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THE AGENCY

Founded in 2015, the agency has the mandate to accompany the independent artists and companies of its roster towards greater international and national exposure and programming of their theatrical and choreographic works.

The agency's guiding principles are built on a profound admiration for the artists' work, on a match of important values of equity, collaboration, transparency and on respect towards its peers. The selected works of its roster stand out by the audacity and boldness of their proposition, their artistic quality, the values conveyed as well as by the representativeness of various cultural forms.

In addition to supporting the artists of its roster, the agency offers a customized and sporadic support to cultural organisms, such as mentoring and coaching.

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CUSSON MANAGEMENT HAS RECEIVED THE SUPPORT FROM



Canada Council
for the Arts

Conseil des arts
du Canada



DÉVELOPPEMENT
ÉCONOMIQUE
GRAND SAINT-JÉRÔME



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CANADIAN
ASSOCIATION FOR
THE PERFORMING ARTS

ASSOCIATION
CANADIENNE DES
ORGANISMES ARTISTIQUES





photo : Seger Neslon

DURATION : 75 minutes
CREW : 9 Performers/Guides
 + 1 Artistic Director
 + 1 Lighting Director
 + 1 Rehearsal Director
 + 1 Production Manager

SET-UP : 12 hours

STAGE DIMENSIONS :
 Width 11m/Depth 8m/Height 5.5m

AUDIENCE SIZE : Small,
 medium and large audiences

OUTREACH :

- *BOLERO* and *Other Works* may be excerpted and presented as a 1 hour student performance.
- Master class series in ballet or contemporary dance for students 12 years old and up.

CHOREOGRAPHERS :

Cameron Fraser-Monroe,
 Kirsten Wicklund and
 Guillaume Côté

MUSIC : Jeremy Dutcher,
 Ludwig van Beethoven,
 String Quartet No. 1 in F Major,
 Kirsten Wicklund
 (original arrangement after
 George Gershwin)
 and Maurice Ravel, *Bolero*.

BOLERO AND OTHER WORKS

BALLET KELOWNA / 2021

CONTEMPORARY BALLET

The *Bolero and Other Works* program features a meticulous blend of contemporary and neo classical works by Canada's leading dance makers. The powerfully compelling *taqəš* by Cameron Fraser-Monroe follows the traditional story "Raven Returns the Water," and is set to several songs by *Polaris* Prize-winning composer and singer Jeremy Dutcher. Kirsten Wicklund's hauntingly beautiful *Disembark*, set to Beethoven's *String Quartet No. 1 in F Major* and original music created by Wicklund herself, reflects on a world disrupted. And Guillaume Côté's riveting *Bolero* brings strength and fragility to a fascinating interpretation of the beloved *Bolero* by Maurice Ravel, one of music's most famous and identifiable melodies.

This dynamic program promises to all and delight audiences.

"A riveting tour de force" - Dance Magazine on Bolero

MACBETH

BALLET KELOWNA / 2022

CONTEMPORARY BALLET

Ballet Kelowna is proud to be the first Canadian ballet company in over forty years to commission a female Canadian choreographer to create a full-length work. In 2022, the Company will premiere *Macbeth* by Canadian dance luminary Alysa Pires. An original score of toil and trouble by Canadian composer Adam Sakiyama and stunning visuals by Okanagan artist Jane Everett set the scene for this exploration of psychological decay.

This adaptation of *Macbeth* will explore its themes of ambition, corruption, and gender through a contemporary lens. Instead of the King of medieval Scotland, Macbeth's quest for power sees him become the leader of an autocratic government. Pires' version reimagines some key characters as women and investigates gender roles and expectations in a post *#metoo* era. Through athletic and evocative movement, this work blends the worlds of contemporary ballet and dance theatre.

This highly anticipated work by Canadian dance luminary Alysa Pires promises to be a visceral thrill.

DURATION :

Approximately 90 minutes

CREW : 10 Dancers

- + 1 Artistic Director
- + 1 Rehearsal Director
- + 1 Technical Director
- + 1 Production-Stage Manager

STAGE DIMENSIONS :

Width 12.2m / Depth 10.7m /
Height 7.7m

SET-UP : 12 hours

AUDIENCE SIZE :

Small, medium and large
venues

OUTREACH :

- Master class series in ballet
or contemporary dance for
students 12 years old and up

CHOREOGRAPHER :

Alysa Pires

COMPOSER :

Adam Sakiyama

VISUAL DESIGN :

Jane Everett

DANCE

GROUP

GENERAL AUDIENCE

IN CREATION

VIDEO PROJECTION

photo : Emily Cooper

MIXED PROGRAM

GENERAL AUDIENCE

SOLO

DANCE



photo : Gothamfotografia

DURATION : 60 minutes
(18 min. for *Waltz*, 22 min. for
Anthem for the Living, 11 min.
for *Fable*)

