

Delicate disruptions

Program B

Saturday, April 15, 2023 - 7pm

Sunday, April 16, 2023 - 2pm



Dancer: Marianne Mercier-Dulac

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

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

Performances

I want to because... I need to because...

Choreographer: Charlotte Briceno

Performer: Charlotte Briceno

Music: song compilation - Chicago; Sufjan Stevens, Flight of the Navigator; Childish Gambino, Peach Blossom Boggy; Babe Rainbow, Interlude 2; Alt-J

This piece is a self-reflection on personal emotional cycles. The piece has 2 parts, **1** that discusses the more inherent negative emotions like frustration, overstimulation, and other depressive emotions. Part 2 is a state of reflection, self regulation, and play to reset the body after bouts of overstimulation. How can the body be in a state of 'reflective rest'?

Dancing is easy

Choreographer: Marianne Mercier-Dulac

Performers: Joel Muzard, Coconut, Marianne Mercier-Dulac

Music:

Concours Ircam juin 2017 enregistrement live

Marianne – Improvisation piano

Wajdi Bouaicha / Amapiano type beat- magreb zorna

Enregistrement d'oiseaux par Joel

Montage: Marianne Mercier-Dulac

Ideas: Joel

Dancing is easy.

It's easy to dance.

I can do it without efforts.

Love and Mercy

Choreographer: Sari Hoke

Performer: Sari Hoke

Dramaturge & Egg Man: Damien Lovejoy

Music:

I. Dat Doot - Jim Hoke (feat. Lisa Haddad)

II. If Things Don't Ever Work Out - Jim Hoke (feat. Austin Hoke)

III. St. Paul - Jim Hoke

IV. Love and Mercy - Brian Wilson

Special Thanks to: Gassia Konjian and Pierre-Marc Ouellette

In honor of my mother, my father and my brother, the stage, the dance, existence, and you and me and all things holy.

It's okay if we rest here

Choreographer: Helen Olivia Brake

Performers: Kaya Sinclair-Thomas and Élisabeth Bergeron

What information do we need to access and (re)imagine different temporalities and spatialities? How does sense-making construct empathy? How can we build it differently? We explore play as a generative space to practice empathetic curiosity. We orient our senses to pleasure-making. I am asking how we come to places of contradictions and still reclaim pleasure. What kinds of pleasure do we perform in public? How can moving at the speed of our attention facilitate empathetic co-embodiments? What can we give up to become curious about our collective body?

We are working to facilitate collective imagination. We are actively valuing each other. We are witnessing being witnessed, with the many stories and shifting senses within us. We share our value, together.

Intermission

(Heart)Break my Reverie

Choreographer: Adalia Pemberton-Smith

Performers: Sari Hoke, George Longshadow, Adalia Pemberton-Smith

Music: Love(Mud) by Isaac Smeele

Musicians: Christian Brun del Re, Patrick McIsaac, Isaac Smeele (Mossy Fae)

How do we turn towards each other in times of heartache? Three young souls searching for magic in the moonlit forest. Today, trust and friendship are becoming degraded by media and capitalism, I want to feel mud between my toes again. For all those teachers who laugh deeply, smile often and impart wisdom through true friendship and unshakeable kindness.

underscore_MANDATORY_underscore

Choreographers: g_lamour_magique (Rafa and Christian)

Performer: g_lamour_magique

Music: *fermer la lumière* and *Super Gong Movie* by gluten/free

In a dystopian universe, a person finds themselves with a metal prosthesis that has been imposed on him. This physical restriction brings a relational and physiological challenge to this new type of human.

Le pardon est un nom masculin

Choreographer: Victoria Dubé

Performer: Victoria Dubé

Music: *In Flux, In Phases*, original composition produced by Theo Hughes

A special thank you to Marie-Laurence Deschênes and Kaia Portner for their help as rehearsal directors, Pierre-Marc Ouellette as mentor and to Theo Hughes for his time and generosity to produce an original song for my last project in this program.

Guilt, shame and anger; all explored in their own depth and levels within one body. The body of a woman who, for a long time, lived in a structure she never belonged to, or should I say, a structure that was never conceived for her to thrive.

Flux

Choreographers: Kaya, Sinclair-Thomas

Performers: Charlotte Briceno, Lea Bonenfant, Helen Olivia Brake, Lucie Eloise Beylard, Mia Pereira, SolenRios

Music: Bongoloco: Bruno Furlan, Tilliboyo: Kronos Quartet, the Message: the Stanley Clarke Band

This piece is an exploration of what it means to be in community, and the nature of togetherness. It embodies a curiosity about the sometimes painful, sometimes exciting fluctuating nature of human relationships. It also intends to examine the experience of being acutely aware of the “self” while in a large group. It was made in collaboration with all of the dancers featured, and I would like to give a huge thank you to everyone who played a role in its development.



(Heart)Break my Reverie
Dancers: Sari Hoke and Adalia Pemberton-Smith

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. 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.

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. 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.

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.



Social Media: @cu.dance

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