



Artistic Director
ILTER IBRAHIMOF

TORONTO'S PREMIER
INTERNATIONAL DANCE FESTIVAL

FALL FOR DANCE NORTH

5TH ANNIVERSARY
October 2-6, 2019

Co-presented by TO Live

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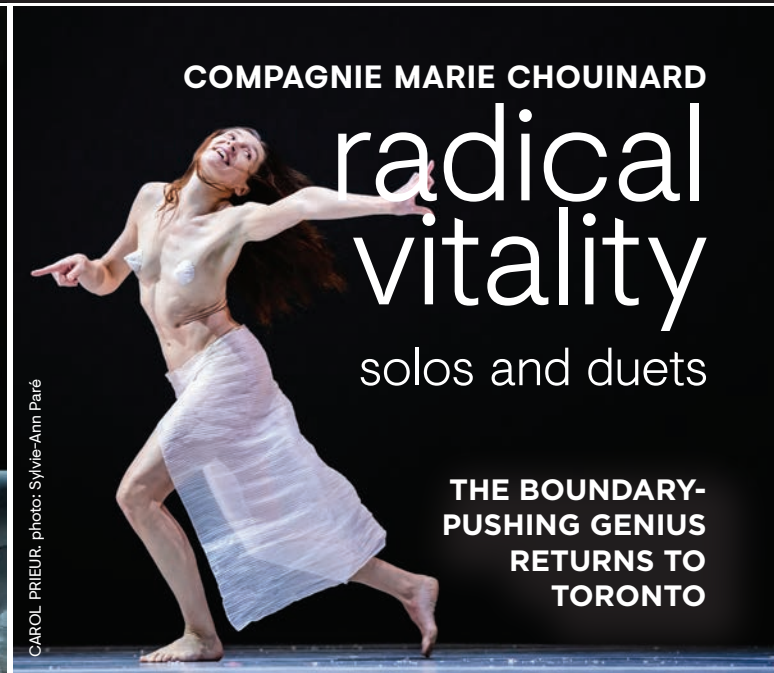
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ILTER IBRAHIMOF



Photo by Darlene Huynh

It's a pleasure to welcome you to the 5th Anniversary of Fall for Dance North.

It feels like only yesterday that we raised the curtain for the first time on September 29, 2015, at the Sony Centre for the Performing Arts (now MERIDIAN HALL) when a full house celebrated diversity and excellence with the likes of our beloved National Ballet of Canada and Toronto Dance Theatre; the festival's first-ever original commission, *Inter-Hoop*, featuring an all-star cast of First Nations hoop dancers; and international favourites such as Alvin Ailey and Nrityagram. For us, the electricity from that night has never worn off.

We are proud to continue offering the best dance from Canada and around the world, and to represent Toronto on the international scene with our growing organization. This year's program is dedicated to you – our audience – and packed with North American debuts, Canadian and world premieres, as well as a world Indigenous program at the Ryerson Theatre with artists from Australia, New Zealand, Taiwan – and, of course, Canada.

I believe the human body and personal expression are of the utmost importance and that the universal language of dance has the power to lift us to a fuller experience of our humanity.

Let's enjoy every moment and revel in the opportunity to expand our hearts and minds.

Thank you for being here with us.

Chair, Board of Directors
JOAN LOZINSKI



Photo by Liliana Reyes

Welcome to Fall for Dance North!

The FFDN mission speaks of our commitment to quality, diversity and accessibility. Everyone is welcome at our festival. We hope you'll feel inspired by the incredible dance presented in the 2019 programs. We're happy you're here with us to celebrate dance.

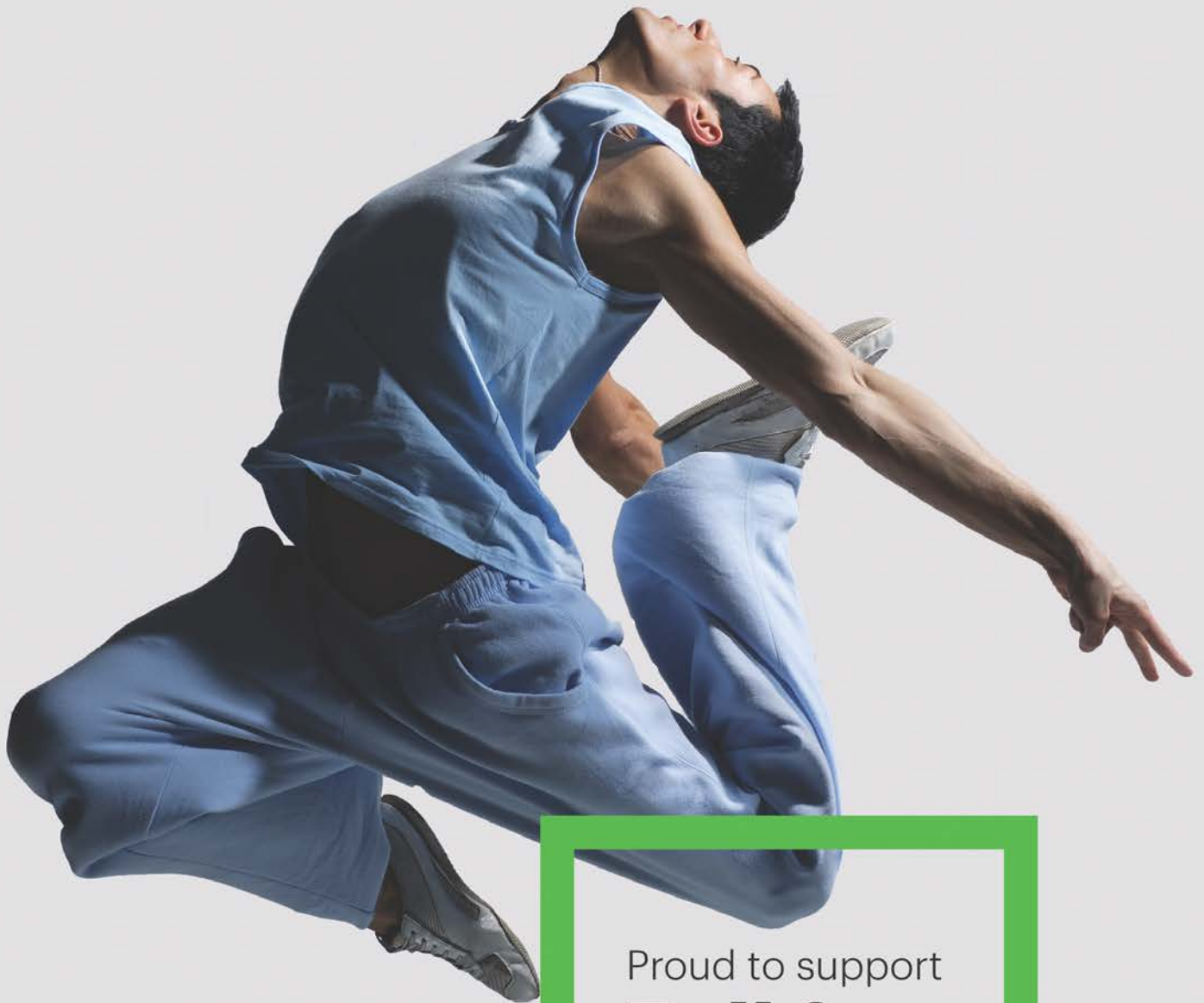
Accessible ticket pricing for world-class dance can only be achieved through generous private and public support. Many individuals, corporations and funders have donated to FFDN, demonstrating their belief in the importance of professional dance and its ability to unify our community. Should you feel similarly and be able to support our mission, all donations, no matter the amount, are most appreciated.

Strong partnerships, such as the ones we have with MERIDIAN HALL, the Ryerson Theatre and Union Station, are vital to FFDN's success. The hours donated by our volunteers, committee members and Board of Directors enhance the year-round work of our dedicated staff, led by the incredible vision of Artistic Director Ilter Ibrahimof. The expertise of our production staff ensures the performances run smoothly. FFDN is truly fortunate to have such a magnificent team.

