistic expression with emotional healing, creating music that connects, comforts, and inspires.

Zoe Carter is a growing artist interested in the performing arts in all its forms. She hopes to translate ideas and emotions into live art as a method of promoting closeness and collective experience.

Adelaide Himel was born and raised in Toronto and moved to Montreal three years ago when she started at Concordia University. She is currently studying in the Scenography department at Concordia and working in the costume department. She danced competitively throughout high school and has continued her love of dance into university. She is very interested in merging her love for movement and dance with design, exploring how the two go together. She continues to explore different creative outlets and opportunities!

Ruben Macas is a movement artist and choreographer born and raised in Toronto (Tkaronto), Ontario. His movement and choreographic pieces display a story through dance. Ruben focuses on creating an outlet not only for himself, but for other dancers to feel a sense of belonging and confidence through their movement. Ruben has trained in all hip hop styles such as locking, popping, breaking, krump, house, old school hip hop as well as commercial. He currently resides in Montreal (Tiohtià:ke), Quebec as a BFA contemporary dance student at Concordia University. Ruben has trained with some of Canada's finest choreographers and has credits including Toronto Argos, WE Day, The National Theatre School of Canada, Pinball Clemons Foundation, Raptors 905 and many more.

Ro Paloma believes that dance is the best thing in the world. That is why he is studying contemporary dance at Concordia University. He likes to choreograph movement in a collaborative effort. The generative creativity that happens when two or more people bounce off of each other's ideas is very special to Ro. His artistic influences include his friends, his loved ones, the moon, meteor showers, and baseball. He is currently interested in dance as a superpower that can help and heal other people, as well as helping and healing himself. He loves to explore themes of subverted expectations, radical silliness, and surrendering. Sometimes, he hides behind his words, either appearing vague or sounding ridiculous, because he has a hard time explaining himself. Instead, he hopes that his dancing can find the words that he is looking for.

EV Cloix is a queer political movement performance artist raised in a highly religious context interested in intergenerational anarchiving, unraveling, and co-existing with contradictions. Notoriously a nocturnal performer of public catharsis/possession? With semi structured improvisations they experiment with physically transmuting oral storytelling from an emerging ecofeminist lens. Having studied both Criminology and later Interdisciplinary Studies in Sexuality they now pursue Contemporary Dance where their fundamental coping mechanism; embodied knowledge excavating ie: dance; can deepen through choreographic research. Art is a tool of resistance and resilience; they hope to provoke movement towards collective engagement that cultivates transformative justice.

Ronan Chassin de Kerommeaux is in her third year of her Acting for Theatre BFA. As a performer, her mixed background of training in Russian ballet, clown, biomechanics, and theatre has fostered a love of live movement-based performance and storytelling. Although she was not able to dance in "Metropolitan" due to scheduling conflicts, she found fulfillment in contributing in a more creative directorial role, as well as creating the visual landscape for the piece.

Octavie Doherty-Haigh is a multi-award winning internationally recognised Montreal based artist. Her spoken word poetry discusses mental illness, eating disorder recovery, and tree planting through the lens of hope. Her poetry was awarded the Ian Ferrier spoken word prize by the Quebec Writers Federation and 1st place in the bilingual Montreal Slam finals. As an actor, her acting has screened in 21 countries and won the joint best-ensemble award in *Till Human Voices Wake Us*.

Gabrielle Forget, I confess being an indefinite non/multi/inter/nomad/in/extra-disciplinary non credited ever emergent artist...an indefinite ecosystem
Marginalized bodies- communities-territories, are my unsung dance companies

All my teachers of-no-fame, I know their names

If dance can turn spaces into places, I am here to try, be the architect, the carpenter, the host and the visitor

Welcome between us

Christian Brun del Re is always changing his mind and lets himself be surprised by dance, physical theatre, butoh, life drawing, percussion, and slowness. His path is a shifting constellation of alliances — GLAMOUR MAGIQUE, fuit.es, société mousse, Infinite Parachute and the Grotesque.

Natasha Syberg-Olsen is an interdisciplinary artist born in Toronto, currently based in Montreal for her undergraduate degree in Electroacoustic Studies. Coming from an extensive dance background, Natasha seeks to explore the chemistry between sound and movement- where they intersect, and how they influence expression. She draws inspiration from her own life experiences, social politics and gender expression, and aims to communicate her messages through all mediums available. Ultimately, Natasha wishes to continue to explore and express her life through as many pathways and experiences possible, ideally without taking herself too seriously.

Angel Gabriel Buell is a multi-disciplinary artist, trained at Canada's National Ballet School. She finds herself flummoxed and convulsed by the philosophical mysteries of the human experience. Her work negotiates aesthetics, absurdity, and comedy against the backdrop of her existential fixations.

Anne-Marie Latulippe, Montréal/Tiohtià:ke born and based; Undisciplined Movement Artist & Choreographer. Teaching Yoga since 2016, I've began studying contemporary dance that same year, at CEGEP Saint-Laurent; And pursuing my studies in Concordia's dance department since 2019. Roller Derby athlete known as "Steel Toes", in the Montreal RD League since 2018; and recently made my Stunt Artist debuts : as a Stunt Double in Québec's first Roller Derby movie "Les Furies", coming out in theatres November 28th 2025.

Simon Kerr, I am primarily a music artist, but love doing lots of other things because they all overlap in some way! I want to make incredible music and help people through change and hardship with my art.