

# ART CIRCULATION

BRIDGING CHOREOGRAPHIC CREATION AND NEW PUBLICS

The ART CIRCULATION Magazine was created to give voice to the artists associated with our consortium. It is intended as a means for communication between the artists whose work we represent and you, lovers of movement and of the speech of body.

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© Véronique Soucy

## ONCE DANCE REDISCOVERS THE BODY...



BENOÎT LACHAMBRE

**Benoît Lachambre** is the visual and kinesthetic designer and director of *Fluid Grounds*, which will have its world première at the *Festival TransAmériques* on June 1, 2 and 3, 2018. *Fluid Grounds* is the second part of a trilogy that began with *Lifeguard*.

**Your artistic approach and your teaching reflect the notion of reconnecting with the self and with each other, the idea that links between bodies are very important. Why is that?**

For me it is essential to work in horizontal fashion on "relations", to be attuned to the sensitive potential of our bodies and the multiple links that we maintain with our environment. We must really question the rational and patriarchal concepts anchored in our thinking and behaviours so that we can rediscover how bodies can serve as catalysts, a means of creating connection and meaning between what each one of us is capable of feeling.

From early childhood, and particularly from the moment the politicized educational system begins to affect the development of our consciousness, we are led to divide the body against itself, and also in how it relates to the immediate environment on many different levels. We must work at reconnecting those bonds if we want to continue to evolve as a species, to change our rapport with being and living, to greatly modify our behaviour. It is a lengthy process. We are caught up in these patterns of division within our bodies and with our environment, to the point that we must relearn ourselves. That is why my art and my teaching are somatic, or body-focused.

Somatic practices help me shed light on what is essential. This movement of searching for authenticity has led me to work on how things relate to each other, on myriad sorts of connections and ways of living, providing a spark of what might constitute the primordial functions of dance. A somatic approach involves plunging deeply into many layers of awareness. That work allows me to perceive the deep history of what emerges from life around me, what makes me who I am. I am very

respectful of Indigenous beliefs. I realize that I was born in and live in Mohawk territory that was never handed over. A decolonization of our bodies and minds is called for if we wish to consider developing our consciousness.

In my dance works and in my teaching, I look for links that will help me reconnect and work on instinctive memories. That is why I work in sustained, malleable fashion with energy and magnetic fields. It's as though there are memories and organic knowledge that we have lost.

Dance has been diverted from its original purpose and has become, for economic and political reasons, a product. By placing the function of empathy in the forefront, we become aware that it is an ancestral, inter-species, inter-bodies and inter-spaces necessity that conveys important transfers of forces and of life.

Once dance rediscovers the body, we will begin to experience dance on a daily basis as something that can build structures that will help change our ways of thinking about life and the environment.

Standardization closes and limits knowledge to a rational framework. I am constantly trying to dismantle that attitude in my artistic and pedagogical approach, proposing exercises and ways of contemplating a more multifaceted existence. I emphasize ancient somatic knowledge that exists in many non-Western cultures, aspects that far too often are repressed by standardization.

**How do body-focused practices integrate the spectator in your work?**

When proposing these practices, I suggest to spectators a new way of engaging with time, space and relations. I invite them to become aware of their potential, and try to create an inclusive method that allows for integrating the space as a group.

If we are all unique, it is due to the singularity that we are capable of communicating through space. What I seek in my work is spectators who are freed of their points of view and their mobility.

**So the spectator becomes a choreographic element?**

The dynamic that spectators inspire and their way of positioning themselves in the space in relation to others becomes for me a spontaneous choreography. That creates a

sort of choreography of connections, of community, defined by human presences in movement. In my work the body is constantly establishing connections, and in those connections lie greater mobility and incredible dance.