As Chair, I thank the Board, Ilter and staff, our presenting partners, our supporters and our volunteers. We couldn't do this without you! I also thank the exceptional dancers for joining us from around the world, across the country and within our city.

Thank you for joining us for our 5th Anniversary performances. Enjoy the shows!

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LAND ACKNOWLEDGMENT

We acknowledge this sacred land on which MERIDIAN HALL, the Ryerson Theatre and Union Station operate, and where the Fall for Dance North festival takes place. It has been a site of human activity for 15,000 years. This land is the territory of the Wendat, the Haudenosaunee, the Anishinaabe and, most recently, the Mississaugas of the Credit. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, a treaty between the Anishinaabe, Mississaugas and Haudenosaunee to peaceably share and care for the resources around the Great Lakes.

Today, the meeting place of Toronto is still home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work in the community, on this territory.

We recognize that there are many complexities involved in the processes of reconciliation. We believe that arts experiences, such as this festival, help us listen to and learn from each other. Through dance, let's celebrate our differences and strive to live better together.

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FFDN Insights: Each year, Fall for Dance North commissions two original articles, in partnership with *The Dance Current* magazine, to provide audiences with context and perspectives on dance featuring the voices of festival artists.

“ Critical-poetic descriptions about the artistic works by P. Megan Andrews.

ABOUT FALL FOR DANCE NORTH

CELEBRATING OUR 5TH ANNIVERSARY!

World-class dance for a world-class city: a dance festival with a democratic ethos.

The inaugural festival was packed to the rafters, with almost 10,000 tickets purchased over its three-night run, and attendance has only increased while the festival has continued to expand.

IN JUST 4 YEARS, WE'VE HOSTED:

44

companies

348

dancers

177

musicians

9

original
commissions

in 16 performances at MERIDIAN HALL and the
Ryerson Theatre attended by over 40,000 audience members



we've engaged 20,000 more at 18 free events in
Union Station's West Wing

WHEN

The 5th Anniversary season of FFDN takes place October 2–6, 2019, with our Union Station programming starting September 23 and running through to the end of festival week. Aligned with the start of the fall performance season, FFDN aims to whet Toronto's dance appetite and inspire audiences to seek out more dance throughout the year.

WHAT

We like to think of FFDN as a dance festival with a democratic ethos. Our festival expands upon the model of the internationally acclaimed Fall for Dance™ festival founded by New York City Center in 2004. An inclusive spirit underpins the festival concept, bringing a wide selection of exceptional dance to everyone for only \$15 any seat. FFDN also produces daytime events for dance industry professionals as part of our International Presenters Program. These events introduce Ontario-born dance works to presenters from across Canada and beyond.

WHO

We welcome anyone and everyone to FFDN. We are a festival for the curious, the fan, the aficionado, the participant, the professional and the passerby.

WHY

Toronto is a city of movers and shakers in all walks of life. Our dynamic and cosmopolitan city needed a dedicated dance festival with world-class performances that reflect the diversity and energy of its population. FFDN offers audiences and artists greater exposure to domestic and international dance and the opportunity to explore new perspectives and connect with the wider arts community.

HOW

FFDN commissions and programs Canadian and international dancemakers working in a wide range of forms, offering encounters with the familiar and unfamiliar for newcomers and enthusiasts alike. FFDN offers free workshops in partnership with various local dance companies and studios, pre- and post-show artist talks and a growing range of complementary initiatives including this Program Magazine, with articles and writing commissioned in partnership with *The Dance Current* magazine.

FFDN is committed to being a festival inclusive for all, including those with disabilities. For more information on festival accessibility, contact Christina Giannelia, General Manager, at 416-907-4334 or christina@ffdnorth.com. We welcome your feedback as we strive to prevent and remove barriers to participation in the coming years.

MAKE YOUR MARK

When you support FFDN you:

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**Bring our community
together through dance**

**Make it possible for
us to expand our
annual reach to over
40,000 people**

**Make it possible for over
800 children to attend
our School Show**

**Make it possible for
FFDN to commission
original works**

It's easy to support Fall for Dance North. Even a small donation makes a big difference. Visit ffdnorth.com/donate to discover how to give by credit card – one time or monthly – with securities or by cheque*. Donations of Aeroplan Miles are also appreciated to help cover travel costs for many of our festival artists.

*Registered Charitable Number: 84270 1179 RR0001

Patrons' Circle

Should you wish to become more involved in the festival, please consider joining the Fall for Dance North Patrons' Circle, a group of dedicated dance enthusiasts who sustain and strengthen the festival's ability to make world-class dance in a diversity of genres accessible to everyone. Membership carries with it a number of benefits, including invitations to an exclusive series of artist events throughout the year.

Learn more at ffdnorth.com/patronscircle or contact Melissa Forstner, Director of Development, at melissa@ffdnorth.com.



Principal dancer of San Francisco Ballet Frances Chung | Photo by Bruce Zinger

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*as of August 19, 2019

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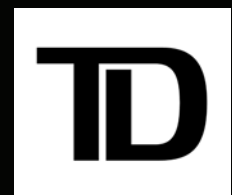
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BY BONNIE KIM

The Art of Re-

*Boy, the way Glen Miller played
Songs that made the hit parade.
Guys like us we had it made.
Those were the days ...*

Christian Lavigne and Judy Luo of the Ryerson School of Performance in *FIDDLE EMBRACE* by Anne Plamondon | Photo by Jeremy Minnagh

So began the 2019 reboot of the groundbreaking 1970s sitcom *All in the Family*, with Archie and Edith Bunker singing *Those Were the Days* at their living room piano. Part nostalgia, part social experiment (could its provocative topical issues still be relevant today?), part exercise in the art of reboot/remake/revival/remount/reimagination ...

Whether it's a beloved TV show, boy band, comic strip or chicken pot pie recipe, the act of taking an original something and zhushing it up has never been hotter.

In dance, remounting repertoire is a common practice. Think about the iconic works of your favourite companies and choreographers, and how many times you've seen them. Then again, have you really seen these works more than once? Ah, the exquisitely fleeting wonders of live performance.

There are many reasons why certain dance works have legs, so to speak, and preserving the original versions as accurately as possible is paramount to their longevity. Considering all the things that influence a dance work (like casting changes, evolving training techniques, methods for recording and teaching repertoire, to name a few), dance artists are quite rigorous.

Kathryn Bennetts, longtime assistant to choreographer William Forsythe, has staged *The Vertiginous Thrill of Exactitude* eight times over twenty-three years on numerous international companies, including The National Ballet of Canada. Forsythe choreographed this twelve-minute powerhouse of razor-sharp accuracy and technique in 1996 on his then company Ballet Frankfurt. Says Bennetts: "It is my job to preserve the integrity of the work exactly and be totally precise. ... A stager must know the steps of every dancer and teach each person what they do."

Any opportunity, then, to engage directly with the choreographer is significant. The National Ballet of Canada Principal Dancer Skylar Campbell says, “The first thing William Forsythe said when he walked into the rehearsal studio was, ‘I’m only here to help.’ This set the tone for us to be open and grow within his work, which has made the experience very holistic and motivating. He’s quite focused on intention and setting the dynamic voice for each ballet. This can completely change the look of a ballet without ever changing the steps.”

Returning for her third festival, Anne Plamondon choreographed the FFDN-commissioned *FIDDLE EMBRACE* on dance students from the Ryerson School of Performance as part of a two-year festival residency. “Usually, I don’t change a lot of things in my remounts,” Plamondon says. “I tend to respect the choices I made when I created the piece. I believe there was a reason why I did what I did, and I accept it.” However, revisiting *FIDDLE EMBRACE* almost a year after its first performance, she says, “I am tempted to change a few things and rework certain choreographic issues. ... The challenge is to know what to touch and what to leave the way it was, making sure not to affect the authenticity of the original work.”

