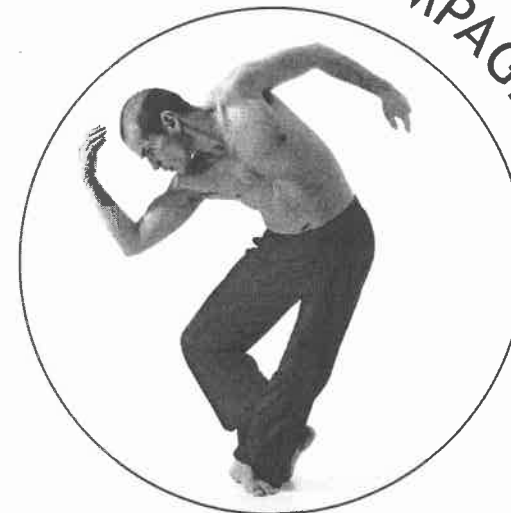


PETERBOROUGH NEW DANCE PRESENTS



NATASHA BAKHT

&



COMPAGNIE FLAK

Choreography by Natasha Bakht, José Navas, Shobana Jeyasingh
Film by Marlene Millar and Philip Szporer

March 9, 2006
Market Hall Performing Arts Centre
Peterborough Ontario

Portable Dances

A choreography in three parts by José Navas
set to music by Alexander MacSween

In memory of Bill and David

Pas de Deux for Four Dancers

Dancers José Navas, Mira Peck,
Magali Stoll, Chanti Wadge

pause

Solo with Light

Dancer José Navas

Lighting Marc Parent
Costumes José Navas
Technical director Lee Anholt
Photographer Michael Slobodian

José Navas warmly thanks the dancers of *Portable Dances* for their commitment, as well as Amy Shulman, Marie-Eve Carriere and Jamie Wright for their contributions.

Portable Dances is a co-production of Compagnie Flak and l'Agora de la danse.

Notes on the choreography

Portable Dances is a piece in three parts, working with the simplicity of movement and light. The three parts are designed to be performed together or separately. Tonight's program consists of two parts. "In *Portable Dances* I am challenging myself to combine high emotion with the strict formalism of the chosen structures, as in the finest poetry. The ideas behind *Portable Dances* are intimately linked to the work of visual artist Robert Rauschenberg, his collages and theories on space. I will investigate the many possibilities of design in space and design of movement." - José Navas

Notes on the sound environment: a voice exploration

Portable Dances fuses exploration of the body in movement with exploration of the voice. Composer Alexander MacSween uses the voices of the dancers as his only instruments. In response to the recurring motifs of José Navas's movement vocabulary, MacSween elongates the sound of vowels and consonants to generate repetitive soundscapes.

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intermission

Triptych Self (2005)

Dancer Natasha Bakht
Choreography Shobana Jeyasingh
Music Director Glyn Perrin
Music Clément Janequin, Ryoji Ikeda, Ryuichi Sakamoto,
Asa-Chang & Junray, Bandish Projekt
Costume Design Ursula Bombshell
Lighting Design and Concept Lucy Carter
Lighting Design Realized by Arun Srinivasan

A solo, by its very nature, amplifies the dancer and draws attention to the politics of the body. Its many layers (aesthetic, functional, animal among many others) are the starting points for this work. It is partnered by music which is wide ranging and which aims to site the dancing body in a place which is culturally, stylistically and historically volatile.

Triptych Self is a co-production of The CanDanceNetwork Creation Fund, CanAsian Dance Festival (Toronto), Harbourfront Centre (Toronto), Peterborough New Dance, Danse Danse (Montreal) and Live Art Productions (Halifax) and supported by The Canada Council Dance Section.

Triptych Self premiered at the CanAsian Dance Festival, Toronto, February 23 - 27, 2005.