CREW : 1 Dancer
+ 1 Technician
+ 1 Administrator

STAGE DIMENSIONS :
Width 12.19m / Depth 7.62m /
Height 5.48m

SET-UP : 8 hours

AUDIENCE SIZE :
Small to medium size venues

OUTREACH :
- Master classes and talk
backs with the audience

CHOREOGRAPHERS :
Sylvain Émard, Sharon B.
Moore & Belinda McGuire

DANCER :
Belinda McGuire

MUSIC : Martin Tétreault
(original composition),
Alexander Balanescu, Richard
Wagner (from *Tristan und
Isolde*)

3 MUSES :

WALTZ-ANTHEM-FABLE

BELINDA MCGUIRE DANCE PROJECTS / 2019

MODERN AND CONTEMPORARY DANCE

Waltz, flawlessly combined with Martin Tétreault's original musical composition, makes us go deep into the search of moments which marked the course of a life. It's an attempt by the body to revive and feel again that which was for a time pleasant or brutally intense. Caught between the necessary availability of movement and the desire to bring out what is now part of oneself, we wonder, does memory interfere with our ability to fully understand the present moment ?

Anthem for the Living is stirring, mysterious and tremendously physical. Sharon B. Moore unleashes deep layers of McGuire through textured and magnetic movement, which synthesizes dance, theatre and circus to music by Alexander Balanescu.

Fable is set to the love duet from Wagner's *Tristan und Isolde* and captures the anticipation, acceptance, enjoyment and disillusionment of a dark fate. A signature work that captures McGuire's movement identity most effectively - full-bodied, physically rich, and musical.

Anthem for the living was listed in the top 5 dance events of 2015 in the Globe and Mail... alongside Crystal Pite and NBoC.

WALTZ - SLAUGHTERHOUSE/REQUIEM

BELINDA MCGUIRE DANCE PROJECTS / 2017

MODERN AND CONTEMPORARY DANCE

Waltz draws us into the search for moments which marked the course of a life. It's an attempt by the body to revive and feel again, that which was for a time pleasant or brutally intense. Caught between the necessary availability of movement and the desire to bring out what is now part of oneself, we wonder, does memory interfere with our ability to fully understand the present moment?

Slaughterhouse/Requiem explores the thrilling and frightening, reassuring and intimidating, grounding and unsettling proposal that "every day is a gift". This solo unfolds in three chapters, each shorter and more distilled than the last, the same story through a starkly alternative lens. Through the live dancer, we wrangle with connections between preemptive mourning, nostalgia, and the fleeting awareness that life is happening now.

"I was moved to the core and knew with certainty that I had witnessed an historic moment in solo contemporary dance..." – Peggy Baker

DURATION : 60 minutes
(18 min. for *Waltz*, 34 min. for
Slaughterhouse/Requiem)

CREW : 1 Dancer

+ 1 Technician

+ 1 Administrator

STAGE DIMENSIONS :

Width 12.19m / Depth 7.62m /

Height 5.48m

SET-UP : 12 hours

AUDIENCE SIZE :

Small and medium size venues

OUTREACH :

- Master classes and talk
backs with the audience

CHOREOGRAPHERS :

Sylvain Émard &
Belinda McGuire

DANCER :

Belinda McGuire

MUSIC : Martin Tétreault
(original composition),
Arvo Pärt, Michael Gordon,
Alfredo de Angelis

DANCE

SOLO

GENERAL AUDIENCE

MIXED PROGRAM

photo : Gothamfotografia



FILM

NON PROSCENIUM

GENERAL AUDIENCE

SOLO

DANCE

CREATION :

2021 (film - online)

2021 (installation - in a museum)

DURATION : Variable (film and installation)

CREW : 1 dancer (installation)

STAGE DIMENSIONS :

Variable (installation)

AUDIENCE SIZE : Variable (film and installation)

OUTREACH : Master classes and talk backs with the audience

**DIRECTOR,
CHOREOGRAPHER,
PERFORMER AND EDITOR :**

Belinda McGuire

**DIRECTORS
OF PHOTOGRAPHY :**

Derrick Belcham

+ Belinda McGuire

MUSIC : Ludwig Van Beethoven + Nils Frahm

photo : stills from the movie - Derrick Belcham and Belinda McGuire

ORDER

IN THE EYE OF THE BEHOLDER

BELINDA MCGUIRE DANCE PROJECTS / 2021

FILM + INSTALLATION / MODERN AND CONTEMPORARY DANCE

THE FILM is an interactive “choose your own adventure” dance film, typically viewed by each individual audience member alone via their own device, for however long and however frequently they like, from wherever they might be. It is comprised of a multitude of film segments, but re-created with each new view as the viewer navigates their own unique way through their own unique version of the film. This genre-reinventing project was born out of the pandemic, its limitations, affordances and inescapable realities.