Ryerson dancer Judy Luo says, “Time alone is enough to change a piece. Even if the piece has the same exact structure and choreography, we as dancers do not stay the same. Before

being a dancer, we are human. And we go through new experiences, which inspire and feed our work.”

Live dance performance is a fluid and ever-changing thing. Solo dance artist Shantala Shivalingappa, an Indian dancer in the Kuchipudi dance style, says her 2010 work *Swayambhu* has “evolved and been polished through numerous performances. Sometimes the changes are quite significant, sometimes they are minute, but every aspect contributes to a refinement of the entire performance experience.”

Dancers well know that no two performances are the same, especially when they try to replicate a moment of pure awesomeness. Sometimes it’s better, sometimes worse, but always different. So, what about elaborating on those differences, deconstructing, reinventing? What does full-on zhushing up an original look like in dance?

In 2018, choreographer Hanna Kiel reimagined Artistic Director Christopher House’s 1983 work *Glass Houses* for Toronto Dance Theatre (TDT)’s fiftieth anniversary. The result was *GH 5.0*, which was presented alongside four other reimagined versions and a remount of the original.

Kiel’s process began with repeatedly watching a video of the original 1983 *Glass Houses* and making note of what captured her attention. “I wrote everything I saw,” she says. “Solos, duets, group circle, unison, strong hand grabbing, balances, symmetry,



Students of the Ryerson School of Performance working with Anne Plamondon (R foreground) at FFDN 2018 M.O.R.E. Event | Photo by Nicole Crozier

“The first thing William Forsythe said when he walked into the rehearsal studio was, ‘I’m only here to help.’ This set the tone for us to be open and grow within his work, which has made the experience very holistic and motivating.”

—Skylar Campbell, *The National Ballet of Canada*



lifting, jumping, surprise, uplifting feelings, bright colours, light feet, mission-impossible timing. ... I attempted to honour the spirit of the original work.” She also read several reviews from that time and “tried to capture how the audience received the work back then.”

Performing in Kiel’s work, TDT dancers Christianne Ullmark and Roberto Soria also learned and performed the remount of the original *Glass Houses*. Ullmark says, “In 1983, TDT was training in the [Martha] Graham technique, and the movement in *Glass Houses* reflects that. We are not training that way anymore. ... So, the [remounting] process included not only learning the material but also adapting a specific technique into the body, while this learning was taking place.”

What a unique opportunity for Ullmark and Soria to encounter past and present so closely linked. “It is a very special experience being in both processes [the remount of the original *Glass Houses* and the reimagined *GH 5.0*] at the same time,” says Soria. “Because you connect to what you are doing now and learn from what was happening then. It is like living in two different times at once.”

Also merging past and present, choreographer Rodrigo Pederneiras honours Grupo Corpo’s forty-year history in *Dança Sinfônica*. Performed in front of a backdrop of 1080 candid company snapshots, *Dança Sinfônica* remounts original choreographic sequences from beloved company works and incorporates new material inspired by those creative processes.



Top: Artists of The National Ballet of Canada in *The Vertiginous Thrill of Exactitude* by William Forsythe | Photo by Michael Slobodian; Above: Principal Dancer of The National Ballet of Canada Skylar Campbell in rehearsal for *The Vertiginous Thrill of Exactitude* | Photo by Karolina Kuras

Pederneiras says, “Usually, I change bits and pieces from new works, but *Dança Sinfônica* is an exception. I say, ‘It was born ready!’”

As Kiel mentioned, audience response also impacts a work. *Dare to Wreck*, choreographed and performed by Madeleine Månsson and Peder Nilsson of Sweden’s Skånes Dansteater, is an emotionally charged duet that depicts the tender and difficult dynamics of a relationship. “The audience reactions

"It is a very special experience being in both processes at the same time. ... Because you connect to what you are doing now and learn from what was happening then. It is like living in two different times at once." – Roberto Soria, Toronto Dance Theatre



Top: Toronto Dance Theatre in *GH 5.0* by Hanna Kiel | Photo by Ömer Yüksekler;
Above: Shantala Shivalingappa in *Shiva Tarangam* | Photo by Hector Perez

made us tone down the intensity of some moves," Nilsson admits. "Some people thought, unlike us from the inside having a blast, that we were too brutal in some interactions and that it sent the wrong message. They were right. We were just caught up in the moment of going for it!"

In some dance styles, specifically freestyle in street dance, remounting is not part of the vernacular. "It is very important not to replicate someone else's exact pattern of movement," Caroline "Lady C" Fraser says. "In our culture, we call this 'biting' and it describes someone who has no originality and cannot come up with their own expression of the dance, so they have to copy someone else's." For her FFDN-commissioned work, Fraser will include both set choreographic movement and improvised/freestyle elements. "There is rich history, strong techniques and cultural narratives that are rooted in these dances [popping and locking, hip hop and house]," Fraser says. "But at the same time, individuality is highly valued. Both are essential for their survival. I feel strongly about honouring this foundation, while also expressing my own voice within the language."

In many ways, this describes the "art of re-" very well: a nod to something that came before, filtered through a fresh and current lens. Maybe this is part of the allure of zhushing up.

Much like the *All in the Family* reboot, which is still remarkably relevant forty-six years later, there's an inherent



Top: Bianca Vical and Helbert Pimenta of Grupo Corpo in *Dança Sinfônica* by Rodrigo Pederneiras | Photo by José Luiz Pederneiras; Far Left: Peder Nilsson and Madeleine Månsson of Skånes Dansteater in *Dare to Wreck* | Photo by David Thibel; Left: Rodrigo Pederneiras | Photo by José Luiz Pederneiras

connection between the version that came before and the version that currently is. And yet, the updated version is its own work, whether you're watching through a veil of nostalgia or for the very first time. It's another reason why every live performance – remount, reboot, or rigorous reiteration – is so unique. An exquisitely fleeting wonder shared between artist and audience.

Bonnie Kim is a Toronto-based dance artist and writer.
emmandbee.wordpress.com



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Photo by Ömer Yüksek

“ Shifting and grasping like rock climbers, they find secure holds but no rest on the ascent. Carving and slicing like fencers, they deliver bold, precise strokes on the mark. Punctuated gestures cut deliberately through the space. Dense energy builds a relentless pulse. Urgency, pressure. At the peak of exposure, they control their vulnerability. Against a wall of sound, they ride the edge of risk. Athletic. Kinetic.”

Independent choreographer Hanna Kiel created *GH 5.0* with Toronto Dance Theatre (TDT) at the invitation of Artistic Director Christopher House. It was part of a project to reimagine selections from his choreographic repertoire for Toronto Dance Theatre's fiftieth anniversary show *Glass Fields* in 2018. The original reference, *Glass Houses*, remains a signature House work from 1983. Kiel's work is performed to live music by electro-acoustic percussionist and composer Greg Harrison and friends. Revealed in Kiel's *GH 5.0* as in House's original work: the deliberate persistence of a kinetic drive barely contained by the most tenuous transparency. A resilient life force, just behind glass ...

Dora award-winner Kiel is from Seoul, South Korea. She is the artistic director of Human Body Expression and one of the founders of The Garage dance development and exchange collective. Toronto Dance Theatre was founded in 1968 by dancer-choreographers Peter Randazzo, Patricia Beatty and David Earle. Since then, TDT has produced a unique body of original choreography and has influenced dancers and choreographers from across Canada. Under House's direction, the company has continuously evolved, collaborating with Canadian and international artists across disciplines.

THANK YOU

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Carl Tolentino, Bree Timms, Katie Rudd and Chrissy Kokiri | Photo by John McDermott

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“A full moon. A steady pulse. A dancer walks, black on white, and cuts a series of forms into space. And then another, also walking, punctuates a sequence of gestures in return. Two, then four, these dancers spar in symmetries and synchronies, cutting the space with acidic precision while a digital beacon persistently sounds. From slicing to slashing, from pulsing to pounding, from form into flow, they etch away time.”