**SOMATIC PRACTICES HELP ME SHED LIGHT ON WHAT IS ESSENTIAL. THIS MOVEMENT OF SEARCHING FOR AUTHENTICITY HAS LED ME TO WORK ON HOW THINGS RELATE TO EACH OTHER, ON MYRIAD SORTS OF CONNECTIONS AND WAYS OF LIVING.**

*Fluids Grounds* is produced by Par B.L.eux and Sophie Corriveau, and co-produced by Agora de la danse, Festival TransAmériques and Charleroi Danse. Interview by James Oscar. Text by Julie Burel and Charlotte Beaussier

**FLUID GROUNDS**

WILL BE PRESENTED AS PART OF FTA

JUNE 1, 2, 3, 2018

WILDER BUILDING | 1435 DE BLEURY STREET

Portrait © Laurent Theillet

## The Body according to...

**BENOÎT LACHAMBRE**

"The body is a vector of meanings and connections. It presents us with a laboratory for exploring the ever-shifting mobilities and dynamics of everything that comprises it.

The body's mobility is not merely spatial; it pertains to identity and is in constant cellular mutation. It is in a perpetual cycle of transformation. The body is not simply a separate and autonomous entity. It is a binding agent, in flux. It is recognition and cohabitation, coexisting with everything that surrounds and comprises it, in an act of creation. Defining its adaptations in relation to its environment, the body, through the filter of our senses, becomes this multitude of influences. The empathic abilities of the body surpass all expectations and preconceived values.

The body presents us with an infinite range of the possible, in direct measure to the openness that we are prepared to grant it." |

## The Body according to...

### MÉLANIE DEMERS

- "The body is failure
- The body is celebration
- The body is prison
- The body is ceremony
- The body is hurt, is humiliated
- The body is roadmap, forgotten at the bottom of the glove compartment
- The body is vehicle
- The body is distinguishing feature
- The body is flea market, pawnshop, nightclub
- The body is up for auction
- The body is covert
- The body is threats
- The body is screwed
- The body is without the shadow of a doubt
- The body is palliative care
- The body is sovereign
- The body is magical
- The body is gooeey sex
- The body is helpless baby we must protect otherwise he will die
- The body is nervous shock
- The body is vital sign
- The body is tremor
- The body is every thing
- The body is canon fodder
- The body is weak spot
- The body is slave
- The body is enclave
- The body is all things considered
- The body is eruption
- The body is exclusive preserve
- The body is out of stock
- The body is disappearance
- The body is endangered
- The body is raw nerve
- The body is war machine
- The body is inventory
- The body is ugly
- The body is perfect as it is." |



## PULSATION, BREATHING, SUSPENSION

CAROLINE LAURIN-BEAUCAGE

A stage piece, an architectural video projection, a solo in situ... with *Rebo(u)nd*, *Ground* and *Habiter sa mémoire*, the choreographer pursues her study of the body as material. Three very distinct works... that are intimately linked.

From one piece to the next, both on and offstage and with a fresh simplicity, Caroline encourages the spectator to experience and reflect on the body. She captivates with her focus on biomechanics, and also the precision, repetition and amplification of gestures. Here the body is not lauded for its prowess but for its sensitivity, a link to the soul that is at the very heart of a spartan yet poetic choreographic universe. Influenced and enriched by the sciences (neuroscience, anatomy, psychology, philosophy), the choreographer's imagination leads to works that are beautifully sensitive, open and accessible to all.

### BREATHING

A four hour performance piece, *Habiter sa mémoire* is both a work of ongoing research and an offering to the city and to passersby. Installed in a transparent cube, the choreographer plunges once again into the heart of her work as a dancer, bringing to the surface all the traces and memories of her body. Humbly offering her living art to people walking by, to citizens from here and elsewhere and in all weathers, she creates a simple, touchingly effective encounter between contemporary dance, the patient work of the body, and the public space.



© Ginelle Chagnon

### PULSATION

*Ground*, a new stage piece for five dancers, explores the physical and organic constraints imposed by gravity, our earthly bond whereby the body is constantly and subtly struggling to function. Working on gestures that are copied and amplified by the individuals in the group, *Ground* reveals the shared urges and interdependent dynamics of a social body.

### SUSPENSION

*Rebo(u)nd* is a choreography of suspension that reveals the ephemeral instant when the dancer is floating between forward momentum and falling, between freedom and loss of balance. This architectural video in slow motion of dancers caught in mid-flight will be projected by mapping on the walls of downtown buildings. At the heart of the project is her desire to share the sensation of total abandon and freedom that dance has given her, to shed light on this art form.

