

## 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. Tiohtià:ke/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

Nous aimerions commencer par reconnaître que l'Université Concordia est située en territoire autochtone, lequel n'a jamais été cédé. Je reconnais/Nous reconnaissons la nation Kanien'kehá:ka comme gardienne des terres et des eaux sur lesquelles nous nous réunissons aujourd'hui. Tiohtià:ke / Montréal est historiquement connu comme un lieu de rassemblement pour de nombreuses Premières Nations, et aujourd'hui, une population autochtone diversifiée, ainsi que d'autres peuples, y résident. C'est dans le respect des liens avec le passé, le présent et l'avenir que nous reconnaissons les relations continues entre les Peuples Autochtones et autres personnes de la communauté montréalaise.

## 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.



Social Media: @cu.dance  
Website: <https://www.concordia.ca/finearts/dance.html>

Department of Contemporary Dance, Concordia University

# Choreography / Improvisation

With the students of:  
Choreography IA / Improvisation

November 21, 2024  
7 p.m.

MB 7.265

John Molson School of Business  
1450 Guy Street,  
Montréal QC H3H 0A1

## Foreword

Improvisation can be considered a practice of invitation. We host a practice or an approach to invite learning and discovery.

Welcome to this evening's performance, a public outcome of the semester-long course Choreography IA/Improvisation, which invited students from Contemporary Dance, Theatre, Music and other departments to learn and experiment different improvisation approaches from contemporary dance, situating them in their lineages and communities. Multiplicity was our method of hosting the swirl of backgrounds amongst the students and in our respective and related artistic disciplines.

We also hosted several guests: Christine Beckett from the Music Department, Gabriel Dharmoo from the Theatre Department, Angélique Wilkie from the Dance Department, and Mairéad Filgate and Ivania Aubin-Malo, both independent dance artists.

In preparation for tonight, artists have worked bravely and collaboratively to experiment with choreography and improvisation, connecting through disciplines and curiosities in a series of short works. You will notice the piece titles are working titles, inviting us to remain open to what we don't yet know.



Image Design: Lauren Falvo

In the Photo: Tristan Blair, Dahlia Rue, Sophie Brubacher, Valeria Ortiz

## CONTEMPORARY DANCE DEPARTMENT

### Full-time Faculty

Jens Richard Giersdorf, Professor and Chair  
Angélique Willkie, Associate Professor  
Lília Mestre, Assistant Professor

### Artists in Residence

Marie Claire Forté

### Part-time Faculty

Paul Chambers, Erin Flynn, Marie Claire Forte, Sara Hanley,  
Alanna Kraaijeveld, Gaetan Leboeuf, Warwick Long, Pierre-Marc  
Ouellette, Isabelle Poirier, Philip Szporer.

### Musical Accompanists

John Buck, Robert Lepine, Stefan Schneider, Daniel Villeneuve

### Office Staff

Maud David Lerebours, Department Administrator  
Katherine Scribner, Department Assistant  
Karl Lebel Viens, Department Assistant  
Samantha Treglia, Office Assistant

### MB Depot, Technical Support

Kevin Moon

### PRODUCTION

**Instructor:** Marie Claire Forté

**Faculty Performance Strategies:** Lília Mestre

**Production Coordinator:** Allison Peacock

**Lighting Technician:** Jordana Natale

**Sound Technician:** Ro Paloma

**Stage Manager:** Adlin Loud

**Assistant Stage Manager:** E. V. Cloix

### **Puddle** (working title)

Created and performed by Julia Pye, Fa Pedneault, Kai Corrigan, Natina Selah, Tristan Blair, Yora, Anmarie-Paule “A” Legault

What does it mean to hold one another? What makes us connect with each other and what makes us resist each other? What do we search for in relationships? *Puddle* explores connection and disconnection through touch, music, energy and intent, finding how connection can both comfort and suffocate. To seek another's hold is to find a grip too tight for our expanse. *Puddle's* particles are moved by interior and exterior forces. Pushed by magic, *Puddle* ripples and bubbles, like dancing particles. A depiction of the cycle of needing others, wanting space, expanding, and returning to find one's ground, one's roots. We yearn for what used to be, and are also curious about what could be.

### **Cosmic Landfill** (working title)

Created and performed by Bruna Wanderley Gonçalves, Ajani Hastings, Emma Goodfellow, Valentina del Mar Rojas Baquero

Through solo moments and direct contact, *Cosmic Landfill* explores themes of individuality, influence and collectivity. Performers work to maintain individual desires while feeling and responding to each other's distinct and different presences. How are we influenced by each other and what of this influence is perceptible? How do we maintain connection across great differences, through distance and proximity, physical obstacles, silence and chaos?