Moments in Motion (2004)

Producers/Directors: Marlene Millar and Philip Szporer

Moments in Motion is a series of seven short films profiling Canadian choreographers, each powerful voices from the new generation. From diverse cultures and backgrounds, these artists are cultivating new ground, questioning established codes and redefining the language of choreography. The film presents their distinct worlds through cinéma-vérité and dance for camera sequences. By infiltrating their communities, studios and homes, the camera seizes the essence of their day-to-day worlds. Tonight's film features Natasha Bakht from Ottawa.

Obiter Dictum (2002)

Choreography Natasha Bakht
Composers Ed Hanley and Suba Sankaran
Musicians Ed Hanley (tabla, solkattu, programming),
Suba Sankaran (vocals, solkattu), Rich Brown (bass),
Debashis Sinha (riqq)
Costume Design Jane Townsend
Lighting Design Roelof Peter Snippe
Rehearsal Director Sylvie Bouchard

Turning on its head the notion that incidental remarks are mere comments made in passing, *Obiter Dictum* plays with the concept of asides that carry no authoritative weight-suggesting instead that the impact of a secret or chance meeting may be greater than initially perceived. Supported by music that reverses the typical ordering of a North Indian raga, this solo is rich in rhythmic structure and disturbs formulaic notions of contemporary dance.

Creation support for *Obiter Dictum* provided by The Laidlaw Foundation and the Ontario Arts Council. *Obiter Dictum* has been produced by Marga with the support of the Canada Council for the Arts.

Natasha thanks the Menaka Thakkar Dance Company and Le Groupe Dance Lab for the generous donation of their studio.

Artists' Bios

Natasha Bakht

Natasha Bakht has trained in bharatanatyam under Menaka Thakkar of Toronto for over twenty years. With the Menaka Thakkar Dance Company she has toured primarily classical repertoire through North America, Europe and Asia. Since 1990, she has worked with Canadian contemporary choreographers Joan Phillips, Roger Sinha and Robert Desrosiers in a variety of festivals including, the Canada Dance Festival, the Dancing on the Edge Festival and fFida. Natasha danced with the Shobana Jeyasingh Dance Company in London, England for three seasons. In England she also worked with British choreographers Laurie Booth and Wayne McGregor's Random Dance Company. Her own choreography includes three solos created for herself including *Obiter Dictum* which was nominated for a 2003 Dora Mavor Moore Award for Outstanding New Choreography.

Ursula Bombshell

Ursula studied fashion at St Martin School of Art, London. She then spent 3 years in Paris working as a designer before setting up her own clothing label. Her extensive work in dance includes commissions from Random Dance, Javier de Frutos, Mark Baldwin and Shobana Jeyasingh.

Lucy Carter

Current and recent projects: *PreSentient*, *Rambert*, *Chor*, Wayne McGregor; *Larkin with Women*, West Yorkshire Playhouse; a new piece with Wayne McGregor for Stuttgart Ballet; *Alpha*, Random's new touring education production and *Millinarium* restaged for abc dance, St Pölten, Austria; project with Meme Banjo touring to Jacob's Pillow, USA; *Phantasmaton* and *[h]Interland* for Shobana Jeyasingh.

Ed Hanley

Ed Hanley has studied tabla with Ritesh Das, Swapan Chaudhuri and Anindo Chatterjee, Nattuvangam with Hari Krishnan, Kanjira and Solkattu with Trichy Sankaran, and Carnatic rhythm theory and Mrdangam repertoire with Karaikudi Mani over his 14 year career. He has performed in a variety of world, jazz and classical settings and is co-artistic director of the award winning world music ensemble autorickshaw.

Shobana Jeyasingh

Based in London she founded the Shobana Jeyasingh Dance Company in 1988 which tours annually in Britain and abroad. Visits to North America include Jacob's Pillow, the Joyce Theatre in NYC and performances in Montreal, Ottawa and Toronto. As artistic director/choreographer she has won numerous awards

including the Prudential Award for the Arts. Shobana holds an honorary MA from Surrey University, an honorary doctorate from De Montfort University and she is a Research Associate at Middlesex University.