Exploring qualities of meditation and attack, *Sigan* evokes the traditional Korean martial art of Taekkyeon in its movement vocabulary, which integrates the whole body in a quicksilver style. KIM Jae Duk is known for embracing aspects of Korean culture in his work. He is both choreographer and composer for this piece. The contemporary composition for *Sigan* features traditional Korean instruments including the *kkwaenggwari* (small gong), with the *jang-gu* (drum) creating excitement and the *jing* (large gong) generating a calm quality.

Currently, Jae Duk serves as a resident choreographer at T.H.E Dance Company in Singapore and as the artistic director of Modern Table Dance Company in South Korea. He has been commissioned internationally as choreographer and composer, including by The New Zealand Dance Company (NZDC) for *Sigan*. NZDC (under the direction of Shona McCullagh) was launched in 2012 and aims to provide professional employment for New Zealand’s finest dance practitioners to enable them to stay and work as thriving artists in New Zealand. *Sigan* was created as part of the company’s 2017 triple bill entitled *Kiss The Sky*.

nzdc.org.nz

MALMÖ, SWEDEN

SKÅNES DANSTEATER



Peder Nilsson and Madeleine Månsson | Photo by David Thibet

“ Meeting, rising, pushing, pulling. Connecting, resting, caressing, pressing. Shoving, confronting, refusing, accepting. Bearing, lifting, soaring, supporting. Asking, demanding, provoking, offending. Colliding, lingering, embracing, resisting. Melting, forgiving, meeting, repeating. Releasing ... Parting ... Phases of us, always in tension. Magnetic necessity, together ... alone.”

In this highly nuanced duet, *Dare to Wreck*, choreographed and performed by Madeleine Månsson and Peder Nilsson, the artists access a range of expression through both subtle and intense physicality. Intimate gestures and abrupt connections emerge fluidly through the technical skills of the dancers, who manipulate their bodies and Månsson's wheelchair in extension and interaction with sensitive dexterity.

Månsson and Nilsson are both members of Skånes Dansteater, an independent repertory dance company in Malmö, Sweden, newly under the artistic direction of Mira Helenius Martinsson. Since 2011, the company has played an active role in opening up the dance performance space to a plurality of bodies and expressions. Månsson joined Skånes Dansteater in 2016. She studied at DOCH (University of Dance and Circus) in Stockholm and has worked in social services and with youth groups in Malmö. Nilsson received his dance education at the Swedish National Ballet School in Stockholm and has been dancing with Skånes Dansteater since 1999. He also studies computer science and application programming at Malmö University. *Dare to Wreck* was originally conceived as part of the longer Skånes Dansteater performance *CMe* choreographed by Caroline Bowditch and Melody Putu for dancers with and without disabilities. Nilsson and Månsson have expanded this duet into an independent work.

skanesdansteater.se



Grupo Corpo in *Dança Sinfônica* by Rodrigo Pederneiras

“A choreographic signature, written in motion, crossing the stage from left to right, looping and reversing. We see it penned again and again: Grupo Corpo. Hips jut from side to side, legs swing back and forth, bodies rock to and fro. Punchy and controlled, fluid and released, the unexpected physical syncopations convey a subtle irreverence against the symphonic textures of the music. Highly technical and rhythmically complex, this is a dancer’s dance.”

In an act of turning back that is reflected in the movement motifs themselves, choreographer Rodrigo Pederneiras wove *Dança Sinfônica* from elements of previous works he created over the company’s history, to celebrate its fortieth anniversary in 2015. Styles and qualities shift and slip like kaleidoscopic forms: ballet, samba, jazz, tap, modern, Afro-Brazilian, swing and more. The original music, by Marco Antônio Guimarães, also weaves passages from previous works into an integrated symphony.

Founded in 1975 in Belo Horizonte, Brazil, by Paulo Pederneiras, Grupo Corpo began as a family affair and has since toured the world to critical acclaim. Originally a dancer with the company, Rodrigo left the stage in 1981 to become resident choreographer; his brother Paulo provides artistic and technical direction. They and other family members have participated over the years in various artistic and technical roles. The company’s contemporary work embodies Brazil’s diversity within movement and musical styles, delivering a heterogeneous aesthetic. Extended lines and classic geometries morph into multi-dimensional forms and fluid articulations. Musical accents translate as movement punctuation. Prioritizing original compositions, Grupo Corpo’s dance is a dense conversation between movement and music.

grupocorpo.com.br

SHANTALA SHIVALINGAPPA



Ramesh Jetty, Ramakrishnan Neelamani, Haribabu Balan Puttamma, Jarayam Kikkeri Suryanarayana and Shantala Shivalingappa | Photo by Hector Perez

“Sculptural and sinewy, her forms glint and shift in the blink of an eye. Beguiling facial expressions, vibratory hand gestures (*mudras*) and dynamic footwork layer with a fluidly curving torso and long willowy arms. Subtle finger and eye articulations give way to bursts of power in leaps, kicks and lunges. With a mathematician’s economy and precision, she writes her physical equations with swift elegance. The accuracy of her figuring expresses the poetry of the universe.”

In the South Indian Kuchipudi style, abstract rhythmic dance (*nritta*) combines with interpretive dance (*nriya*) embodying the expression (*abhinaya*) of narratives based in Hindu mythology. *Tarangam*, “waves” in Sanskrit, is the name given to the devotional songs composed by the saint Narayana Tirtha, one of the founders of Kuchipudi. The *Tarangam* dance showcases a great variety of Kuchipudi steps, while portraying a chosen poem. Part of the choreography is danced on a brass plate, a special feature of this style. *Shiva Tarangam* is dedicated to Shiva, the Lord of Dance, with live musical performance including singing, flute, veena and percussion.

Madras-born and Paris-based, acclaimed dancer Shantala Shivalingappa has trained in Kuchipudi from a young age, with her mother, Savitry Nair, and then with Master Vempati Chinna Satyam. She has also worked in contemporary and interdisciplinary contexts with artists from many different backgrounds, including choreographers Maurice Béjart and Pina Bausch, film and theatre director Peter Brook and the jookin artist Lil Buck, among others. She was the first to earn a Bessie Award in New York (2013) for a South Asian dance style, with her Kuchipudi solo *Shiva Ganga*.

THANK YOU

THE FALL FOR DANCE NORTH PRESENTATION
OF SHANTALA SHIVALINGAPPA
IS GENEROUSLY SUPPORTED BY
BOB AND MARY GORE

CAROLINE "LADY C" FRASER



FESTIVAL
COMMISSION

Miha Matzevic, Daniel Gomez, Caroline "Lady C" Fraser and Kosi Eze | Photo by E.S. Cheah

THANK YOU

LEAD SUPPORT FOR THE FALL FOR DANCE NORTH ORIGINAL COMMISSION CONVERSATION IS GENEROUSLY PROVIDED BY JOHN AND CLAUDINE BAILEY, WITH ADDITIONAL SUPPORT BY MICHELLE KOERNER

“Moving or still, her kinetic energy transfers from body to beyond. The surrounding air molecules ricochet and reverberate. A buzz of clarity emanates from her dancing like a heat signature from baking pavement. The effect multiplies across her fellow dancers, whose popping isolations, locking freezes and house moves amplify – and sometimes even seem to trigger – the grooves and detailed syncopations of the music. Punchy, playful and razor-sharp, these dancers super-calibrate their flow.”

Caroline "Lady C" Fraser is widely known on the global street dance scene for her versatility. Having trained from a young age in ballet, jazz and tap, she discovered street dance at fifteen and has never looked back, though her early training gives a distinct foundation to her styling. Originally from Calgary and now based in Toronto, she has garnered significant acclaim on the international battle and competition circuit in popping, locking, house, breaking and hip hop forms. She also judges, teaches and choreographs. In parallel, she is developing a musical career as a vocalist signed to Catch the Ghost Records out of Fremont, California.

