

PUBLIC ENERGY

is an animator of contemporary dance, theatre, performance and interdisciplinary work. Since 1994 we have presented a mainstage series of artists drawn from across Canada, commissioned new work in concert with other Canadian presenters on the CanDance Network, and supported the development of the local dance, theatre and performance community by presenting area artists, arranging specialized classes and workshops, and hosting numerous educational activities

BOARD OF DIRECTORS

Charmaine Eddy (President), Martha Whatley (Vice-President),
Barbara Chisholm (Vice-President) Lisa Dixon (Secretary), Chris Lemieux, Bill Kimball

SUPPORTERS

Geothermal (\$1000+)

Barbara Chisholm & Tom Miller, Charmaine Eddy & Norm Slater

Hydrogen (\$500+)

Jim Angel, Martha & Richard Whatley, Joan Kimball

Wind (\$100+)

Shirl Delarue & Joanne Brown, Nadine Changfoot, Julia and Philip Cockshutt,
Margaret Cockshutt, Su Ditta, Lisa Dixon, Patricia Dixon, Curtis Driedger & Barbara Ratz,
Gordon & Adele Finney, Rob Fortin & Susan Newman,
Rosemary Ganley, Sarah Gencey & Rob Wilkes,
Neil Hannam, Jo Hayward-Haines, Julia Harrison & John Wadland,
Claire F. Hogenkamp, Veronica Hollinger, Colin MacAdam,
Louis & Judith MacLellan, David Morrison, John Muir & Yvonne Lai, Patricia Quinn,
Doug & Sigrid Rishor, John Rubie, Alan & Linda Slavin, Ravi-Inder Soligo, Carol Williams

Solar (\$25+)

Bethune St. Brain Trust, Mitch & Liliana Brownstein, Paul Clifford, David Morrison,
Dorthy Mulders-Lanlois, Katherine Origil & Bruce Scott, D.M. & Eleanor Wyslouzil,
Anonymous

STAFF

Artistic Producer	Bill Kimball
General Manager	Laurel Paluck
Bookkeeper	Susan Newman
Video Services	Powerhouse Digital Video
Technical Director	Ryan Kerr

What to know what's next? Contact us at admin@publicenergy.ca, and we'll send you the news.

www.publicenergy.ca



Canadian
Heritage

Patrimoine
canadien



THE ONTARIO
TRILLIUM
FOUNDATION



LA FONDATION
TRILLIUM
DE L'ONTARIO

City of
Peterborough



Eesti:
Myths & Machines
Peter Trosztmer
publicenergy.ca

show sponsors



artbox.ca
webdesign + social media solutions



Canada Council
for the Arts

Conseil des Arts
du Canada

Eesti: Myths and Machines

Key:
Eesti= Estonia in Estonian
Isa= Peter’s grandfather
Ema= Peter’s Grandmother
Tadi Vilma= Peter’s great aunt
Vanna Ema = Peter’s great grandmother
Nicola = Peter’s grandfather’s brother
Walter and Ulo = Peter’s great uncles
Forest Brothers = Estonian Resistance movement
Saarema = Island off the

This piece is based on letters from Peter’s mother Helgi Trosztmer, stories passed down in the family and interviews on a trip to Estonia in 2012.

History

The Second World War was particularly tragic for many small nations, who against their will, were drawn into the fight between the major powers. The decision regarding on which side to fight was often made for you, depending on the changing circumstances. in the summer of 1941, most of the 30 000 Estonians who were mobilised had to fight on the Russian side. But the overwhelming majority of the approximately 100 000 Estonians who in some way or other participated in the war, fought on the side of the Germans or Finns.

Before World War II and even in the early days of the war, Pro-British feeling predominated in Estonia as the British had assisted in Estonia’s independence. The Estonians were angry at the Germans for attacking Poland. They remembered the centuries long oppression of their people by the German Barons, and also the furtive attacks by the Landeswehr during the Estonian War of Independence. Why then was there such a sudden change of attitude?