**GRWM** (working title)

Created and performed by Dahlia Rue, Lucy Delmotte, Valeria Cortes, Sophie Brubacher, Valeria Ortiz

Identity is elastic. *GRWM* (Get ready with me) explores accumulation, mutuality and perceptual play. Blending costumes, sound, and theatre, the work looks to transmit sensations and layer ideas and storytelling to generate unexpected but tangible feelings in the audience. The performers explore objects, their properties, and the practices of making visible and obscuring.

**Sexy Dep** (working title)

Created and performed by Pablo Flores, Yanik Savoie, Su Seckin, Skkandalozza, Bailey Parkinson, Lauren Falvo

Nighttime. A wired site where creatures come looking for stuff. The cashier follows each costumer as they roam the aisles, encounter each other and let their shadow side shine. Performers each embody a being with its own movement, interactions, and motives. Collectively, in the imagined depanneur, they work with notions of sensuality, sublime, and the esoteric. From sunset to sunrise, *Sexy Dep* takes us through the night hours with the soundscape and lighting indicating the passing time. The musician/cashier responds to the creatures' movement, and the creatures respond to their environment. At times, the musician/cashier conducts his own sorcery to control the computer-generated sound—he has the power to choose the spell... How will his environment respond?

## Artist Biographies

**Tristan Blair** is from a musical family, playing music for almost seventeen years and studying cello for eleven years. He is particularly interested in chamber music as it allows him to play in a small group that interacts and exchanges in the music. He likes having a personal connection with his peers. Throughout University, he has explored music and culture from all over the world, expanding his horizons. He is currently in his third year at Concordia University for a degree in Music Performance.

**Sophie Brubacher** entered the world of music and improvisation via studies in jazz upright bass. After studying jazz at Concordia and McGill, she was motivated by her increased interest in theatre, dance, and performance to pursue electroacoustics at Concordia in 2024, with the goal of developing her creativity in multimedia arts and collaborations with dance, theatre, and performance art. She values improvisational approaches in creation and strives to bring new ideas and ways to experience art in the physical world.

**Kai Corrigan** (he/they) is a trans and queer educator, interdisciplinary artist, theatre maker, playwright, and puppeteer, based out of Tiohtià:ke (Montréal) with roots in Ottawa. He is currently finishing his BFA in Performance Creation at Concordia University, while working as an after-school program educator and theatre summer camp counsellor. Through their artistic work, they attempt to prove the legitimacy of magic as it lives in the mundane, explore the beauty and terror of human connection, fight the battles that need to be fought, and radiate love into every corner of their world. Recently he was co-director and “the puppet guy” of *Scraps* produced by It's not television for the 2024 Montreal Fringe Festival, and currently, he is working as assistant director and choreographer of this semester's mainstage - *Concord Floral* - being performed in November.

### Valeria Cortes Pardo

I wish I could be called nostalgia. Everything would make more sense if that were my name.

It makes sense to see the world blue and slightly melted

To want to cry when I'm full of joy, because I know this feeling will go away

To want to hug tighter but can't because it feels like missing something that's right in front of me and making it disappear by squeezing it

That's nostalgia, that's

I'm the nostalgia for the warmth of bed and of a hug

Moving and feeling everything... everything

That unbearable existence

Being full of nostalgia

It's fleeting

Fleeting nostalgia of which I am home

Perhaps it is nostalgia (love)

Or its symptoms

That tingling before exposing my chest to the public

The violent wobbling of feet when they can no longer dance

Being the dancer and the dance and the danced

Once I was blue nostalgia, but now I'm red... nostalgia on fire.

Red... in my blood, in my hair, in my nostalgia... red.

In a dance between identities, I, **Valentina del Mar** have had a vital metamorphosis. I have been Valentina in my triumphs: skating, competing in dance, academic excellence. Unfortunately, I have also been Valentina in my pains: depression, anorexia, anxiety. But I have decided to bury that first name along with its bitter memories, being reborn as my third name, Mar: a free essence that dances, laughs and jumps towards the stars (my favorite celestial body). Mar is love in motion, Mar intensely loves life, animals, music, her distant family between Colombia and Spain and loves her little life in Canada. I am Mar and I am an ocean of feelings that is finally learning to love herself, reconciling her two names into one in order to live life and art as free as the ocean, as the Mar.

**Lucy Delmotte** is a Montréal-based artist currently studying Acting for Theatre at Concordia University. She works to illustrate the complexity of relationships in performance, particularly those between two people, between a person and their environment, and between a person and themselves. Holding these three relationships in her mind supports her in creating meaningful art. She is still influenced by the land where she grew up in North Vancouver; the natural movements of the forest and ocean—vital sites of exploration in her childhood—live within her movement practice. She is forever grateful to be an artist and holds the task of creating and sharing close to her heart.