"I WANTED TO SHOW IN AN INSTANT THE SENSATION OF WEIGHTLESSNESS AND LOSING BALANCE, MAKING IT PALPABLE AND ACCESSIBLE TO ALL. I WANTED TO SEE THE MOMENTUM OF THE BODY BECOME PART OF OUR ARCHITECTURE, OUR URBAN ENVIRONMENT."

## HABITER SA MÉMOIRE

ON JUNE 1 FROM 4 PM TO 8 PM

PLACE DES FESTIVAL (IN SITU)

Portrait © Caroline Désilets

## REBO(U)ND

ON MAY 28 AT 3 PM AND ON JUNE 1 AT 1 PM (VIDEO PROJECTION)

CIRCUIT-EST - CENTRE CHORÉGRAPHIQUE - STUDIO A | 1881 SAINT-ANDRÉ STREET

A Montréal Danse production. Coproduction: Agora de la danse

*Ground*, *Rebo(u)nd* and *Danse Mutante* are one of the 200 exceptional projects funded through the Canada Council for the Arts' New Chapter program. With this \$35M investment, the Council supports the creation and sharing of the arts in communities across Canada.



## A POST-ACROBATIC PERFORMANCE

EMILE PINEAULT

Emile Pineault has been immersed in the circus world from an early age and has worked as a professional acrobat for several years. In the process, he has gone through a profound reassessment of his practice and of the artistic milieu in which it is based. He understands the body in the same way he understands theatre: As a space made hermetic by the conventions it is subjected to, but a space that can, in time, open itself, expand and flourish through a sensitive transgression of these same conventions. Standing clearly apart from current aesthetics, which tend to define and frame circus practice, Emile disorganizes the framework, challenging existing codes and their limits in order to break free and transcend them. His body is the territory of these explorations.

"THROUGH MOVEMENT, I SEEK TO DE-FORMALIZE THE BODY. BY PUSHING THE MOVEMENT FURTHER, I SURPASS MY OWN BODY, MY OWN LIMITS, AS WELL AS THE LIMITS OF CIRCUS AND OF FORM ITSELF. (...) HOW IS IT POSSIBLE TO GIVE THE AUDIENCE ACCESS TO THOSE PAINFUL AND EXQUISITE SENSATIONS THE ACROBAT IS CONSTANTLY NEGOTIATING? I WISH TO TURN THE ACROBATIC PERFORMANCE INTO A SHARED EXPERIENCE, AS VISCERAL AND TANGIBLE TO THE AUDIENCE AS IT IS TO THE ACROBAT."

His new solo, *Normal Desires*, invites the audience to slip into the acrobat's skin. Onstage, intertwined with light and sound, a single figure is seen in a state of perpetual overflow, his outlines blurred by a kinetic ecstasy. Impact, flux, repetition, constraint, compression, thrust, heat and vibration take us on a journey through a series of affective states and spaces. Unusual shapes emerge, which are simultaneously sensual, rigorous and hypnotic. In *Normal Desires*, Emile Pineault's body refuses normality and convention to share a sensory experience of the acrobatic performance that is both subtle and intense.

## NORMAL DESIRES

as part of the OFFTA (Montreal) festival  
An excerpt (30 minutes) will be presented

ON MAY 30 AND 31, 2018

AT L'ESPACE VERT OF WILDER BUILDING | 1435 DE BLEURY STREET

More information : [www.offta.com](http://www.offta.com)

NORMAL DESIRES (60 MINUTES)

will be presented during the 37<sup>th</sup> season of Danse-Cité ([www.danse-cite.org](http://www.danse-cite.org))

FROM NOVEMBER 22 TO DECEMBER 1, 2018

FOR 8 PERFORMANCES, AT LA CHAPELLE SCENES CONTEMPORAINES.

A Danse-Cité production in collaboration with Emile Pineault.

Portrait © Julien Brun



© Julien Brun



## IDENTITY TRANSFORMED

MÉLANIE DEMERS

The multi-platform artist Mélanie Demers beguiles with rich and complex original work imbued with explosive energy and dramatic intensity. She is the recipient of the 2015 *Prix du Conseil des arts et des lettres du Québec* award for best choreography for her piece *WOULD*. She also received the Buddies in Bad Times Vanguard Award for Risk and Innovation for *ICône Pop* when it was presented at the Summer Works Performance Festival in Toronto in 2017.