Order in the Eye of the Beholder explores the notion of the variable nature of perception, the emergence, disappearance and transformation of logic, the difference between belonging to and belonging in, between interior and exterior perception, and movement patterns as they relate to identity.

THE LIVE-DANCE PERFORMANCE INSTALLATION is a complementary event to *Order in the Eye of the Beholder* (the film). It can be presented as an independent or integrated event. A myriad of settings could be suitable venues for this presentation, since the duration, spatial treatment/organization, audience viewpoint(s), and sound will be uniquely designed to leverage the limitations and affordances of each setting. The installation works best in public spaces, where audiences can happen upon it, choose to move around, and stay or go as they please.

“genuinely innovative...as languidly sensual as it is sharply inquisitive...breathing new life into a challenged art form.” - Deirdre Kelly, THE DANCE CURRENT

AUBE

ZEUGMA DANSE / 2018

PERCUSSIVE DANCE

With **Aube**, ZEUGMA DANSE moves into the public space, in exploration of passion, resistance and emancipation.

Empowered by bold rhythms, precise gestures, dynamic voices and their affinity for each other, four dancer-percussionists skillfully navigate obstacles and constraints, collectively engineering an escape and subsequent celebration. Their gradual liberation transforms their space and physicality, as well as the gaze to which they are subjected.

Intricate and enthralling, *Aube* is an homage to determined women, united in a struggle against limitation.

While *Aube* can be presented as a stand-alone piece, it is also one of the chapters in the company's trilogy of site-adaptive works.

An intelligent and captivating choreographic work.

DURATION : Approx. 30 minutes

CREW : 4 Performers

+ 1 Choreographer

+ 1 Tour Manager

PERFORMANCE AREA :

Width 5m / Depth 5m /

Height 3.5m

SET-UP : 90 minutes

AUDIENCE SIZE : 150

OUTREACH :

ZEUGMA DANSE offers multiple cultural mediation activities ranging from talkback to master classes and virtual workshops.

MOVEMENT :

Frédérique-Annie Robitaille with the valuable collaboration of the performers

ORIGINAL MUSIC :

Joannie Labelle

PERFORMERS : Stéphanie Boulay, Rachel Carignan, Chloé Hart and Régina Reichherzer.

A ZEUGMA DANSE production



photo : Jodey Hopfinger

DANCE

GROUP

YOUTH : 5 y/o and up

GENERAL AUDIENCE

NON PROSCENIUM

LIVE MUSIC



LIVE MUSIC

NON PROSCENIUM

GENERAL AUDIENCE

YOUTH : 5 y/o and up

GROUP

DANCE

DURATION : Approx. 30 minutes

CREW : 4 Performers

+ 1 Choreographer

+ 1 Tour Manager

PERFORMANCE AREA :

Width 7m / Depth 9m /

Height 3.5m

SET-UP : 90 minutes

AUDIENCE SIZE : 150

OUTREACH :

ZEUGMA DANSE offers multiple cultural mediation activities ranging from talkback to master classes and virtual workshops.

MOVEMENT :

Frédérique-Annie Robitaille

and Yaëlle Azoulay

ORIGINAL MUSIC :

Patrick Dugas

PERFORMERS :

Sébastien Chalumeau, Chloe

Hart, Bruno Martinez Gamiz

and Louis Roy

A ZEUGMA DANSE production

photo : Vitor Munhoz

CUBE

ZEUGMA DANSE / 2015

PERCUSSIVE DANCE

In *Cube*, the company once again moves into the public space, creating a new habitat for percussive dance in proximity to the audience.

In this unique performance, four dancer-percussionists, propelled by driving rhythms, must adapt to a constantly changing environment. Beginning as expansive, the space gradually shrinks until it is compacted and restrained. The mounting pressure transforms the physical vocabulary of the performers and intensifies the emotional charge of the audience.

Strength and resilience are at the heart of this vivacious work that celebrates the capacity of humankind to adapt in the face of adversity.

While *Cube* can be presented as a stand-alone piece, it is also one of the chapters in the company's trilogy of site-adaptive works.

More than 200 representations over 3 continents.

ERRANCES

ZEUGMA DANSE / 2021

PERCUSSIVE DANCE

Errances... And if, over the course of our lives, each of us wanders an inner path that, subjected to questions and uncertainties, constantly deviates, revealing new and unexpected parts of ourselves.

