

JLC

# DOLLHOUSE

A CATAclySMIC GLIMPSE OF A MAN  
OUT OF SYNC WITH HIS SURROUNDINGS





COLEMAN LEMIEUX & COMPAGNIE

## DOLLHOUSE

Dancer/choreographer Bill Coleman inhabits the experimental music installation of avant-garde composer Gordon Monahan. Tap dancing, performance art and action intermingle with mechanical and electronic manipulated objects, handmade and found, rendering rhythms equally sonic and visual. Disruptive and surprising *Dollhouse* walks a unique line of Artaudan fiction and slapstick with the performer acting simultaneously as instrument and conductor.

Considering the situation we find ourselves in today the visual metaphor of a man drowning in his surroundings is timely. Bill Coleman, a master performer plays the role of modern fakir as he suffers through what at times are almost comic situations on his way to a symphonic chaos of sight and sound.

*“What a wonderful playground of objects, environments and gizmos that seem to take on a life of their own. John Cage would be proud.”*



In *Dollhouse*, we are confronted by a series of almost biblical challenges in this cataclysmic glimpse of a man out of sync with his surroundings.

Inspired by Jean Tinguely, Rube Goldberg and the Three Stooges, choreographer Bill Coleman and celebrated composer Gordon Monahan team up to create a violent tragicomedy that literally falls apart. Objects fall, shatter and move of their own accord creating a unique soundscape that accompanies this descent into chaos.

A man resides in a chaotic space and busies himself with a multitude of tasks, each of which are met in some way with disaster: He stumbles, falls, trips, knocks into things, gets caught—trapped until his nonsensical surrounding takes on a life of its own in tandem with his own disastrous trajectory.

*Dollhouse* explores the premise that we are all lost, and that order is an illusion. The performer’s disastrous interaction with this world is a searching for meaning, a confirmation of existence. “I’m alive”, is confirmed with every painful interaction.

Designers David Gaucher and Pierre Lavoie join Coleman and Monahan to create *Dollhouse* – a 60-minute theatrical disintegration creating not only an eye-opening spectacle but a unique musical score along the way.



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## THE CONTRIBUTORS

*“No other choreographer creates one-of-a-kind events as mystical, unpretentious, and full of wonder.” –Renate Klett, Frankfurter Allgemeine Zeitung*

**BILL COLEMAN** | concept, dance, performance



Bill Coleman's work has transcended the usual theatrical settings to include work on Mountain tops, Rainforests, prairies, and construction sites often collaborating with a variety of community groups, including Russian WW1 veterans, Aboriginal communities, fishing villages and ranching communities. His work has been presented at the Tramway in Glasgow, New Yorks Dance Theatre Workshop, Place Des Arts, Montreal, Alexeandrinsky Theatre, St Petersburg, and others.. Most recently Bill collaborated with the legendary jazz band the Sun Ra Arkestra and is featured in OutSideIn a 40-minute 3D film that premiered at the 2015 Venice Biennale.

A choreographer for more than 30 years, over the last 10 years Bill Coleman has been experimenting with micro-movement within the body. In his work with dancers, long time collaborator Carol Prieur and others, in Kindergarten classes, open adult workshops and in collaborations with organizations such as National Parks Canada and Department of Psychology Neuroscience and Behaviour McMaster University.

His site-specific series is a bold collection of large-scale works where Coleman proves himself a pioneer in the world of dance. These site-specific performances, often in unusual settings use dance as a means to unite the community within its natural environment. The result is a happening that becomes a celebration of life and community and constitutes, as such, some of the choreographer's most unusual and exceptional work.

He has performed with among others: The Martha Graham Dance Company, Bill T Jones/Arnie Zane Company, Toronto Dance Theatre, Fondation Jean Pierre Perreault and is a long time faculty member at Centre for Indigenous Theatre.

Bill is co-founder of Coleman Lemieux & Compagnie.



*Bill Coleman et son grand «corps d'acteur», typée, racée et expressive dans une évolution accélérée du simiesque à la claquette à la rythmique merveilleuse. –Catherine Lalonde, Le Devoir*



COLEMAN LEMIEUX & COMPAGNIE

*“Gordon Monahan produces sounds we haven’t heard before.”*

*- John Cage, American Composer*

## GORDON MONAHAN | music, sound, visuals



Gordon Monahan’s works for piano, loudspeakers, video, kinetic sculpture, and computer-controlled sound environments span various genres from avant-garde concert music to multi-media installation and sound art. As a composer and sound artist, he juxtaposes the quantitative and qualitative aspects of natural acoustical phenomena with elements of media technology, environment, architecture, popular culture, and live performance.