With *Danse Mutante* she has embarked on a choreographic metamorphosis that revisits the idea of co-creation and collaboration. Like an evolving suite, three choreographers on three continents add to and pass on the fruits of their labour. The original piece by Mélanie Demers, created in Montreal and presented at the opening of OFFTA, is the point of departure for a suite of mutations that keeps evolving from the most recent opus. The dancers are the memory and knowledge keepers. As usual, the choreographer works closely with her collaborators. In this piece, Francis Ducharme and Riley Sims are entrusted with the mission of embodying a dance destined for eternal transformation.

"IT IS THE DANCERS, THE GUARDIANS OF THE PROJECT, WHO ARE THE FOCAL POINT OF DANSE MUTANTE. IT IS THEY WHO TRAVEL, WHO MEET WITH THE CHOREOGRAPHERS. THEY PERSONIFY MUTATION."

While *Danse Mutante* takes an original look at the work of artistic creation and the gestation of ideas, the premise is inevitably imbued with the idea of transformation, a concept intrinsic to creation. The dancers will travel to meet with other choreographers, and the piece will be transformed by the visions of **Ann Liv Young** (New York), **Kettyl Noël** (Bamako) and **Ann Van den Broek** (Antwerp/Rotterdam). These three artists will distil from the previous version yet another variant, such that with each stop *Danse Mutante* becomes corrupted, remixed, reworked or perhaps even inverted. Each version of *Danse Mutante* will be presented, individually or together, and the work as a whole will be unveiled in Montreal in the form of a marathon event in autumn 2019. Like a sporting achievement, the dancers will perform the four versions in a dance that undergoes constant mutation.

This spring Mélanie Demers will also remount *ICône Pop*, a solo accompanied by live music and presented in an underground parking lot in Montreal. In a piece that is more performance art than dance, she sketches a portrait of splintered female identity, the multiple postures of woman. From Beyoncé to the Virgin Mary.

## DANSE-MUTANTE

will open the OFFTA (Montréal) festival  
In partnership with Agora de la danse

ON MAY 25, 2018 AT 8 PM

MONUMENT NATIONAL | 1182 SAINT-LAURENT BOULEVARD

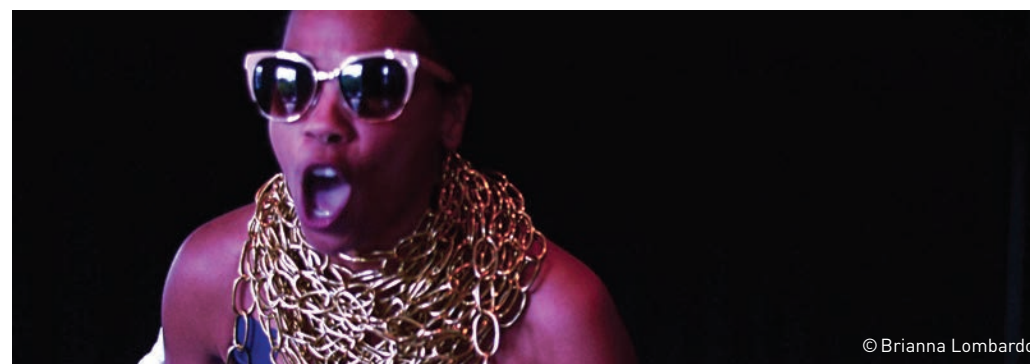
Portrait © Sabrina Reeves

## ICÔNE POP

JUNE 1 AT 4 PM

MEET IN THE WILDER BUILDING LOBBY | 1435 DE BLEURY STREET

Coproduction: Operaestate Festival - Comune di Bassano del Grappa.