There is no doubt that this turnabout in people’s attitudes had to do with the Russians yearlong occupation. The events that took place in 1940-1941, after the annexation of Estonia – the brutality and terror perpetrated against the peaceful population, the arrests and the particularly extensive deportations – convinced most Estonians that the biggest danger to the existence of the Estonian nation was Russian communism. Hopes regarding help from Britain or France had collapsed. Moreover, both these countries had become, at the outbreak of the war, friends and allies of the Soviet Union, so the majority of Estonians saw that their only hope for an ally against the mortal danger posed by the east, was unavoidably Germany. In the summer of 1941, a partisan mass resistance movement against the Russians began – this was the Forest Brothers. In the end this was a war forced upon Estonia, a war that was not waged for the conquest of new lands, or for the suppression of other nations, but for the defence of one’s home.

BACK INNER

Eesti: Myths & Machines

Peter Trosztmer creation and performance
in collaboration with
Thea Patterson assistant to the creation
Lois Brown dramaturgical assistance
Éric Forget and Jean-Sébastien Durocher sound design
Jeremy Gordaneer visual artist and sculptor
Rasmus Sylvest lighting
Paul Chambers technical director

Developed with the following partners and residencies: Studio 303, Tangente, Place des Arts, Playwrights Workshop Montreal, Centaur Theatre, Rabbittown Theatre (St John’s, NL), Company Marie Chouinard.

Created with the support of: Le Conseil des arts et des lettres du Quebec and The Canada Council for the Arts.

Eesti: Myths and Machines is supported through the mandate of
The Choreographers
(Peter Trosztmer, Thea Patterson, Katie Ward, Audrée Juteau)

Peter Trosztmer

After receiving his B.A. in Classics, Peter completed the School of the Toronto Dance Theatre training program. Since then, he has distinguished himself as an interpreter of the highest caliber and has worked and continues to collaborate with many national and international choreographers. As a choreographer Peter has created five critically acclaimed solo works. His work on the multi-media work *Norman* received many accolades, including an Angel Award at the Brighton Festival UK (2009). Peter is co-artistic director, along with Thea Patterson, Katie Ward and Audrée Juteau, of the artists' group *The* and he continues to define his place as a creator who is invested in work that is sensitive, deeply researched and physically realized. Recently he was selected as one of three choreographers to participate in *Triptych*, a research event in partnership between Circuit-Est in Montréal, The Opera Estate in Bassano Italy, and The Dance Centre in Vancouver. This summer he was selected for a 2-month residency at FABRIK in Potsdam. Peter is currently doing research with Zack Settle into interactive movement tracking with sound and video at La Société de les arts technologiques in Montréal.

Thea Patterson

Originally from British Columbia, now based in Montréal, Thea Patterson has collaborated on a variety of projects as choreographer, rehearsal director, dance dramaturge, and performer with a group of peers that include Katie Ward, Peter Trosztmer, Audrée Juteau, David Pressault, Dean Makarenko, Bill Coleman, Erin Flynn, Wants and Needs Dance, Andrew Turner, Sasha Kleinplatz, and Lois Brown. She is a member of the artist group *The Choreographers*, whose first work *Man and Mouse*, has been presented in Canada and the U.S. *The Choreographers* were in residence at *Dance4* in the UK where they created *OH! Canada*, also presented at *Festival Escapes Improbables*. Her work *A Soft Place to Fall* was made into a *BravoFACT* film directed by Philip Szporer and Marlene Millar. Thea was co-choreographer and playwright for the multi-media performance *Norman* produced by Lemieux.Pilon.4Dart, which premiered at the National Arts Centre and since toured to Mexico, Columbia, Asia, Europe and the USA. Her new work "the dance that I cannot do" explores an interest in expanded choreographic ideologies and has been presented at *Maison de la culture Plateau Montréal* and *Movement Research* at the Judson Church in New York.

Thanks to our reception sponsor

Cafe
blackhoney

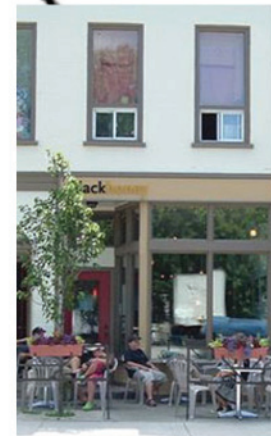
221 hunter st. w.
705-750-0014

Open for morning coffee,
tea & our famous desserts.
Come in for lunch, a light dinner,
Sunday brunch
or for after-show coffee & desserts.