In *Errances*, the company's latest percussive dance production, the creative team explores how fragility can act as a catalyst for change. *Errances* is an odyssey of the internal, uniting the dancers on a journey to self-discovery. Together, they are able to surpass themselves, individually gaining strength from the collective.

After illustrating the capacity of humankind to adapt in the face of adversity in *Cube*, and celebrating determined women, united against limitation in *Aube*, *Errances* brings together the cast of both pieces to form the final chapter of a trilogy of site-adaptive works.

While *Errances* can be presented as a stand-alone piece, it is also the last chapter of the company's trilogy of site-adaptive works.

An odyssey of self-discovery and collective strenght.

DURATION : Approx. 35 minutes

CREW : 8 Performers

+ 1 Choreographer

+ 1 Tour Manager

PERFORMANCE AREA :

Width 10m / Depth 30m /

Height 3.5m.

SET-UP : 90 minutes

AUDIENCE SIZE : 200

OUTREACH : ZEUGMA DANSE offers multiple cultural mediation activities ranging from talkback to master classes and virtual workshops.

MOVEMENT : Frédérique-Annie Robitaille with the collaboration of the performers

ORIGINAL MUSIC :

Joannie Labelle

PERFORMERS :

Stéphanie Boulay, Sébastien Chalumeau, Rachel Carignan, Chloe Hart, Marianne Larose, Bruno Martinez Gamiz, Regina Reichherzer and Louis Roy.

A ZEUGMA DANSE production

DANCE

GROUP

YOUTH : 5 y/o and up

GENERAL AUDIENCE

NON PROSCENIUM

LIVE MUSIC

IN CREATION

photo : Alexandre Planchot

IN CREATION

GENERAL AUDIENCE

GROUP

DANCE



photo : Sasha Onyshchenko

DURATION : 60 minutes

CREW : 8 to 10 dancers

+ 1 Choreographer

+ 1 Technician

+ 1 Administrator

SET-UP : 12 hours

STAGE DIMENSIONS :

Width 13m /

Depth 9m / Height 6.1-7.3m

AUDIENCE SIZE :

Small to large size venues

OUTREACH :

- Post-performance talks,
workshops with Margie Gillis
and other

Legacy Project dancers

- Conference/interview :

Conversations with Margie Gillis

CHOREOGRAPHER AND

DANCERS : Margie Gillis, with

the collaboration of Geneviève

Boulet, Alexandra Caron,

Marc Daigle, Caitlin Griffin,

Ruth Naomi Levin, Annmaria

Mazzini, Susan Paulson, Alisia

Pobega, Lucie M. May

MUSIC : Azam Ali, Loga R. Torkian,

LIGHT DESIGN : Pierre Lavoie

LITERATURE OF THE BODY

MARGIE GILLIS DANCE FOUNDATION
LEGACY PROJECT / 2022

MODERN AND CONTEMPORARY DANCE

Sensual and evocative movement that guides us into embracing our humanity. Under **Margie Gillis'** artistic direction, the **Legacy Project** dancers reunite to bring you a poetic and somatic, impactful program. Through two group works, the audience is treated to the inner workings of our soul's journey, while shining a spotlight on the poetry that resides in the art of dance. The first faces the hard truth that 1/3 of the world's population are refugees and that number is expected to explode with Climate change. The second is from the world of James Joyce, who wrote the inner workings of a woman; Molly Bloom. Her world, her community, and her husband all start off in traditional gender but what follows is a river run of gender mixing.

Notions of vulnerability, forced social change, loss and disruption, and the joy and sensuality of life, all feature in this assemblage of works.

Inner visions embodied by sensuous physicality, revealed with searing honesty and poetic passion.

CONVERSATIONS WITH MARGIE GILLIS

MARGIE GILLIS DANCE FOUNDATION / 2022

CONFERENCE / INTERVIEW

CELEBRATING 50 YEARS OF ARTISTRY IN DANCE

For those discovering Margie Gillis, her philosophies, methods and deep history and a heart awakening vision. For her loyal fans an intimate time to discover the full depth of her world and offerings. During the 2022-23 and 2023-2024 seasons, following the performances of the Literature of the Body the audience will be invited to engage in a rich, intimate and in-depth discussion with this remarkable Artist.

During her 50 years she has traveled the world over, performing, teaching, choreographing and profoundly touching the lives of those in her audience. She has changed the dance landscape.

OFFER

To reunite Margie with her fans and followers, and to provide a new generation of dance-lovers the opportunity to exchange with a true dance legend.

DURATION : 60 minutes.