The dancers performing *Conversation* with Fraser are all from the local Toronto scene. They work with various companies and create their own work as well. Live music, by the Toronto-based group re.verse, layers six-string electric base, electric guitar, keys and drums in an integrated set that builds and shifts with the dancers. Blending, adapting, transforming – veering and verging – here the dance and the music ride separate lines in independent-symbiosis.

ladyc.ca
rvrs416.com

2019 FESTIVAL SCHEDULE

MONDAY

SEPT. 23

■ Open Studio
All Day, pg. 34

TUESDAY

SEPT. 24

■ Open Studio
All Day, pg. 34

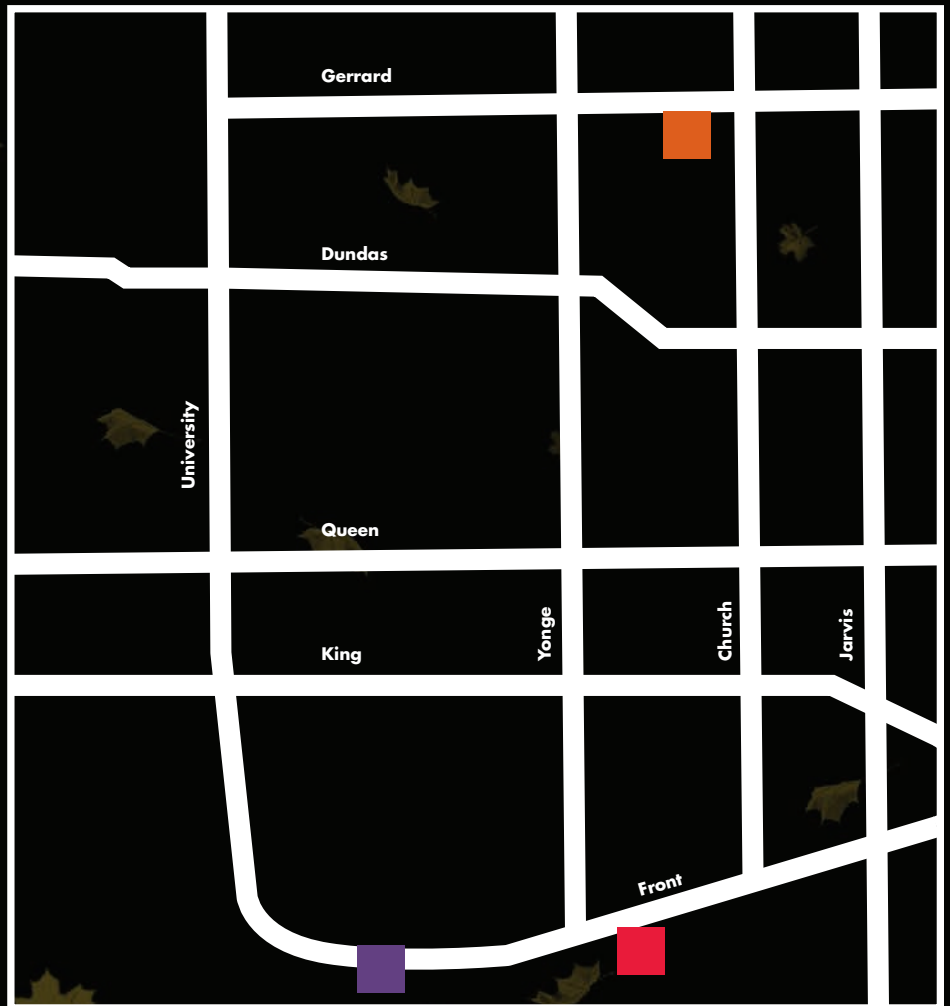
WEDNESDAY

SEPT. 25

■ Open Studio
All Day, pg. 34

OCT. 02

■ Program 1: 7:30pm
pgs. 20-23



THURSDAY

FRIDAY

SATURDAY

SUNDAY

OCT. 03

OCT. 04

OCT. 05

OCT. 06

■ Caroline

Laurin-Beaucage
12:00pm–4:00pm
pg. 35

■ Caroline

Laurin-Beaucage
12:00pm–4:00pm
pg. 35

■ THE BIG SOCIAL

12:00pm–11:00pm
pg. 35

■ Program 3: 2:00pm
pgs. 30-33

□ Artist Talk: Program 3
Post-show

□ Artist Talk: Program 1
6:30pm

□ Artist Talk: Program 2
1:00pm

■ Program 1: 7:30pm
pgs. 20-23

■ Program 2: 7:30pm
pgs. 24-25, 28-29

■ Program 2: 2:00pm
pgs. 24-25, 28-29

■ Program 3: 7:30pm
pgs. 30-33

■ Program 3: 7:30pm
pgs. 30-33

■ MERIDIAN HALL
1 Front Street East

□ MERIDIAN HALL Lower Lobby
1 Front Street East

■ RYERSON THEATRE
43 Gerrard Street East

□ RYERSON THEATRE Orchestra Seating
43 Gerrard Street East

■ UNION STATION
65 Front Street West

For FREE workshops and master class schedule and the most up-to-date programming information, visit ffdnorth.com.

THE NATIONAL BALLET OF CANADA



Naoya Ebe with Artists of the Ballet in *The Vertiginous Thrill of Exactitude* | Photo by Karolina Kuras

“ Bodies articulate in space like the finely tuned mechanisms of an exquisite clockwork. As a complex series of interlocking gears, the performers achieve millisecond precision. Logic, sequence, form, function. Pressed to the extreme, they dance for their lives, striving to become the exact movement of time. They surf the adrenalin rush of the dance. As do we.”

In this signature work from 1996, *The Vertiginous Thrill of Exactitude*, William Forsythe takes the vocabulary of classical ballet – its verticality, balance and symmetry – and places it under immense pressure, generating high-speed twisting and torquing along oblique angles and skewed lines. Wound like springs, limbs fling and retract instantaneously. Muscles and tendons hold spiral tension like the stringed instruments that deliver the triumphant final movement of Schubert’s *Ninth Symphony*, played live by The National Ballet of Canada Orchestra conducted by Music Director and Principal Conductor David Briskin.

American-born Forsythe has been a choreographic force on the international dance scene since he began his twenty-year tenure as director of Germany’s Ballet Frankfurt in 1984. He led The Forsythe Company from 2005 to 2015 and is currently professor of dance and artistic advisor for the Choreographic Institute at the University of Southern California Glorya Kaufman School of Dance. He continues to choreograph on commission around the world. One of the top international ballet companies, The National Ballet of Canada has been led by Artistic Director Karen Kain since 2005. Renowned for its diverse repertoire, the company performs traditional full-length classics, embraces contemporary work and encourages the creation of new ballets as well as the development of Canadian choreographers.

THANK YOU

THE FALL FOR DANCE NORTH PRESENTATION
OF THE NATIONAL BALLET OF CANADA
IS GENEROUSLY SUPPORTED BY
SANDRA SIMPSON

TORONTO

ANNE PLAMONDON / RYERSON SCHOOL OF PERFORMANCE

MERIDIAN HALL:
PROGRAM 2
OCT. 4, 7:30PM &
OCT. 5, 2:00PM



Christian Lavigne and Judy Luo of the Ryerson School of Performance | Photo by Jeremy Mimmagh

THANK YOU

THE FALL FOR DANCE NORTH ORIGINAL
COMMISSION *FIDDLE EMBRACE* IS
GENEROUSLY CO-COMMISSIONED BY
RYERSON SCHOOL OF PERFORMANCE

“Nudging, rolling, curling, folding. A river runs backwards, a slow-flowing stream. Misses and catches, just slipping past. Almost the impulse to touch. Needing, not needing. A gesture, an offer. Uncertain, unsettled. Trying, once more. Darting and diving, distance dividing. Slipping past moments, untangling through. Reaching, reacting, connecting, retracting. Nestling and wrestling with closeness, us two. Shifting and drifting, insisting, resisting. Missing the moment to linger anew. Catching and snatching, a figment, a fragment. Just slipping past in the nearness of you.”