Bakery
blackhoney
bakery

217 hunter st. w. rear
705-750-0024

Find us behind blackhoney
coffeehouse, just a
"scone's throw away"
from the back patio!



www.blackhoneydesserts.com

Thanks to our season sponsors



Thanks to our food sponsor



Jean-Sébastien Durocher

is a director, composer and sound designer for film, theatre and dance. In 1999 he produced and directed a short that received a “Mention” from the AQCC (Quebec Association of Film Critics). That same year, he joined the Montréal Conservatory of Music in electroacoustic composition under the direction of Yves Daoust where he composed such pieces Laissez une voix and Rio vermelho. He then pursued a career as a sound designer for film and the performing arts where he collaborates with Martin Bélanger, Stéphane Gladyszewski, Olivier Choiniere and Peter Trosztmer. In 2004, he produced and directed a documentary series of five hours for radio about, and with, the filmmaker Denys Arcand, in collaboration with Réal La Rochelle which aired on the now defunct Chaîne Culturelle of Radio-Canada. Jean-Sébastien Durocher is currently working on an electroacoustic composition for media and radio.

Éric Forget

is a multidisciplinary artist, involved in acting, dancing, composing and designing sound. As sound designer he has contributed to Orphelins for Théâtre de la Manufacture, Gaëtan for Momentum, Dragonfly of Chicoutimi for Théâtre PàP, Furies Alpha 1/24 for Montréal Danse, TITUS for Omnibus, Vacuum for Danse-Cité and more than forty other productions. Mainly involved in creative theater, he also developed an affinity with the dance, circus and multimedia communities. As an actor, Éric has appeared in more than 30 productions, including Chante Avec Moi for L'Activité, L'Odyssée for Théâtre Il Va Sans Dire, Provintown Playhouse for Théâtre Pont Bridge, Contes Urbains for Théâtre Urbi-Orbi, Discotek for Momentum and Variations Sur Un Temps for Théâtre de Quat'Sous.

Jeremy Gordaneer

is a visual artist. He trained at Camosun College's Visual Art Program in Victoria in 1992. In 1999, he graduated from the University of Victoria with a BFA in Scenic Design. Since 2004, he has been based in Montréal, where his work gains inspiration from the urban environment and the rich cultural life of the city. Not only does Gordaneer's practice incorporate painting, sculpture and so forth within the visual arts, his work also crosses disciplines, exploring dance, theatre and sound. He continues to work as a scenic painter, set designer and properties builder in theatre, and this further informs his individual creative practice. Eesti: Myths and Machines is his third collaboration with Peter Trosztmer.

Lois Brown

was educated in Drama at the University of Alberta. A seventh generation Newfound-lander, she returned home, where she established a cross-disciplinary arts practice. She is a founding member and past Curator of Neighbourhood Dance Works and the Festival of New Dance. In 2004, she was one of five Canadian directors short-listed for the Elinore & Lou Siminovitch Prize. The following year she received The Victor Martyn Lynch-Staunton Award from The Canada Council for outstanding achievement in theatre by a mid-career Canadian artist. Lois holds a masters degree from Memorial University, where she has taught acting and directing. She is currently dramaturge in residence at Playwrights Workshop Montréal.

ODD

Rasmus Sylvest

Born in Denmark, Rasmus Sylvest has worked for dance and theatre companies in Europe and Canada as a lighting designer, technical director, stage manager and touring director. In 2007 Rasmus settled in Montréal and has worked with Systeme D/Domin-ique Porte, Martin Belanger, Peter Chu, Marie Brassard, Thea Patterson, Kelly Keenan, George Stamos, Anna-Marie Pascoli, Marie Claire Forté, Dana Michel, Caroline Laurin- Beaucage, Andrew Tay, Sasha Kleinplatz, Andrew Turner, Jacques-Poulin-Denis and Danny Desjardins.

Paul Chambers

is a Montréal based lighting designer and visual artist. Paul graduated from John Abbott College in the Professional Theatre Program, specializing in Design. Soon after he began designing lighting for theatre and dance productions. From 2008 until 2013 Paul was technical director at Tangente in Monreal. He also collaborates with Studio 303, teaching lighting design workshops for artists. Paul works mostly with emerging choreographers and working on innovative productions is a priority for him. Paul is currently enrolled part time at Concordia University in their Visual Arts program (specialization in Sculpture) and in his free time enjoys touring new Quebec dance productions to the far corners of the globe.