TECH REQUIREMENTS :

- Can be held 2 hours prior to the performance of *LITERATURE OF THE BODY*.
- Two-hour access to the presentation space : stage, foyer, blackbox
- Microphones
- Screen & projector
- Audience seating

WHAT TO EXPECT

- A live discussion with Margie Gillis & moderator, which will focus on her history and artistic process, as well as painting a broad portrait of the company's activities, past & future.
- Clips of exclusive archival footage.
- Q & A from the audience.

photo : Whitney Browne



DANCE

GENERAL AUDIENCE

CONFERENCE

LIVE MUSIC

NON PROSCENIUM

GENERAL AUDIENCE

SOLO

DANCE



photo : David Wong

DURATION : 10 minutes

CREW : 1 Dancer
+ 1 Musician

SET-UP : 2 hours 30 minutes
prior to the show

STAGE DIMENSIONS :
Circle of 9m15cm diameter.
Outdoors, grass area.

AUDIENCE SIZE :
Approximately 150 people,
placed in a circle

OUTREACH : Conference and
tailored workshops

**CHOREOGRAPHY, ARTISTIC
DIRECTION &
VOCAL COMPOSITIONS :**

Rhodnie Désir

DANCER : Rhodnie Désir

MUSICIAN, COMPOSITION

AND LIVE PERFORMANCE :
Engone Endong

AUDIO TESTIMONIES :

Excerpts of the poem 43rd
Parallel by Doyali Islam,
followed by inspiring
testimonies by generous citizens
of Toronto.

DUSK SOCIETY

RHODNIE DÉSIR CREATIONS / 2017

AFRO-CONTEMPORARY DANCE

In this non proscenium work originally commissioned by *Dusk Dances Festival* Désir offers a strong contemporary and documentary look at current social issues that preoccupy Quebeckers. Originally inspired by testimonies from Torontonians, it reclaims space at a time when the multiplication of events keeps piling up.

In this universal message, the body of the choreographer becomes a graphic representation of the society's pulse, as a way to express people's voices and thoughts. Faithful to her documentary approach, she creates a solo piece inspired by interviews and historical sources.

The original version of *Dusk Society* was first commissioned by *Dusk Dances Festival* (2017), premiered at Dusk Dances on July 7th 2017, at Withrow Park, and seduced the hearts of Canadians in Barrie, Hamilton, Toronto and Repentigny over twenty evenings. Possibility of readapting the piece with new testimonies collected from the citizens of your community. A touching process of connecting citizens together through the realities they are experiencing.

Has won the hearts of thousands of Canadians in 8 cities!

BOW'T TRAIL RETROSPEK

RHODNIE DÉSIR CREATIONS / 2020

AFRO-CONTEMPORARY DANCE
CHOREOGRAPHIC-DOCUMENTARY WORK

BOW'T TRAIL RETROSPEK, the ambassador piece of the *BOW'T* series, is a conversation between the present and the past, combined to the channelling body of Désir in which more than 130 testimonies collected on 7 lands of the Americas still reside. Since 2020, this masterpiece and the pioneering choreographic-documentary approach raises to the highest honours : *le Grand Prix and Envol* award (*Prix de la Danse de Montréal* 2020), a nomination to "25 to watch" *Dance Magazine of New York* and a career nomination "Award of Merit for achievement in the performing arts" of APAP NY (2021).

On stage and accompanied by two maestro musicians, Désir transcends polyrhythmic and majestic textures and sonorities while her body is mysteriously enveloped by video projections and plural memories connecting the audience to the universe of her travels. A must see!

"BOW'T TRAIL RETROSPEK is a palimpsest of solemn beauty [...]" !
- Philippe Mangerel, *JEU Revue de théâtre*

DURATION : 75 minutes
(including audience entry)

CREW : 1 Dancer

+ 2 Musicians

+ 2 Technicians

+ 1 Production Director

+ 1 Administrator

SET-UP : 12 hours

STAGE DIMENSIONS :

Width 8.5m / Depth 8.5m /

Height 5m

AUDIENCE SIZE :

Small and medium size venues

OUTREACH : Conference and
tailored workshops

**CHOREOGRAPHY,
INTERPRETATION & VOICE** :

Rhodnie Désir

MUSIC : Engone Endong

+ Jahsun

VIDEO : Manuel Chantre

LIGHTING DESIGN :

Jonathan Barro and Juliette

Dumaine

COSTUMES : Mélanie Fererro

Coproduced by RD Creations and
the National Arts Center (Ottawa).

