

## 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. 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.

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.

## 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

# Sondering through Sensing

## Collaboration in Choreographic Process

March 11th + 12th 2026, 7 pm  
John Molson Building, 7th Floor

1450 Guy, Montreal, QC



Social Media: @cu.dance

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

Sandi Chase-Caron, Department Administrator

Katherine Scribner, Department Assistant

Karl Lebel Viens, Department Assistant

Violette Marechal, Office Assistant

### MB Depot, Technical Support

Kevin Moon



Photo credit Cameron Weaver

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## PRODUCTION

**Instructor:** Thea Patterson

**Choreographers and performers:** Adaline Kuranko, Alex Stonehouse, Amy Staples, Anaïs Girard, Cameron Weaver, Charlotte Bisson, Elle Golfopoulos, Emmet Shutty, Florence Cross, Fredlyne Pierre, Homeyra Esmaeilzadeh, Josie Josue, Kiki Thomas-Bynoe, Nathaniel Cancela Edsell, Nessie Hamilton, Pooya Ratnam, Sophie Groleau-Rouleau

**Faculty Performance Strategies:** Lília Mestre

**Production Coordinator:** Lisa Conway

**Lighting Technician:** Jo Natale

**Sound Technician:** Angel Gabriel Buell

**Stage Manager:** Anmarie Legault

**Assistant Stage Manager:** Isabelle Gherna

## Program

### Sondering through Sensing

We are the constant emergence of particles in the secret of the envelopes, hiding in plain sight.

As we move, the space moves.

Being in the intelligence of many. Spontaneous compositions that might not make sense. But they do.

The moments of connection, our bodies are constellations, creating an ever-changing whole. carrying a scent like rain and mud.

It is no longer I, it is we.

How do we care together for it and each other, both? The change of architecture is ever more present. We come and we go. Fast and slow.

Trust the collective.

The floor is our night sky. Each of us, knowingly or unknowingly brings their own light.

New follicles starting to become, right there a few layers under the surface.

You can find choreography in everything.

Weather the storm. falling, heavy, blue. Movement patterns are like life patterns. Moving through.

Dearest, soon-to-be-born dance piece...how are decisions made here? embracing, emerging, reaching, forming, scattering, becoming. The freshly formed architecture becomes an "in-between" between us and the space.

We started to move forward... we impulse.

Together.

### **Sondering par le sentir**

Nous sommes l'émergence constante de particules dans le secret des enveloppes, cachées en pleine vue.

Quand nous bougeons, l'espace bouge.

Être dans l'intelligence du multiple. Des compositions spontanées qui n'ont peut-être pas de sens. Mais si.

Les moments de connexion, nos corps sont des constellations, créant un tout en perpétuel changement. portant une odeur de pluie et de boue. Ce n'est plus je, c'est nous.

Comment prendre soin ensemble de cela et de l'autre, les deux à la fois? Le changement d'architecture est toujours plus présent. Nous allons et venons. Vite et lentement.

Faire confiance au collectif.

Le sol est notre ciel nocturne. Chacun e de nous, sciemment ou non, apporte sa propre lumière.

De nouveaux follicules commencent à devenir, juste là, quelques couches sous la surface.

On peut trouver de la chorégraphie dans tout.

Traverser la tempête. tomber, lourd, bleu. Les schémas de mouvement sont comme les schémas de la vie. Traverser.

Très chère pièce de danse à naître... comment les décisions se prennent-elles ici? embrasser, émerger, atteindre, former, disperser, devenir. L'architecture fraîchement formée devient un « entre-deux » entre nous et l'espace.

Nous avons commencé à avancer... nous impulsions.

Ensemble

**Music:** Amitha Kayarat, Scott Smallwood, Respectful Child, David Drury, Bernard Kane and Simon Rooney(edited)

**Outside Eye:** Thea Patterson

**Dramaturg:** Thea Patterson

**Costumes:** The class

**This work was made collectively by first-year dance students from different backgrounds, cultures, and training, joined by students from other departments who, guided by their professor Thea Patterson, came together to ask: what can collaboration actually do?**

**Collaboration meant not having to figure it out alone — finding the collective "yes" moments, coordinating difference, keeping care at the forefront even when it was hard to let go. We gave fragments of our interests, perspectives, and lives to the group, trusting that our shared experience was strong enough to make those glimpses of us whole. No movement belongs to any one of us. It is ours**

**Through this process, something deeper was unlocked. We saw how creative and diligent each individual was, but also how akin our thought processes were. In a time that feels divided and in conflict, this kind of unison — grounded in care and listening — feels powerful and radically important. Not fusion, but resonance. Ripples.**

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**Cette œuvre a été créée collectivement par des étudiant·e·s de première année en danse, issu·e·s de parcours, de cultures et de formations différentes, rejoint·e·s par des étudiant·e·s d'autres départements qui, guidé·e·s par leur professeure Thea Patterson, se sont rassemblé·e·s pour poser la question : que peut réellement faire la collaboration?**

**Collaborer signifiait ne pas avoir à trouver seul·e — trouver les moments de « oui » collectif, coordonner la différence, garder le soin au premier plan même quand c'était difficile de lâcher prise. Nous avons donné des fragments de nos intérêts, de nos perspectives et de nos vies au groupe, en ayant confiance que notre expérience partagée était suffisamment forte pour rendre entiers ces aperçus de nous. Aucun mouvement n'appartient à l'un·e d'entre nous. Il est à nous.**

**À travers ce processus, quelque chose de plus profond s'est révélé. Nous avons vu à quel point chaque individu était créatif et investi, mais aussi à quel point nos façons de penser se ressemblaient. Dans une époque qui semble divisée et en conflit, ce type d'unisson — ancré dans le soin et l'écoute — semble puissant et radicalement important. Pas une fusion, mais une résonance. Des ondulations.**