Anne Plamondon’s process is driven by a quest for meaning, for revelation of her own truth and that of others. “When I dance, my body takes over, gets restless or gives way, reveals its complexities, driven by the vibrations of music or a troubling inner state. ... It is to find those moments of grace that I dance, again and again.” With *FIDDLE EMBRACE*, eighteen dancers from the Ryerson School of Performance fully commit to embodying Plamondon’s movement world with resonance and sensitivity.

Montréal-based Plamondon has performed the works of over thirty choreographers including Jiří Kylián, Ohad Naharin and Crystal Pite. Co-artistic director of RUBBERBANDance Group from 2006 to 2015, she has since created her own work. Her two-year residency with FFDN, in partnership with Ryerson School of Performance, concludes with the festival premiere of *FIDDLE EMBRACE*. Ryerson’s four-year conservatory-style BFA dance program offers training in ballet, modern, contemporary and jazz, alongside direct collaboration with visiting guest artists and major arts organizations. The program graduates skilled and entrepreneurial dance artists into the profession.

anneplamondon.com
ryersonperformance.ca/programs/dance

AUCKLAND, NEW ZEALAND

THE NEW ZEALAND DANCE COMPANY



Xin Ji | Photo by John McDermott

“ In a forest, glowing and swaying, figures emerge, awaken. At the dawn of time, spiralling eternally, life flickers, pulses. This is but a delicate balance. Silhouettes echo impulses of moments past and future. Synchronicity, divergence. Dappled beings pass through shadows, illuminated here and there. Witnesses. Companions. We are but a fleeting passage.”

In this work, *In Transit*, Māori choreographer, dancer and video artist Louise Potiki Bryant evokes a textured weave of earth and beings, of time now and time eternal. Highly gestural movement vocabulary connects to aspects of the *kapa haka* (Māori performing arts) and various rituals of encounter, including a duet that develops from the traditional sharing of breath in the nose-to-nose *hongi* greeting. Light-painted projections of forest and figures layer behind, between and across the dancers of The New Zealand Dance Company (NZDC) as they flicker and glide through the dawning dusk – *in transit*.

Bryant is a Ngāi Tahu choreographer. *Kaupapa Māori* (Māori principles and practices) form an integral part of her *mahi*, her artistic practice. Reoccurring themes in her work have included *mana wahine* (the intrinsic spiritual power of women), *whakapapa* (genealogy), community, *whānau* (family), ancestral knowledge and the effects of colonization. A key path in her ongoing development is a dance and somatic practice inspired by the concept of *whakaahua*, which means to come to form or to transform. The New Zealand Dance Company commissioned Bryant for this work as part of the 2015 triple bill program entitled *Lumina*. NZDC Artistic Director Shona McCullagh invited the three choreographers to embrace the theme of light.

THANK YOU

THE FALL FOR DANCE NORTH PRESENTATION OF THE NEW ZEALAND DANCE COMPANY IS GENEROUSLY SUPPORTED BY PHYLLIS AND LOU GORDON AND ELLIOTT KORNHAUSER

BULAREYAUNG DANCE COMPANY

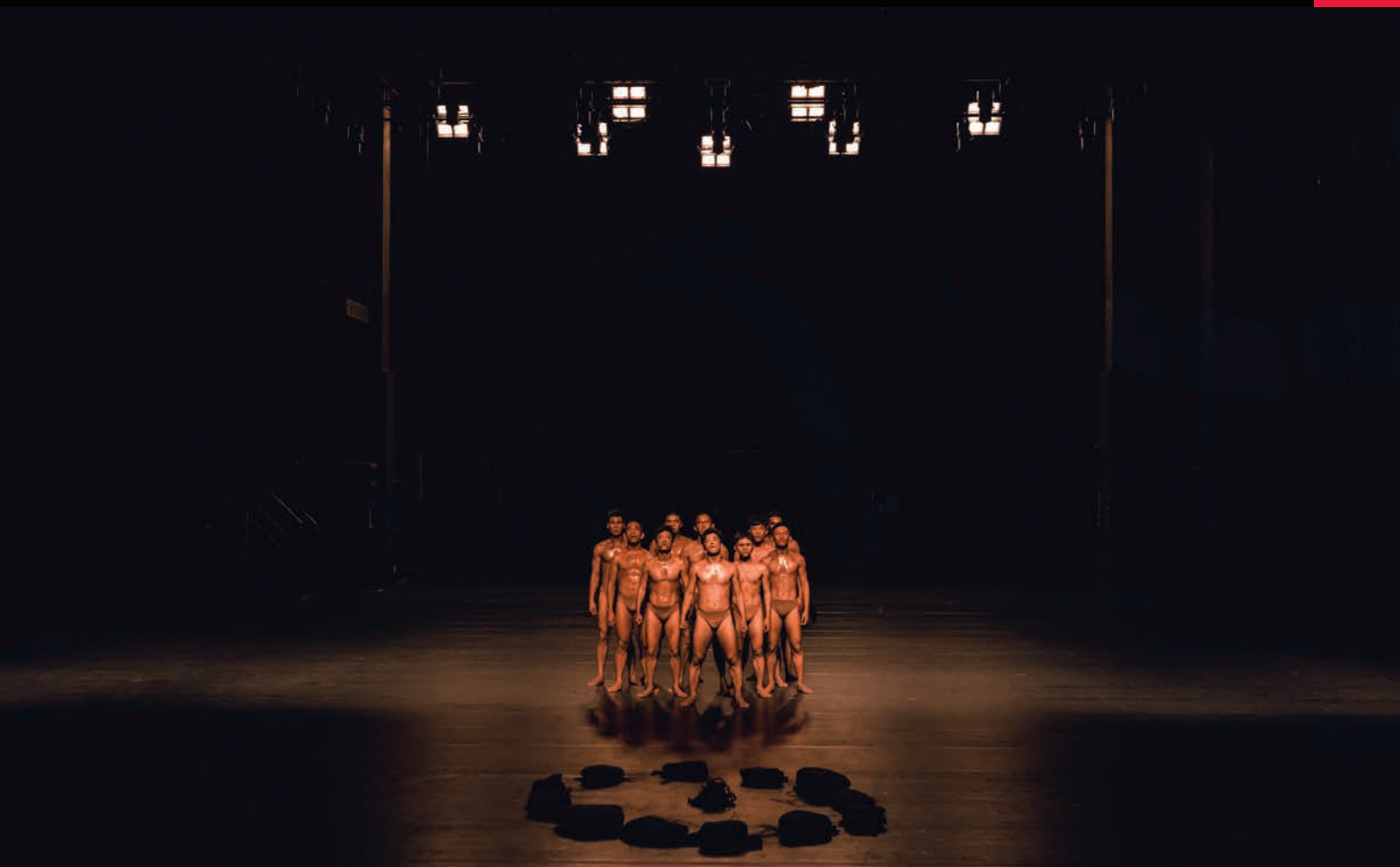


Photo by Lafun Photography

THANK YOU

THE FALL FOR DANCE NORTH PRESENTATION
 OF BULAREYAUNG DANCE COMPANY IS
 MADE POSSIBLE BY THE TAIPEI CULTURAL
 CENTER IN NEW YORK

“ Call, stomp, flip, roll. Thrust, reach, shrug, slash. Shout, fold, stumble, trudge. Trudge, trudge, trudge, trudge ... Voices broad, full of conviction. Torsos curved, bare and glistening. Chanting in rhythm. Toiling in unison. Sharing a burden. Challenging, confronting, rising emboldened. Treading together in fierce solidarity. Defiant, proud, powerful. These men. The many. We are.”

Under the leadership of choreographer Bulareyaung Pagarlava, Bulareyaung Dance Company embraces Indigenous practices of the Taiwanese tribes. *LUNA* developed through field study at Luluna Village in Nantou County and incorporates aspects of the *pasibutbut*, a complex polyphonic singing that is internationally recognized as a distinct aspect of Indigenous Taiwanese culture. In dialogue with the Luluna tribal people and with respect for the Indigenous traditions, Bulareyaung adapted the performing style of *malastapang* from the Bunun ritual praising the hunters' achievements to, instead, dancers announcing their process of growth.