Glyn Perrin

Glyn Perrin studied composition at the Universities of York and California. Since 1979 he has been a freelance composer and performer, and also - as necessary - lecturer, journalist, translator, foreign language bookseller, computer network administrator, company director, building labourer, record producer and mentor.

Suba Sankaran

Suba Sankaran is a vocalist, pianist and percussionist. She began studying South Indian vocal music and percussion with her father, master drummer Trichy Sankaran. She graduated from York University with BFA and MA degrees in music. Suba performs with world music ensembles autorickshaw and Trichy's Trio among others. She composes for dance, film and theatre and is in demand as a choral arranger, workshop leader and private teacher.

Roelof Peter (Ron) Snippe

Roelof Peter Snippe has enjoyed a long working relationship with Toronto Dance Theatre creating designs for over 150 works in the repertoire. His many other credits include original designs for the Danny Grossman Dance Company, Dancemakers, Kaeja d' Dance, and independent choreographers including Denise Fujiwara and Natasha Bakht.

Arun Srinivasan

Arun designs for dance, theatre, music, and special events. He has worked extensively in Toronto's arts and entertainment industry for over a decade. Productions have taken him to Ukraine, Malaysia, Singapore, India and across North America. In 2003, he was nominated for a Dora Award for Outstanding Lighting Design. Arun is a member of the Associated Designers of Canada.

Philip Szporer

Philip Szporer is a freelance writer, broadcaster, filmmaker and international lecturer based in Montreal. He is Scholar in Residence at the Jacob's Pillow Dance Festival and was awarded a National Dance/Media Fellowship (UCLA). He lectures at Concordia University, and writes for a number of publications. Amongst other media projects, he co-directed and produced, with filmmaker Marlene Millar, *Moments in Motion*, *Raising the Bar*, and *The Hunt*.

Alexander MacSween

Born in Montreal in 1964, musician and composer

Alexander MacSween has been associated with numerous bands, dance companies and theatre projects. He has composed for and performed with Sarah Bild, Jennifer Lacey, Robert Lepage, Kidd Pivot (Crystal Pite and Richard Siegal), Pamela Newel, Montréal Danse, and Projet Porte Parole. He is currently touring with Marie Brassard in her new piece, *Peep Show*. As a drummer, Alexander is very active in the world of improvised music, having played with the guitarists, Sam Shalabi and Paolo Angeli, and the saxophonists, Tim Berne and Frank Gratkowski. Alexander has also drummed with the rock bands, The Nils, Pest 500, and Bionic. Alexander has been a frequent contributor to Studio 303's Noise From The Dark, an annual event of music performed in pitch darkness. Transformation of the voice with samplers and other electronic devices has been a recurrent method in Alexander's work

Marlene Millar

Marlene Millar is a Montreal-based filmmaker and editor with a background in contemporary dance. Co-founder with Philip Szporer of the arts film company Mouvement Perpétuel, recent productions include *Moments in Motion*, *Raising the Bar*, and *The Hunt*. Creating dance for camera work since 1989, Marlene is recipient of a UCLA Dance Media/Project Fellowship and Kodak Award. She's taught filmmaking in Burkina Faso, at Bowling Green State University (Ohio), Concordia University and Main Film (Montreal).

José Navas

The Venezuelan-born artist José Navas exhudes natural charisma. Trained as a dancer, he now pursues a rich choreographic career. With a repertory that includes more than twenty pieces, Navas has quickly become a regular at some of the world's most prestigious venues for contemporary dance: Vienna's Im Puls Festival, Joyce Theater in New York, London's Dance Umbrella, Venice Biennale and Aoyama Theatre, in Tokyo. His work has been internationally acclaimed for the universes he creates: formalistic, fantastic, the audience's only compass there is their own emotion. After studying dance in Caracas and at the Merce Cunningham Studio in New York, Navas moved to Montréal and started choreographing his own work. In 1995, he founded Compagnie Flak. Among his numerous creations, *Sterile Fields* (1996), *One Night Only 3/3* (1998), *Solo with Cello* (2001), *Perfume de Gardenias* (2000) and *Adela, mi amor* (2004) are the landmark works of his choreographic journey.