With a background in dance, visual arts, and animation, **Lauren Falvo** works with movement and creativity across media. Over the past several years, her practice has mainly consisted of animating and producing short animated films, one of which, *Oh To Love Without Possession* (2022), has won several awards and been featured in over twenty film festivals worldwide. Currently, her work centres around dance and animation's commonality of movement, and the various ways this movement can express emotion and creativity.

**Pablo Flores** I am Montréal-based artist working primarily in sound and music (engineering, sound design, songwriting, and production). I have lofty ambitions of ingesting everything, having amazing taste and then synthesising cool new ideas with my wellspring of knowledge. As a result, my work draws from an interconnected web of input I have received and processed, as far back as I can remember up to the present. Currently in my art, I am navigating many both/neither dynamics, including aggression and intimacy, clarity and distortion, focus and obscurity.

what I believe is/not true

my art is/not my own

my art is/not definable

my art is/not taking itself seriously

I am/not constantly contradicting myself

I do/not know what I'm talking about

One of my goals short-term is to perform my music publicly. One of my goals long-term is to more deeply internalise and retain knowledge so I can put it into practice more effectively.

Originally from Ottawa, **Emma Goodfellow** is a dancer, actor, and model, currently based in Montréal. Having spent most of her life training in dance, Emma strives to convey emotions in art, tending to visual cohesion and showcasing movement. Emma is fascinated by the multi-faceted nature of storytelling and is exploring integrating various techniques and disciplines, as well as different avenues of artistic collaboration.

**Ajani Hastings** is a dancer, choreographer, poet, and interdisciplinary artist hailing from Tkaronto (Toronto), currently pursuing a BFA in Contemporary Dance at Concordia University in Tiohtià:ke (Montréal). With a background in commercial and competitive dance, and taking inspiration from hip hop, contemporary, lyrical, modern, ballet, jazz, Caribbean, afro, and other dance styles, Ajani navigates the intersections of these dance styles through fusion. Being a black artist based in Montréal and Toronto, Ajani integrates his racial identity and cultural upbringing into the artistry and creative processes he is a part of, creating space and offering inspiration for other artists and aspiring performing artists.

**Anmarie-Paule "A" Legault** (she/they/he) is a multidisciplinary artist from Montréal. Having studied many styles throughout their dance journey—hip-hop, waacking, popping, house, contemporary, jazz, street jazz, and more, they blend esthetics to create narratives, characters and concepts to produce works centering emotional expression. Drag amalgamates most of their artistic practices: make-up, fashion, movement, character and performance, and they have performed under the alias Walter Ego for the past three years. More recently, they have been interested in the therapeutic aspect of dance and are learning about processing trauma through movement and trauma-informed practices.

**Valeria Ortiz** is an interdisciplinary performance artist and community art educator based in Tiohtià:ke, Montreal. She was born and raised in the Afro-Colombian city of Cartagena, inspired by its colourful street performance culture and folk dancing. She immigrated to Toronto in 2011, where she began her studies in physical theatre at Soul Pepper Theatre and Humber College (2015–2017). Valeria moved to Montréal in 2017 and became interested in blending her passion for the arts, community work, and education. Through her current studies in Art Education at Concordia University, Valeria explores performance art, dance, and intermedia. Her work deals with immigration, technology addiction, and making sense of her inner landscapes through visual expressions. Valeria is passionate about community building through collective art making and recently launched Taller de Arte Colectivo, a community arts program for LGBTQIA+ Latinx migrants at AGIR Montréal, a community centre for queer migrants and refugees.

**Bailey Parkinson** Informed by the symbiotic relationship between art history and art making, my artistic practice includes painting, print making, video, and screen acting. My Métis identity heavily drives my position as an artist in my ongoing quest for self-definition. My birthplace in the prairies is my muse, my identity emerges from my home, and I am innately and resolutely connected to that flat land.

My name is **Fa Pedneault**, child of the Saguenay River, floating on the edge of the Saint-Laurent, young and discovering cellular collectives, nurturing empathy within and beyond. I explore the expressions of bodies and objects with pleasure, doubt and curiosity. Growing up, I tried various theatrical genres, and in 2017, I moved to Montréal to live with my father for the first time. I went to Robert Gravel High School before studying visual arts at Cégep du Vieux-Montréal, where I also trained with L'Organe Théâtrale directed by Michel Gionet. Physicality and nature became pillars of my practice. As I live through intersectional issues, I am trying things out at university in a Performance Creation BFA, where I focus on movement and sharing stories.

