

# Delicate disruptions

## Program A

Friday, April 14, 2023 - 7pm

Saturday, April 15, 2023 - 2pm



red without you

Dancers: Pamela Feghali Madz DeRose, Gassia Konjian, Marianne Mercier-Dulac, Irene Ruiz

## Delicate disruptions

Students in the third year at the Concordia's contemporary dance department use creative strategies such as exploring different qualities of presence, imagining new landscapes, combining performance art with dance, or diving into rêverie in order to break out of patterns and critique the status quo.

Although the cohort is divided into two and the proposals have distinct signatures, all performances share a common thread: peeling away layers of personal history to offer new perspectives on otherwise concerning or destabilising subject matters. On stage, the artists break down barriers and expel (e)motions, which opens up to delicate disruptions. We hope you enjoy these performances that sheds light on what it is to create art in the world of today.

You are more than welcome to stick around after the show to offer feedback to students as they present their last projects before graduation.

## Full-time faculty

Jens Richard Giersdorf, Ph.D., Professor and Chair  
Angélique Willkie, MA, Associate Professor  
Lilia Mestre, Assistant Professor

## Artist in Residence

Helen Simard

## Part-time faculty

Charles Brecard, Paul Chambers, Florence Figols, Erin Flynn, Marie Claire Forté, Sara Lucie Hanley, Alanna Kraaijeveld, Gaetan Leboeuf, Warwick Long, Pierre-Marc Ouellette, Isabelle Poirier, Philip Szporer, Daniel Villeneuve, James Viveiros

## Office staff

Maud David Lerebours, Department Administrator  
Katherine Scribner, Department Assistant  
Cameron Raman-Nair, Office Assistant

## Musicians Technique Classes

John Buck, Robert Lépine, Stefan Schneider

## Instructor for Choreography II

Pierre-Marc Ouellette

<b>Production Coordination</b>	Danielle Garrison	<b>Supervisor, Performance Production and Venues</b>	Jen Strahl
<b>Lighting design and Technical Direction</b>	Trinity McQuillan	<b>Stage Supervisor, Concordia Theatre</b>	Ted Stafford
<b>Stage Manager</b>	Ariane Lavoie	<b>Technical Coordinator / Lighting</b>	Tristynn Duheme
<b>Stage Manager Apprentice</b>	Heather Anderson	<b>Technical Coordinator / Sound and Multimedia</b>	Pietro Cerone
<b>Social Media</b>	Kristina Hilliard	<b>Performance Production Assistant/Box Office Coordinator</b>	HeatherEllen Strain
<b>Documentation and Graphic Design</b>	Marie Taoko		

# Performances

## peeling citrus x paradisi

**Choreographers:** Gassia Konjian in collaboration with Anastasiya Yankovich

**Performers:** Gassia Konjian and Anastasiya Yankovich

**Music:** N/A

Servings: 2

Preparation: 13:55 minutes

Peeling Time: 1:05 minutes

Total Time: 15 minutes

(2 cups of) greetings from the kitchen, dear dear  
(2 cups of) here  
(1/4 cup of) we  
(a pot of) wash the pathway  
(1 whole) weave the peels {or charms?}  
(4 tbsp. of) peel the dance  
(1/2 cup of) play the peels  
(set to 15 minutes to) unveil the romance  
(let it cool) of being  
(enjoy) here {or

## Shores of Home

**Choreographer:** Yasmine Chami in collaboration with Irene Ruiz Muniente

**Performers:** Jad Orphée Chami, Irene Ruiz Muniente

**Music:** *Chayef el Bahr Sho Kbeer* by Fairouz, Original music by Jad Orphée Chami

A journey that explores the tension between the desire to explore new horizons and the inevitability of being shaped by our past. Home is not a place but rather the essence of who we are. It is the warmth of the Mediterranean Sea, the sound of gunshots, and the memories that shape our identity.

## The Art Affect

**Choreographer:** Jessica Ravetch  
**Performers:** Lucie Beylard and Clara Donnachie-parks  
**Music:** Cello Suite No. 1 in G major, BWV 1007: I.  
Prelude by Yo-yo Ma, Easy by Son Lux / instrumental, Easy to Love by the Jezabels

image if art could come to life !

## red without you

**Choreographer:** Pamela Feghali  
**Performers:** Pamela Feghali featuring Madz DeRose, Gassia Konjian, Marianne Mercier-Dulac, Irene Ruiz  
**Dramaturge & Egg Man:** Damien Lovejoy  
**Music:** *Instrumental 3* by Florist; *Untamed Region* by Jenny Hval; *Won't Be a Thing to Become* by Colin Stetson and Sarah Neufeld  
**Special Thanks to:** Gassia Konjian and Pierre-Marc Ouellette

what marks you?  
what marks are left on you?  
what marks do you leave behind?  
and what marks serve to remind you?  
red without you lives inside of a bereaved body  
a body that is desperate to remember  
a body that needs to confront nature's impartiality.

# Intermission

## A-Y

**Choreographer:** Florence Girard-Falardeau  
**Performers:** Florence Girard-Falardeau, Anne-Marie Latulippe, Ariane Lavoie, Amalia Lemesianou, Jessie Ravetch  
**Music:** Clarinet Concerto in A major K. 622, Wolfgang Amadeus Mozart, City of London Sinfonia Telescreen by Makeup and Vanity Set, remixed  
**Dramaturgy:** Wako Yokota

A critique on the evolution of technologies through movement and questions about the essence of humanity.

## The Point of Vulnerability

**Choreographer:** Ashley Rizzo  
**Performer:** Ashley Rizzo  
**Music:** Don't Go by Christopher Dennis Coleman

This piece explores the narrative of facing internal fears and channelling those fears through movement. I specifically navigate through personal fears of self-doubt, perfectionism, and failure. The use of vulnerability plays key importance in the piece you will witness today.