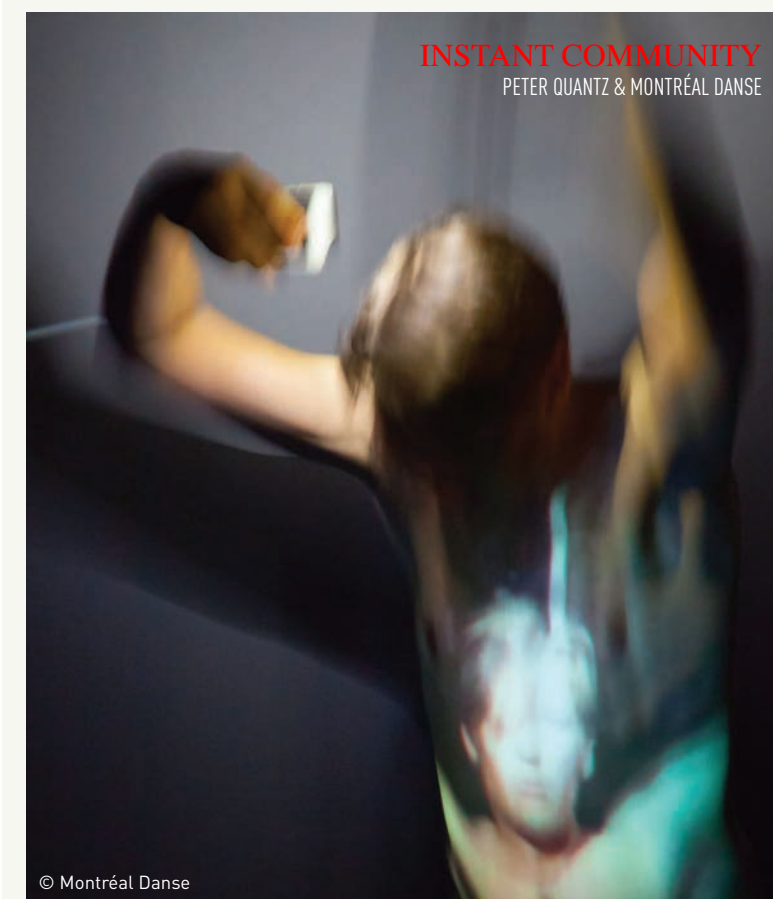


© Brianna Lombardo

## The Body according to...

### KATHY CASEY

"In our recent creation, *Instant Community*, my view of the performing body was altered. This work is a reflection on how we reflexively film everything we experience so that real becomes virtual. The movement of the live dancers in the piece was determined by what was necessary for their projected images to have the movement qualities of the visual illusions being created. The actual dancers became secondary, in a sense, to their virtual selves. The real actions often looked quite banal in comparison to their more spectacular projected selves. The surprise was how particular and interesting the presence of this secondary performance was to watch." |



© Montréal Danse

## The Body according to...

### DAVID ALBERT-TOTH & EMILY GUALTIERI

"We see the body as both a vehicle of our will and as a resisting force to it. It is within it that we hold our stories and it is with it that we try our best to recount them. It is also our shell – our protective barrier. This must be nurtured and strengthened. It must also be broken down. The body then is fundamentally the meeting point between the inner and the outer, both on a very real, physiological level, and on a poetic plane. It is in the brash meeting of contrasting solitudes (in/out, willed/unwilled...) that our truth emanates. The interesting thing, then, is to question how we put the body in dialogue with itself." |



© Guzzo Desforges

LA VIE ATTEND  
DAVID ALBERT-TOTH & EMILY GUALTIERI

**CARTE  
BLANCHE  
TO  
MARIE BÉLAND**

**THOUGHTS ON THE REALITY OF FICTION**

For 15 years, Marie Béland has choreographed seemingly carefree works, in which the body exceeds the dance: real bodies, daily bodies, ordinary bodies are at the core of a subtle and complex choreographic organisation, setting the background for a profound contemplation of human nature and of social relationships.