Born in Taitung, Taiwan, Bulareyaung left at age fourteen to study dance in Taipei and eventually became a member of the Cloud Gate Dance Theatre under Lin Hwai-min. After a robust international contemporary dance career, he began choreographing and this kindled his desire to give back. He returned to his rural home in Taitung and founded a studio and Bulareyaung Dance Company in 2014, with the intent to give Indigenous youth the opportunity to study dance and perform on national and international stages. His process involves researching the culture of his people to find their own unique bodily expressions and touring to every Indigenous tribe to share his works.

bdc.tw

LAC LA CROIX FIRST NATION

NORTHFOOT MOVEMENT / CODY BERRY



Photo by Francesca Chudnoff

“ Extensions, broken. Flow, interrupted. Lines, incomplete. A kind of snapping occurs in the movement, like an animal reaching the end of its tether, or recoiling from a slap on the nose. Rising against an invisible force, bodies submit. Resistance, subdued. Repeating, repeating ... But layered within this contemporary movement vocabulary, the expression of spirit rises. Torsos twist. Limbs whip. Turns reverse. Gestures support. Resilience? Undoubted.”

In honour of two-spirited people, *Mani.Deux* offers an abstract acknowledgment of the history and revived acceptance of this ultimately non-translatable, non-binary Indigenous identity. The term is connected to the Anishinaabemowin term *niizh manidoowag* or “two spirits.” Berry draws on these linguistic and cultural resonances in this work, performed to live music by Skye Polson (drums) and Paul Geldart (electronic). The choreography develops through a sensual exploration of water/female and thunder/male, inspired by the quote “The acceptance that I was looking for was in the culture I tried to run from.”

Raised in Lac La Croix First Nation, Ontario, and based in Toronto, Cody Berry identifies as a two-spirited Ojibway contemporary dance artist. Berry is a contemporary dance graduate of the Centre for Contemporary Dance at Ryerson University under Eryn Waltman’s direction. He has pursued his craft with Gadfly Dance Company’s Aybrid Method, Metamorphosis Method (Iratxe Ansa and Igor Bacovich), Red Sky Performance and Larchaud Dance Project among others. His work aims to enlighten audiences about Indigenous stories and values by combining traditional knowledge (protocol) with conventional movement methods and balancing Indigenous and non-Indigenous perspectives.



Photo by Pati Solomona Tyrell

“An Aboriginal woman emerges from a plastic scallop shell onto an urban street. This is not the *Birth of Venus*. She wears a nondescript grey sweatsuit; her unkempt hair obscures her face. She digs down into a movement groove: present body, absent gaze. This is dissociation. Slouching, sullen and confrontational; her fingers traverse her form. Grabbing, shoving, poking, prodding. This is disrespect. Random, ragged cuts of cloth reveal areas of bare flesh. Sections, labels, bold black lines. Cutting and claiming. Dividing, defining. Standing and rotating like meat on display. Objectified. Categorized. Traumatized. O bodyland, o bodyland.”

Jasmin Sheppard uses art to speak for people who are denied a voice and to uncover an untold side of history. Her process is research-based, using historical documentation, poetry and prose and specific non-fiction work as a basis for context. She works in elements of irony and provocation to bring across truth in a powerful way. *Choice Cut* explores parallels between her experience as a First Nations woman and the colonization of the land known as Australia.

Sheppard is a contemporary dancer and choreographer, a Tagalak and Kurtjar Aboriginal woman with Irish, Chinese and Hungarian ancestry. She was born in Queensland (QLD) and grew up in Victoria (VIC). She spent twelve years dancing for Bangarra Dance Theatre in Sydney, New South Wales (NSW), Australia, and created a major choreographic work for the company, *Macq*, centred on the 1816 Appin Massacre under Governor Macquarie. As an independent artist, she has created numerous works amplifying the connection between country and self.

@jasmin.lee.sheppard

FREE PROGRAMMING AT UNION STATION

September 23–October 5

Our FREE programming at Union Station – part of Union Dance – provides a unique opportunity to engage with dance outside the walls of the theatre, in Canada’s busiest transit hub. Expect exciting interactive performances, eleven hours of social dancing and behind-the-scenes access to the creative rehearsal process in the newly restored historic West Wing.

Encounter dance within the unexpected splendor of a bustling train station, right in the heart of the city.

Subject to change. For the most up-to-date Union Station schedule, please visit ffdnorth.com/unionstation.

Open Studio: September 23–25

Our signature “dance studio without walls” returns to Union Station’s West Wing for three full days of rehearsals and classes with select artists and companies from our ticketed programs. Catch a behind-the-scenes peek at the creative processes of our festival artists as they rehearse and refine their work before they hit the stage.



Sampradaya Dance Creations | Photo by Kendra Epik Photography

Habiter sa mémoire by Caroline Laurin-Beaucage: October 3-4, 12:00pm-4:00pm

Within the confines of a transparent 12' x 12' cube, Montréal's Caroline Laurin-Beaucage creates a four-hour dance in which she watches and reinterprets videos of her own past performances in real time. Witness a dance that constantly evolves under the effects of time and space. Stay for as little or as long as you wish to view this exceptionally intimate and engaging dance work.



Habiter sa mémoire by Caroline Laurin-Beaucage | Photo by Thomas Payette

THE BIG SOCIAL: October 5, 12:00pm-11:00pm

Dive into the movement of three distinct social dance styles, all with live music. Featuring swing, tango and Haudenosaunee (Indigenous) social dances, THE BIG SOCIAL offers a chance to learn some new moves in a beginner's workshop and celebrate dancing together in a social setting, in the stunningly renovated West Wing at Union Station.

THE BIG SOCIAL is hosted by Fall for Dance North in partnership with Kaha:wi Dance Theatre, Lindy Hop Revolution and Bulent & Lina Tango.



An Evening of Tango with Bulent and Lina Tango, Sept. 2018 | Photo by Drew Berry

ENGAGE WITH THE ARTISTS

ARTIST TALKS

Our lively moderated artist talks deepen the discussion of dance, giving you direct access to the processes, voices and insights that inform the work you'll be seeing.

**Program 1: Thursday Oct. 3, 6:30pm–7:00pm,
MERIDIAN HALL Lower Lobby**

Learn about the international artists in the festival

**Program 2: Saturday Oct. 5, 1:00pm–1:30pm,
MERIDIAN HALL Lower Lobby**

Learn about this year's festival commissions

**Program 3: Sunday Oct. 6, post-show,
Ryerson Theatre**

Learn about contemporary Indigenous dance in the festival

All artist talks are included in the price of admission.
Dates, times and locations subject to change.
Visit ffdnorth.com for the most up-to-date information.



FFDN 2018 Artist Talk Panelists | Photo by Francesca Chudnoff



FFDN 2017 Artist Talk Panelists | Photo by Zhenya Cerneacov

MASTER CLASSES & WORKSHOPS

Every year, we offer a diverse range of FREE master classes/workshops, designed for professional dancers and non-dancers alike, taught by our world-class festival artists. These experiences offer opportunities to engage with the art form in a more meaningful and memorable way.

Visit ffdnorth.com/freeworkshops for full schedule and mandatory registration.



Soweto Skeleton Movers Master Class | Photo by Ömer Yüksekler

DANCE LIVES HERE

A partnership between Fall for Dance North and *The Dance Current* magazine.

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to discover dance festivals and venues in Toronto and across Ontario that regularly present live dance. Learn more about the dance activities these organizations offer throughout the year.

ffdnorth.com

Visit *The Dance Current* online

for searchable listings and details about dance performances in Toronto and across Canada. Choose your date, location, dance style or favourite artist and plan your dance night out!

thedancecurrent.com





Contemporary Indigenous Expressions

BY OLIVIA C. DAVIES

Dance crosses borders, blurs the lines of memory and fantasy and can connect us in a human experience that harkens back to time immemorial.