DANCE

SOLO

GENERAL AUDIENCE

LIVE MUSIC

VIDEO PROJECTION

photo : Kevin Calixte

FILMS

DANCE

SHANTALA

PERFORMER :

Shantala Shivalingappa

DIRECTED, WRITTEN &

EDITED BY :

Ezra Belotte-Cousineau

COPRODUCTION :

Ilter Ibrahimof - Sunny Artist Management Inc. and La Petite Caisse de Boubou with the support of E.M.P.A.C. Rensselaer University

BHAIRAVA

CHOREOGRAPHER,

ARTISTIC DIRECTOR &

PERFORMER :

Shantala Shivalingappa

DIRECTED & PRODUCED BY :

Marlene Millar and Philip Szporer (Mouvement Perpétuel, Montreal)

CINEMATOGRAPHY :

Kes Tagney



photo : Ezra Belotte-Cousineau



SHANTALA / 2015

DOCUMENTARY / DURATION 52 min.

SHANTALA follows the dancer across the world, allowing us to witness how this extraordinary artist expresses the unique cultural and spiritual traditions of Kuchipudi, the classical Indian dance form she practices, and revealing as well her journey in contemporary dance, through diverse collaborative works of sheer beauty and deep emotion.

SHANTALA was shown in prestigious dance film festivals around the world, such as CINEDANS Dance on Screen Amsterdam, Festival Cinédanse in Quebec City, Tanzrauschen International Dance on Screen Wuppertal, Intermezza dance film festival and Taneční Filmů Prague and Shall we dance? in Cologne.



photo : Kes Tagney



BHAIRAVA / 2017

DANCE FILM / DURATION 14 MIN.

Set against the mystical ruins of Hampi and carried by a strong and deeply evocative musical score, the renowned dancer and choreographer Shantala Shivalingappa embodies the presence and distinctive qualities of the powerful and omnipresent Bhairava, the Hindu deity, with her technical mastery and refined expressivity. Winner of numerous awards including Best Film (Light Moves Festival of Screendance, Ireland), Best Experimental Film (Black Maria Festival, USA), Silver Award (Cinedans, Netherlands).

Filed on location in Anegundi and Hampi, India. The production was made possible with the generous support of the Conseil des arts et des lettres du Québec, the Canada Council for the Arts, the Kishkinda Trust/Shama Pawar (Anegundi), and Danse Danse (Montreal).

+ Discussing Bhairava : A six-minute documentary to accompany the dance film *Bhairava*, featuring dancer-choreographer Shantala Shivalingappa.

AKASHA

SHANTALA SHIVALINGAPPA / 2013

KUCHIPUDI / CLASSICAL INDIAN DANCE

In Sanskrit, **AKASHA** means Sky or Space.

It is said that Akasha originates in sound, which is a vibration, or said another way, a form of energy and movement. This Space is manifested in various ways at different levels of perception. Starting from the space we perceive around us, the space which surrounds us, the space of the universe which contains everything we know (in Indian thought, this Space is the fifth element and completes the four-fold Air, Water, Fire, Earth), and ending in its subtlest form : that of Space beyond space-time. The Infinite, Undefinable, Space of Being. Inconceivable by mind, imperceptible to senses, it pervades, as well as holds and contains all that exists.

Akasha is self-luminous and the Source of Everything. Through the vibrations of sound and movement, through the pure, timeless energy that emanates from them, that Infinite Space rises, boundless within our own self, one can almost feel it expanding.

Shantala is the only Kuchipudi dancer who was awarded a New York "Bessie" Award.

DURATION : Approximately 85 minutes

CREW : 1 Dancer

+ 4 Musicians

+ 2 Technicians

+ 1 Tour Manager

SET-UP : 12 hours

STAGE DIMENSIONS :

Width 12.2m / Depth 10m /

Height 5.5m

AUDIENCE SIZE :

Small and medium size venues

OUTREACH : 2 Films

available for your audience

**CHOREOGRAPHER,
ARTISTIC DIRECTOR &
PERFORMER** :

Shantala Shivalingappa

ADDITIONAL

CHOREOGRAPHY :

Vempati Ravi Shankar

ARTISTIC ADVISOR :

Savitry Nair

RYTHM CREATION :

B.P.Haribabu &

N.Ramakrishnan

VOCALISTS : J. Ramesh, B.P.

Haribabu & N.Ramakrishnan

FLUTE : K. S. Jayaram

photo : Christopher Duggan



DANCE

SOLO

GENERAL AUDIENCE

LIVE MUSIC

CAMILLE

AUDREY-ANNE BOUCHARD / 2019

IMMERSIVE AND INTERDISCIPLINARY PERFORMANCE

In this immersive work that circumvents our sense of sight, audience members are guided by the performers through a multisensory set as the story unfolds : After Camille's departure, Pierre explores his friend's absence and revisits memories that take shape through textures, movements and sounds. The different tableaux, both realistic and abstract, shed light on Pierre's journey as he faces the challenge of forging connections with new people.