Marc Parent

Marc Parent, self-taught, has been a lighting designer for nearly twenty years. Specializing in dance, he has worked with dozens of choreographers, at home and

abroad. He has also worked many times in theatre. He is currently the designer in residence for Les Grands Ballets Canadiens de Montréal. "Marc Parent fait vivre l'espace, le transforme et lui donne une texture par le seul jeu qu'il opère sur la lumière."(Le Devoir).

Mira Peck

Mira Peck is a graduate of the Tisch School of the Arts at New York University and of The National Ballet School of Canada. She danced in pieces by Arnie Zane, Bill T. Jones and Zvi Gotheiner. Mira joined Compagnie Flak in August 2005.

Magali Stoll

Magali Stoll trained in Switzerland, studying ballet, modern-jazz and contemporary dance. With degrees from the Royal Academy of Dance in London and from the University of Geneva (psychology) in 1994, she divided her time between performance, teaching and social work before deciding to take the plunge and cross the Atlantic in 1999. Now an enthusiastic Montrealer, she has danced with Marianne Thorborg, Suzanne Miller & Allan Paivio Productions, Catherine Lipscombe, Mariko Tanabé, Shauna Kennedy (interdisciplinary project) et Lina Cruz. She also participated in the two Choreographic Seminars directed by José Navas in August 2000 and 2003. She joined Compagnie Flak in September 2002.

Jane Townsend

Jane Townsend has been a dancer or costumer since childhood. Her mum used to make her prize winning costumes for the annual skating carnival and wear inspirational ball gowns to the functions she attended with Jane's dad. Jane is a mother now and enjoys dancing with and costuming her son Sergei. (But she hasn't been invited to any balls...). Costumes designed by Jane can be found hanging in the closets of Toronto Dance Theatre, Dogs in Space and Peggy Baker Dance Projects among others.

Chanti Wadge

Originally from Vancouver, Chanti Wadge now resides in Montreal where she balances a multidisciplinary artistic career as an interpreter / choreographer, videographer / editor and conceptual installation artist. As an interpreter, Chanti has worked and performed internationally for Cie. Van Grimde Corps Secrets, Andrew Harwood, Emmanuel Jouthe, Gioconda Barbuto, Roger Sinha, and Jane Mappin (Montreal); Kaeja d'Dance (Toronto); Peter Bingham and EDAM Dance Company, Lee Su Feh, DanceArts Vancouver and Susan Elliott (Vancouver). Chanti has been collaborating with José Navas since March 2004.



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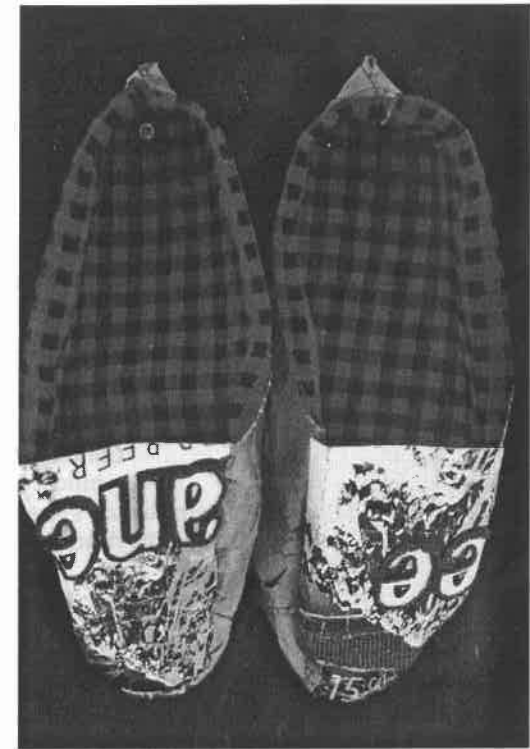
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