My name is **Julia Pye**. I am a Montréal-based creator, performer, writer and actor and my art is about reclamation and resilience. As I come close to finishing my degree, I am exploring my relationship to my body and my art through my own practices beyond the academic setting. Given what I have observed from the world around me, I am thoughtfully following my curiosity and impulses. As I navigate forward, my art will continue to be an intentionally active form of connection, healing and grounding.

**Dahlia Rue** I am a multidisciplinary artist from Newfoundland working with dance, video and sound production. I am a classically trained vocalist, dancer, video artist and award-winning songwriter. I come from a family of artists, my mother is a clown teacher and my father, an opera and theatre director. I am inspired by theatrical whimsy and am following in my father's footsteps by taking a directorial role in my most recent projects. My work is inspired by fantasy, allegory, animal imagery, cyberfeminism, otherness, horror, nostalgia, nature and escapism. As an islander and growing up surrounded by the Atlantic, my art is informed by my love of the ocean, where I see reflected the sensual, feminine and magical aspects of my practice. I bring my life experiences into my work. As a sex worker, I feel passionate about body autonomy and I'm very curious about perception, internal and external.

**Yanik Savoie**, a contemporary dancer from New Brunswick's Chaleur Region, explores numerous textures in movement, whether pedestrian or dance-like, exploring themes of melancholia, nostalgia, confidence, and identity. Archiving his movement scores through video and creative editing, his favourite ways of capturing performance are dance films or simple Instagram Reels (@yaniksavoie). Currently in his second year of his bachelors in Contemporary Dance at Concordia, he has ambitious career goals of joining a dance company, travelling, becoming a choreographer, and, one day, becoming a professor. Training since the age of six, fulfilment and joy are his main priorities.

**Su Seçkin** (she/her) Su Seçkin (she/her) Although I am sceptical of labels, I am a queer, Armenian-Zaza Turkish artist. I draw inspiration from improvisation, voicing, jazz, film, ancient land-based practices, religious studies, psychology and much more. I see dance as a process-driven art and my curiosity lies in using dance in a clinical setting.

**Natina Selah** is a Canadian-Caribbean performer, writer, and lover of stories. From Tkaronto ("Toronto") to Tiohtià:ke ("Montréal"), she explores the vulnerabilities of connection through acting, poetry, movement, and rap. In their work, they ask how to connect internal experience with external existence and demand presence from all parties (themselves included). Themes such as identity, transformation, and play often show up. Multidisciplinary work has always captivated her, and she wanders through various mediums, currently using intuition, physicality, and vocals, focused on the self as the tool. Their artistic practice seeks constant openness to discovery and seeing/being seen.

As of the evening of October twenty-first, in the year two thousand and twenty-four, around a quarter past ten, **Skkandaloz** identifies as a queer genderfluid conscious body garlanded with curly bleached faded green hair trying their best to exist. To cope, they have developed a video-performance-based practice in which their goal is to use one's body as one's archive, with a particular focus on the LGBTQIA+ and SWANA communities. Activism is manifest in their practice through using and repurposing pop and drag culture. Currently, they are collaborating on a research project with local associations, using movement as a tool for collective healing.

Artist and multi-instrumentalist **Bruna Wanderley Gonçalves**

(she/they) draws from growing up in Brazil. She began playing cello at 18 years old, under the primary guidance of versatile cellist Ocelo Mendonça, who introduced her to improvisation and the instrument's role in Brazilian popular music, and who diamond-cut Bruna's approach to listening. Since her solo arrival in Montréal in 2015, she has actively performed and recorded in a wide array of contexts and genres. Her best work comes from a place of resistance, retribution, loss, anger and pain. Bruna is interested in creating soundscapes, unpredictability and music that leaves space for inner and outer reflection. She's currently studying with Isabelle Bozzini at Concordia University, pursuing a performance BFA.

I'm **Yora**, an artist and contemporary dancer at Concordia University. My artistic journey is rooted in traditional Caribbean dance, particularly Gwo Ka from Guadeloupe. I also draw inspiration from modern jazz and contemporary dance, which captivate me with their patterns, spatial dynamics, and especially their musicality and authenticity. Committed to vulnerability and authenticity, I explore the intersections of movement, emotion, and environment in my work. My inspiration stems from personal experiences and social narratives, intertwined with history and tradition. I focus on integrating the unique qualities of the dance styles I practice to forge a distinct dance identity that expresses my own movement. My skills as a choreographer and dancer include observation of the smallest details, maintaining consistency in my phrases, and rehearsing until I have developed solid material. I embrace improvisation as a core practice, allowing spontaneity and intuition to guide my movement.

.....