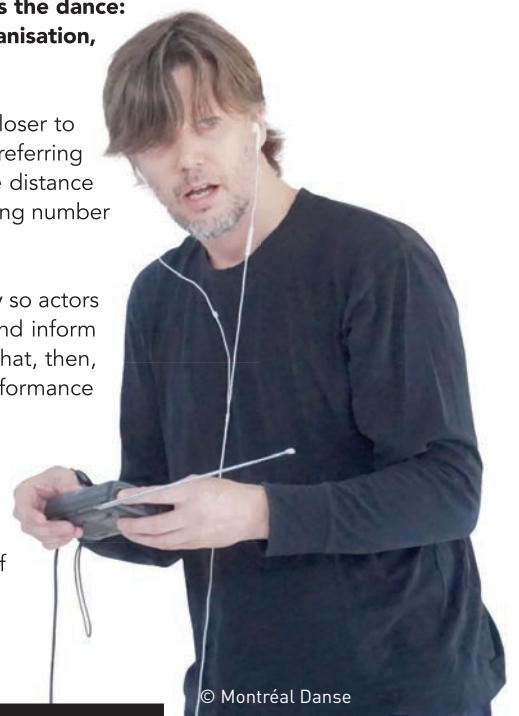
"What relationship does performing art entertain with fiction? In my work, I have often sought to come closer to a certain "reality": by having the performers play themselves, by crossing the proverbial fourth wall, by referring to the work within the work itself, and so on. My ambition in adopting these strategies was to bridge the distance between art and artist, audience and life. In the end, however, this distance remains, and raises an increasing number of questions for me.

This question of what is true, of what is real, is not new: as far back as the 18<sup>th</sup> century, the idea of a 4<sup>th</sup> wall appeared in the theatre, precisely so actors could turn their backs to the audience, thereby creating a more "believable" performance. This is the paradox that continues to inhabit and inform performing art today. The codes and devices it employs, even those seeking to liberate the body, give the body its fabricated character. What, then, is the "authentic" body, when each of our behaviours is dictated by learned processes? Furthermore, is a body untrained in the codes of performance necessarily more free?

In my opinion, the stage may merely be a frame placed around the constructed and artificial aspect of our lives. Between the stage and life, there exists a continuum of truths and falsehoods in which art contains many truths, and life is predictable, dictated by many scores. Everything is true onstage: the presence of artists and spectators gathered together, the immediate and unmediated experience of the work, the uniqueness of the moment, which can never be reproduced in identical fashion. And everything is false: the artifice and decorum of performance, the score of the work, which no matter what degree of randomness it allows, is always a text to be played.

Is this not also our daily lot? Is not our day-to-day existence a complex entwinement of reality and fiction? This makes the concept of reality quite relative. We could say that the most "realistic" performance is the one which most closely portrays reality (which one?) or daily existence (whose?). And yet, the most complex danced movement also portrays a reality, no less valid though more unusual, and shared at least by those who can execute it (the dancers).

Thus, performance is always as relevant to me in its way of reflecting what we are, even our ambiguous and paradoxical relationship to reality and truth."



© Montréal Danse

**The Body according to...**

**MARIE BÉLAND**

"I think the body as the expression of everything that we absorb. Everything our senses can perceive moulds and shapes us, animates us, causing us to act somehow. Our thoughts, opinions and emotions transform and propel our flesh. Our bodies are vectors. I really couldn't care less whether we call this dance or not. I am fascinated by what makes the body alive." |



**BESIDE**

COPRODUCTION : MARIBÉ - SORS DE CE CORPS & MONTRÉAL DANSE.  
PARTNERS : CARDIFF DANCE FESTIVAL AND DANCE 4 NOTTINGHAM

MAY 31<sup>ST</sup> AT 3 PM AND JUNE 1<sup>ST</sup> AT 1 PM (EXCERPT)

AT CIRCUIT-EST CENTRE CHORÉGRAPHIQUE  
STUDIO A | 1881 SAINT-ANDRÉ STREET

Portrait © Jean-François Brière

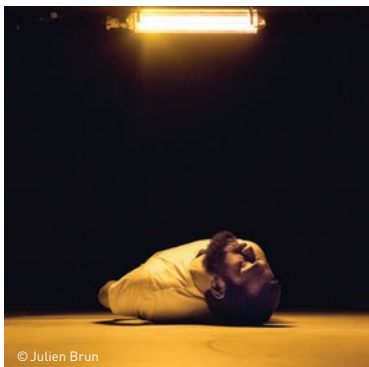
**DISCOVER THE SINGULAR VISIONS OF OUR ARTISTS, ENCOUNTER THEIR WORKS AND PERHAPS OFFER THEIR PERFORMANCES TO YOUR AUDIENCES...**