Montreal-based interdisciplinary artist Audrey-Anne Bouchard has found inspiration in her visual impairment for developing an innovative artistic form offering a whole new experience of dance and theater.

This multisensory experience, specially developed for an audience living with visual impairments, is accessible to all. Spectators with sight or partial sight will be blindfolded for the entirety of the performance.

The 24 sold-out performances of Camille presented at the MAI in 2019 welcomed 144 audience members including 24 living with vision loss, 11 with low vision and 3 guide dogs.

DURATION : 90 minutes
(including greetings from the team to the audience members).

CREW : 6 Performers/Guides
+ 2 Stage managers
+ 1 Facilitator for the public

SET-UP : 16 hours
+ 4 hours of rehearsal

STAGE DIMENSIONS : Width
18.3m / Depth 10.7m / Height 3.5m

AUDIENCE SIZE :

6 spectators per presentation

OUTREACH :

- General audience including persons living with low vision or vision loss :

A creative workshop exploring dance and theater languages beyond the visual.

- Professionals : Transmission workshop to share the «Camille» creative process

CONCEIVED BY :

Audrey-Anne Bouchard

IN COLLABORATION WITH :

Joseph Browne, Marijoe Foucher, Laurence Gagnon Lefebvre, Laurie-Anne Langis & Marc-André Lapointe

TECHNICAL DIRECTION :

Étienne Mongrain-Vaillancourt

photo : Laurence Gagnon-Lefebvre

CREATION THEATER

GROUP

GENERAL AUDIENCE

WITHOUT WORDS

GENERAL AUDIENCE

YOUTH : 9 y/o and up

DUET

CREATION THEATER

DURATION : 60 minutes
CREW : 2 Actors/Puppeteers
+ 1 Technician

STAGE DIMENSIONS :
Width 6,5m / Depth 5m /
Height 2,75m

SET-UP : 6 hours

AUDIENCE SIZE :
80 to 100 spectators

OUTREACH :
- Workshop of fabrication/
manipulation related to the show
- Artist talk-back

**DIRECTOR MASK &
PUPPETS :** South Miller

**STRUCTURE &
MECHANICS :**

Sylvain Longpré

MUSIC :

Christian Laflamme

ACTOR & PUPPETEER :

Jacob Brindamour &

Olivia Faye Lathuillière

photo : Caroline Hayeur

THE ORPHAN CIRCUS

LES SAGES FOUS / 2011

PUPPET THEATER / VISUAL THEATER

Among the debris of a scrap yard, between used oil cans, rusted sheet metal, and miscellaneous lost objects, les Sages Fous invite you to a clandestine rendez-vous.

Two junk peddlers create a small circus of visual tableaux evoking the life of a cabaret troupe of derelicts and misfits. The dark alley becomes an outlet for dreams, a place where glitter and ash entwine, where magic and mystery is brewed in the trash cans. Underneath the dirt and the rust there are treasures to be found. In the blind spot of the multinational entertainment industry, this little circus is a victory of the poor and the small; a place where the gruesome become the circus beauties, the old and rusted become the acrobates, and where even impossible love can be fulfilled.

A haven for orphaned objects, recycled artists and puppets born strange. This wayward troupe is ruled with an iron fist by none other than the elusive, the fictional, the mysterious impresario, Monsieur P.T. Issimo... himself!

*Jury Prize - Best Show at the National Puppetry Festival,
Connecticut, USA, 2015*

TRICYCKLE

CO-PRODUCTION WITH NORDLAND VISUAL
THEATRE, STAMSUND, NORWAY

LES SAGES FOUS / 2017

PUPPET THEATER / VISUAL THEATER

Guided by enigmatic signs, a scrap-collector steers his Tricycle and trailer to the opening of a mysterious labyrinth filled with secrets. A strange journey begins : the Tricycle becomes an accomplice; transforming itself at moments into a Wheel of Fortune, a Ferris Wheel, a Punch Clock, a Beautiful Woman and a Wild Beast.

Through a strange ritual of introspection, the Labyrinth guides the man through a life journey in which he relives his birth in a cardboard box, his first love, his life as a showman, and his escape from the entertainment industry. The man rediscovers himself as a sad jack-in-the box, a cannonball man... he confronts his mother in the form of a spider, gets caught in her web, and finally becomes a moth that flies away like a shadow. Free.

Tricyckle is a spectacle of metamorphosis and transformation using objects and puppetry. Visual theatre without words, the show was conceived to be performed in theatres and also unusual non-conventional spaces.