As the works of contemporary Indigenous choreographers from around the world are now being highlighted in festivals such as Fall for Dance North, we can recognize the cultural shift from fetishizing this work as exotic to recognizing its distinct aesthetic qualities, deeply embodied storytelling and socio-political commentary.

Festival formats give audiences the chance to experience a range of choreographic voices. Some speak to a deep history of colonization and forced displacement. Others may look to these complex land histories as a proposition to express individual politics through the medium of dance. Yet others highlight the intrinsic relationship Indigenous tribes have with the natural world that forms the foundation of many Indigenous ideologies and perspectives. Our future is in our hands. By looking to the past, we can learn to better operate in the present, and we are participating in the creation of a future fuelled by knowledge gained through lived experience.

The work of Indigenous dance artists varies, from creating original choreographies to embodying the cultural transmission of traditional knowledge and ritual. Not all works are created alike. Each choreographer chooses which tools to employ in delivering their inner world into the realm of performance. A unifying feature, however, is in the way these choreographers are reaching into the past for truths that can carry them forward into the future. Connecting with one's cultural heritage can offer much inspiration for the creation of dance works that tie past, present and future together.

Culturally specific protocol may be required when the choreographer chooses to include transmission of cultural knowledge in their work; for example, when choreographers may be compelled to tell a specific story that has been shared with them in trust from the traditional knowledge carriers of their communities. Alternatively, the impulse for choreography may be found in the natural world. Choreographers may draw inspiration from the land, the water, the sky and the cultural ceremonies created to honour the lived experience and echo rhythms found in nature. Indigenous artists beholden to their communities must commit to ethical practices when addressing traditional knowledge in order for their works to be supported by their communities.

Māori choreographer Louise Potiki Bryant creates work that engages the witness in a kinesthetic experience in which dancers trace invisible lines of magic and ritual through the space. The subtle expressivity of her interpreters reveals her keen sensitivity to the cultural teachings shared with her by the traditional knowledge keepers of her community. Bryant pays rigorous attention to protocol, taking care to include community



Cody Berry | Photo by Tavia Christina

The work of Indigenous dance artists varies, from creating original choreographies to embodying the cultural transmission of traditional knowledge and ritual.

voices and seeking verification. She notes: “Where I have told specific stories other than my own, I firstly sought permission from the *kaitiaki* (guardians) of these stories, and oftentimes these *kaitiaki* became involved in the performances themselves, as performers or as mentors in the creative process.”

Bryant describes the shift in focus that occurred early in her career when she began collaborating with Dr. Te Ahukaramā Charles Royal and connecting with his research into the historical *whare tapere* (traditional Māori houses of entertainment). Many of her earlier works commented on the effects of colonization on her tribe and on *wāhine Māori* (Māori women) in particular. She then began to address the relationship to the natural world. Today, Bryant’s works activate traditional knowledge in a contemporary experience of Māori culture: “We incorporate *waiata* (songs) and *karakia*



Lucy Lynch, Chrissy Kokiri, Lina Limosani and Katie Rudd of The New Zealand Dance Company in *In Transit* by Louise Potiki Bryant | Photo by Caroline Bindon

(incantations) into our rehearsals to open and close our process and days together.” This important research has had a nuanced effect on Bryant, penetrating beyond her choreographic expression and rippling out into the daily experience of being connected to her culture.

Toronto-based Lac La Croix First Nation dance artist Cody Berry describes his choreographic process as a constant balance, incorporating his formal training in ballet and contemporary dance with the Indigenous frameworks of his cultural identity. By blending aspects of his heritage with contemporary movement methods, this emerging choreographer sees his work as providing an opening to better understand Indigenous teachings. “I always seek guidance in what I create, showing my choreographic vision in videos for the Elders in my community, to see if it’s supported,” says Berry. Using audio recordings of members of his community as part of the soundscapes that accompany his choreography, Berry brings the past into the present, inviting audiences into relationship with his Indigenous world view and offering new ways to experience the world.

For Australian-based choreographer and dancer Jasmin Sheppard, investigating the past is fundamental to the choreographic vision that shapes the final presentation. “When telling stories from a particular area, I always gain permission



Jasmin Sheppard in *Choice Cut* at Barring Yanabul | Photo by James Henry for Yirramboi Festival

from traditional owners and work closely with them as cultural consultants throughout,” says Sheppard. These actions assure that her work is put forward with integrity and builds relationships that she carries into the future.

Sheppard’s work looks at displacement and the response to changed environments. The truth of Australia’s colonial past features in her work in themes of protest and resistance.



Jasmin Sheppard | Photo by Pati Solomona Tyrell

She aims to bring forward the ugly truths about the effects of colonization and to present ways of moving forward with a sense of reconciliation. “True resilience is at the seat of my portrayal of First Nations people,” states Sheppard.

The lived experiences of displacement shared by many First Nations people who did not grow up with their culture contain unique perspectives that set Indigenous work apart. Like many Indigenous artists who did not grow up connected to country, Sheppard works with the personal experiences of her own family history to comment on the past. Land acquisition and resource extraction left their mark on generations of families whose connection to their environment was severed when they were displaced. Sheppard wants to create work that speaks with a bold voice to the injustices of the past and holds the power to incite societal change.

From Taiwan, choreographer Bulareyaung Pagarlava founded Bulareyaung Dance Company five years ago as a platform for his own choreographic expression. Bulareyaung supports youth from his home community by including them in his company’s productions. He attributes the success of his own career to the support he received from the artistic directors who hired him as a youth and passes this value forward to the next generation. In his current productions, Bulareyaung

emphasizes contemporary dance as a form by which audiences can better understand both Indigenous history and the present day. His work packs severity and playfulness into a single performance. The company places emphasis on developing mutual understanding and trust through their daily practice and exercise. Enabling the dancers to perform their truest selves grounds the choreographic vision.

For Bulareyaung, and many other artists, the impulse for creation starts from life itself. The choreographer describes witnessing the traditional chanting of ballads by the Bunun tribe of Taipei, noting that lived experience feeds the research process and is synthesized in the dances created: “Learning traditional dance and music becomes our daily course. Because of being colonized for so long, we have lost a lot of significant cultural values. It is essential for our generation to restore our souls by relearning our own dance and music.” Bulareyaung created his work *LUNA* as a choreographic expression where simple body movements merge into chanting and the original intent of the ballads is preserved.

The action of addressing the past through the embodied reclamation of cultural values can be witnessed in the works produced by Bulareyaung Dance Company, Bryant, Berry, Sheppard and many other Indigenous choreographers around



Above: Bulareyaung Dance Company and below: Chu Yu-Hang and Hsu Ting-Wei of Bulareyaung Dance Company in LUNA by Bulareyaung Pagarlava | Photos by Lafun Photography



“Because of [colonization], we have lost a lot of significant cultural values. It is essential for our generation to restore our souls by relearning our own dance and music.” – *Bulareyaung Pagarlava*

the globe. The more we know about our past, the better we can approach the future and create art that carries our truth with integrity.

Contemporary Indigenous choreographic expressions offer powerful ways to engage us in issues that affect all human life. Tsimshian scholar Dr. Mique’l Dangeli notes the effect of ancestralizing the present by incorporating aspects of traditional knowledge into our practices. This area of cultural revitalization is woven into the creation of new works by these Indigenous choreographers.

As witnesses, we are invited to see whatever it is we see and to leave the experience with our own interpretation of contemporary Indigenous dance as it is affected by our individual world view. This embodied storytelling can provoke new ways of seeing the world and can counter the socio-political realities that affect us all – bringing past, present and future into one time and one space.

Olivia C. Davies is an Indigenous dance artist, emerging curator and freelance writer based in Vancouver. She honours her mixed Anishinaabe-French heritage in her practice. oliviadavies.ca

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