**DANSE MUTANTE**  
MÉLANIE DEMERS / MAYDAY  
MAY 25 | 8 PM - 9 PM  
AS PART OF OFFTA  
MONUMENT NATIONAL |  
1182 SAINT-LAURENT BOULEVARD



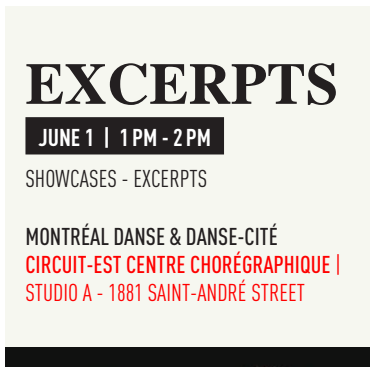
**INSTANT COMMUNITY**  
COLLECTIF / MONTRÉAL DANSE  
MAY 28 | 2 PM - 3 PM  
JUNE 2 | 11 AM - 12 PM  
SHOWCASE  
CIRCUIT-EST CENTRE CHORÉGRAPHIQUE  
STUDIO A - 1881 SAINT-ANDRÉ STREET



**NORMAL DESIRES**  
EMILE PINEAULT / DANSE-CITÉ  
MAY 30 | 8:30 PM - 9:30 PM  
MAY 31 | 1 PM - 2 PM  
AS PART OF OFFTA  
WILDER BUILDING ESPACE DANSE - ESPACE VERT  
1435 DE BLEURY STREET



**FLUID GROUNDS**  
BENOÎT LACHAMBRE & SOPHIE CORRIVEAU  
JUNE 1 | 3 PM - 11 PM  
JUNE 2 | 1 PM - 9 PM  
JUNE 3 | 1 PM - 9 PM  
AS PART OF FTA  
WILDER BUILDING ATRIUM | 1435 DE BLEURY STREET



**EXCERPTS**  
JUNE 1 | 1 PM - 2 PM  
SHOWCASES - EXCERPTS  
MONTRÉAL DANSE & DANSE-CITÉ  
CIRCUIT-EST CENTRE CHORÉGRAPHIQUE |  
STUDIO A - 1881 SAINT-ANDRÉ STREET

**LA VIE ATTEND**  
DAVID ALBERT-TOTH & EMILY GUALTIERI



**HABITER SA MÉMOIRE**  
CAROLINE LAURIN-BEAUCAGE / LORGANISME  
MAY 25 | 4 PM - 8 PM  
PERFORMANCE  
PLACE DES FESTIVALS | IN SITU



**REBO(U)ND**  
CAROLINE LAURIN-BEAUCAGE / MONTRÉAL DANSE  
MAY 28 | 3 PM - 3:30 PM  
PROJECTION  
CIRCUIT-EST CENTRE CHORÉGRAPHIQUE |  
STUDIO A - 1881 SAINT-ANDRÉ STREET



**BESIDE**  
MARIE BÉLAND / MONTRÉAL DANSE  
MAY 31 | 3 PM - 4 PM  
SHOWCASE  
CIRCUIT-EST CENTRE CHORÉGRAPHIQUE |  
STUDIO A - 1881 SAINT-ANDRÉ STREET



**ICÔNE POP**  
MÉLANIE DEMERS / MAYDAY  
JUNE 1 | 4 PM - 5 PM  
SHOWCASE  
RDV @ WILDER BUILDING HALL |  
1435 DE BLEURY STREET



**BESIDE**  
MARIE BÉLAND

**REBO(U)ND**  
CAROLINE LAURIN-BEAUCAGE

**Consortium ART CIRCULATION**

**DANSE-CITÉ | MARIBÉ - SORS DE CE CORPS | MAYDAY | MONTRÉAL DANSE | PAR B.L.EUX | CAROLINE LAURIN-BEAUCAGE**

This magazine would not have been possible without the precious collaboration of our member companies and artists. We especially wish to thank Jean-Matthieu Barraud, Charlotte Beaussier, Julie Burel, Natalie Dion, Gilles Doré, Neil Kroetsch, Maud Mazo-Rothenbühler, James Oscar, Maya Ostrofsky and Nicolas Sado for their contribution to this publication.

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Conseil des arts du Canada  
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Conseil des arts et des lettres du Québec