*"Les Sages Fous deliver a life trip in a bewitching hour."
- Svelvikspøften Bergen, Norway, 2017*

DURATION : 60 minutes
CREW : 1 Actor/Puppeteer
+ 2 Technicians
+ 1 Artistic Director

STAGE DIMENSIONS :
Width 8,5m / Depth 6,5m /
Height 3,5m

SET-UP : 6 hours

AUDIENCE SIZE :

100 to 120 spectators

OUTREACH :

- Workshop of fabrication/
manipulation related to the show
- Artist talk-back

ACTOR & PUPPETEER :

Jacob Brindamour

STAGING & PUPPETS :

South Miller

SET DESIGN & PROPS :

Sylvain Longpré

MUSIC :

Christian Laflamme

CREATION THEATER

SOLO

GENERAL AUDIENCE

YOUTH : 9 y/o and up

WITHOUT WORDS

photo : Marianne Duval

WITHOUT WORDS

ADULT

SOLO

CREATION THEATER

24



photo : Philémon Crête

DURATION : 65 minutes

CREW : 1 Performer

+ 1 Technical Director

+ 1 Stage Manager

STAGE DIMENSIONS :

Width 6.1m / Depth 6.1m /

Height 3.66m

SET-UP : 8 hours

AUDIENCE SIZE :

Small and medium size venues

OUTREACH :

- Workshops about mourning

- Video installation

- Talkbacks

CONCEPTOR, DIRECTOR

AND PERFORMER :

Stéphane Crête

STAGE MANAGEMENT AND

LIGHTING DESIGN :

David Poulin

SETS, COSTUMES AND

ACCESSORIES : Robin Brazill

SOUNDTRACK : Éric Forget

EXTERIOR EYE :

Didier Lucien

PUPPET ADVISOR :

Marcelle Hudon

NUMAIN

STÉPHANE CRÊTE / 2019

PERFORMATIVE THEATER

Solo piece for a human and a silicone doll, **NUMAIN** explores the liminal spaces between Eros and Thanatos, in a ritualistic theatre in which loneliness, violence and desire merge.

With this second solo show (after *Esteban*, in 2008) Stéphane Crête continues his explorations around shamelessness and the limits of representation, in a constant desire to decompartmentalize his practice.

Stéphane Crête continues to explore, as he has for over twenty five years now, the main themes that are dear to him: the transgression of moral conventions (often linked to the expression of sexuality and death), trance and altered states of consciousness, the dance between the profane and the sacred.

"The human being is a machine with emotions, and Stéphane Crête is an excellent engineer" - Benoit Lacombe, MWEBZINE

OKINUM

PRODUCTIONS ONISHKA / 2018

INTERDISCIPLINARY THEATER

In Anishnabemowin, “*okinum*” means dam. In deciphering a recurring dream about a giant beaver, writer, co-director and performer, Émilie Monnet, discovers how to break down interior barriers and trust in the power of dreams and intuition. ***Okinum*** is an ode to reclaiming language and reconnecting to one’s ancestors.

A captivating combination of performance, live sound, and visual storytelling, the play is a circular and immersive experience that interweaves three languages: English, French and Anishnabemowin. Featuring a score performed live by musician Jackie Gallant, this captivating monologue deftly combines elements of autobiographical fiction and documentary theatre. Throughout the performance, dreams and memory flow into one another across time and space.

An Onishka production in collaboration with Playwrights’ Workshop Montréal. A co-production with Imago Theatre for English version.

*“It’s hard not to be moved by this piece as an act of cultural reclamation
and as a harmonization of body and spirit”
Christian St-Pierre - Le Devoir, October 10, 2018*

DURATION : 60 minutes
(no intermission)

CREW : 2 Performers
+ 2 Support personnel

STAGE DIMENSIONS :
Width 10m / Depth 10m /
Height 5m

SET-UP : 8 hours

AUDIENCE SIZE : 75 to 150

OUTREACH : - Artist talkback

**WRITER, TRANSLATOR,
CO-DIRECTOR AND
PERFORMER** : Émilie Monnet
CO-DIRECTORS :

Emma Tibaldo and
Sarah Williams

**SOUND DESIGNER AND
PERFORMER** : Jackie Gallant

SET DESIGNER : Simon Guilbault

LIGHTING DESIGNER :

Lucie Bazzo

COSTUME DESIGNER :

Caroline Monnet

VIDEO DESIGNER :

Clark Ferguson

photo © Meky Ottawa & Meags Fitzgerald

CREATION THEATER

DUET

GENERAL AUDIENCE

VIDEO PROJECTION

LIVE MUSIC





photo : Nadia Zheng



photo : David Ward

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photo : Vitor Munhoz