## join me

**Choreographer:** Anastasiya Yankovich  
**Performers:** Gassia Konjian, Stéphanie Melody Santos & Anastasiya Yankovich  
**Music:** Cosmic Ripples composed by Yoan Rosenov Andreev (also on stage)  
Assistance in composition of music: Ilyaa Gaf

join me  
at the shore of thousand waves  
and stars  
i will shine for me and for you  
our lights will someday meet

swallow a lighthouse and shine from within

A special thanks to the dance department of Cégep de Saint-Laurent for helping out with the headlamps.

## Azu-lejos

**Choreographer:** Irene Ruiz Muniente in collaboration with Yasmine Chami  
**Performers:** Yasmine Chami and Irene Ruiz Muniente  
**Music:** Arabian Dance of Nutcracker Ballet Op.71 by Tchaikovsky, Paracutacutara by Chico Fargas  
**Costume design:** Irene Ruiz Muniente

Azu-lejos is the journey of transformation that the non-western bodies have experienced on stage throughout the history of dance. This is an invitation to navigate in a sea of complex dance languages that raise questions about tradition, contemporaneity and cultural exchange: dancing the unresolved.

### **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.

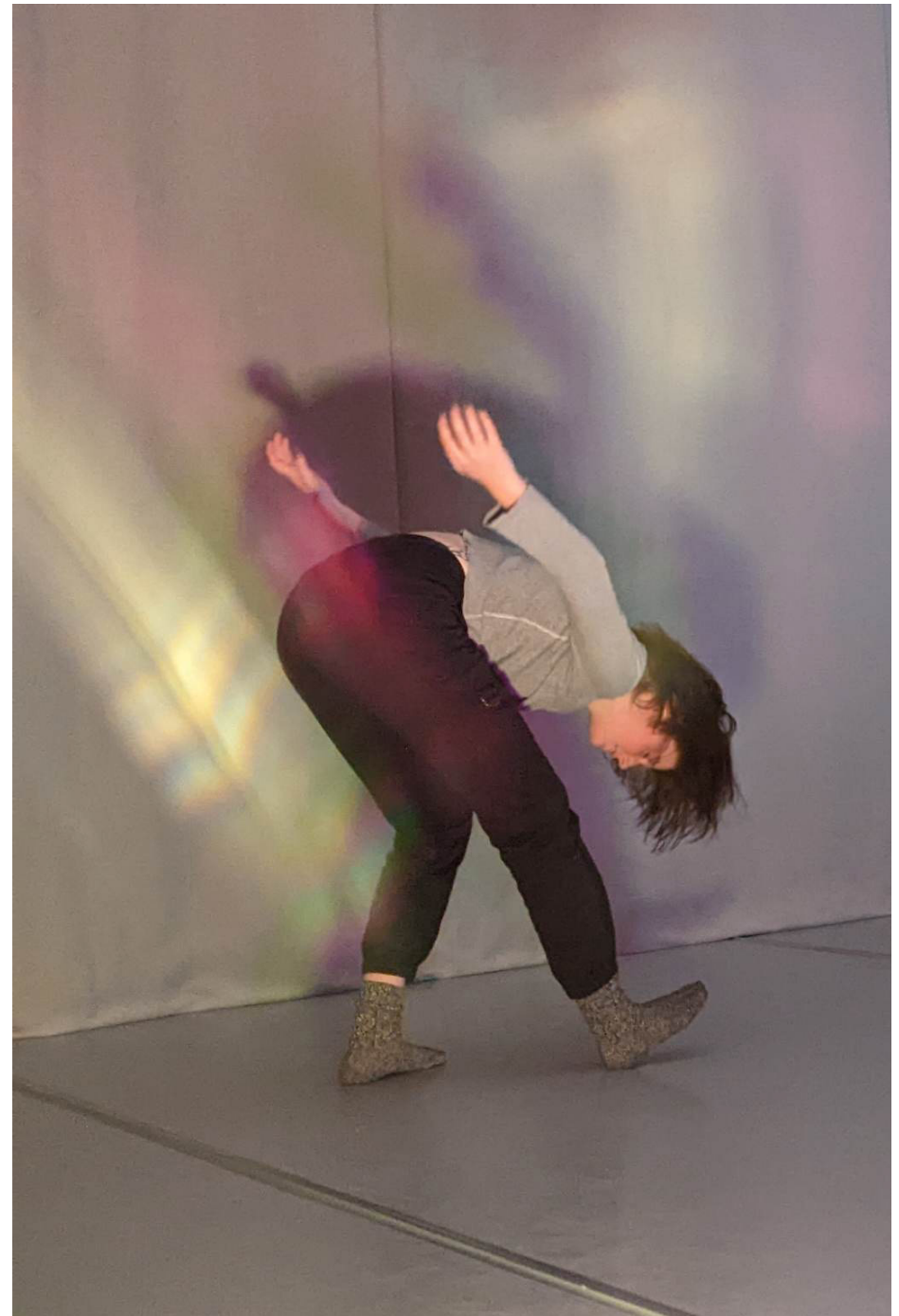
### **Land acknowledgement**

I/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. Tiohtiá: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.

J'aimerais/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. Tiohtiá: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.

**Many thanks to:** Jens Richard Giersdorf, Lilia Mestre, Angélique Willkie, Erin Flynn, Sara Hanley, Danielle Garrison, TrinityMcQuillan, Helen Simard, Florence Figols, Alanna Kraaijveld, Isabelle Poirier, Katherine Scribner, Marie Taoko, and all of the students of the Contemporary Dance Dept.

**Special thanks to:** Erin Flynn and Sara Hanley for their help throughout the semester.



Dancer: Jessica Ravetch