Monahan began performing in public as a member of various rock bands in Ottawa, Canada (1968-73). Since 1978, he has performed and exhibited at numerous performance spaces, museums, galleries, and festivals, including Hamburger Bahnhof (Berlin), the Venice Biennale, the Secession (Vienna), Haus der Kunst (Munich), MAK Museum (Vienna) The Kitchen (NY), the Walker Art Center (Minneapolis), Merkin Hall (NY), and Massey Hall (Toronto). Early in his career, he specialized as a pianist, performing John Cage’s *Etudes Australes*, premiering pieces by James Tenney and Udo Kasemets, and composing extended works for acoustic and amplified piano.

Beginning in the late 1970’s, he created sound works using elements of natural forces and the environment, eventually constructing long string installations activated by wind, by water vortices and by indoor air draughts. His work for electronic tone generators and human speaker swingers (*Speaker Swinging*, 1982) is a hybrid of science, music, and performance art. During the 1990’s he developed an ensemble of multi-functional computer-controlled sound-machines which undergo various transformations in performance and installation environments. In *Multiple Machine Matrix* (1996-98), a remote-controlled robot enters this environment and pretends to learn how to perform and behave on a public stage.

Recent works include multi-channel sound installations (*A Very Large Vinyl LP Constructed in Acoustic Space*, 2007), *Theremin Pendulum*, a chaotic theremin installation (2008), *Gamelan Klavier* (2009), a composition for gamelan and prepared piano, and a series of long-piano-string installations activated by audio signals.

Gordon Monahan is the recipient of a 2013 Governor-General’s Award in Visual and Media Arts. He won First Prize at the 1984 CBC National Radio Competition for Young Composers, as well as commissions from the Vancouver New Music Society; CBC Radio; Dade County Art in Public Places, Miami; The Kitchen, New York; the DAAD Inventionen Festival, Berlin, the Donaueschingen Musiktage and the Sony Center, Berlin.

Monahan has been Artist-in-Residence at the Banff Centre for the Arts (1990), the Exploratorium in San Francisco (1991), D.A.A.D., Berlin (1992-93), the Western Front, Vancouver (1999), Podewil, Berlin (2002), Kunsthalle Krems, Austria (2006), Museumsquartier, Vienna (2008), and a fellow with the New York Foundation for the Arts (1991). Monahan divides his time between studios in Meaford, Ontario, and Berlin, Germany.





COLEMAN LEMIEUX & COMPAGNIE

## WHAT THE CRITICS SAY ABOUT THE WORK OF BILL COLEMAN



*“..the wonderfully gamin Bill Coleman, who proved to me that he can coax squirrels out of trees and break hearts even while he makes them soar. In three decades of theatre, this ranks, as one of the most intimate and moving pieces of theatre this reviewer has ever experienced.”*

—John Coulbourn, *The Toronto Sun*

*“A grooving social and artistic practice can set you apart from the rest of the pack. Bill Coleman walks the walk....”*

—Philip Szporer, *Hour (Montréal)*

## COLEMAN LEMIEUX & COMPAGNIE

Founded in Quebec in 2000 by individually renowned dancers/choreographers Bill Coleman and Laurence Lemieux, Coleman Lemieux & Compagnie (CLC) has distinguished itself by its innovative, unbridled artistic vision. CLC creates, produces and presents varied works on a local, national and international scale.

The Company has toured across Canada, into the United States (where they headlined the Jacob's Pillow Festival and appeared at Fall for Dance in New York City and in several other major cities), and to Brazil, China, Russia and was the first modern dance company to perform in Mongolia.

In 2008, James Kudelka became resident choreographer. This relationship has allowed Kudelka to revisit some of his greatest dances while facilitating daring new creations. It has made it possible for another generation of dancers and audiences to experience the work of a Canadian master choreographer.



COLEMAN LEMIEUX & COMPAGNIE

## SHOWINGS

Dollhouse is a 60-minute work created for galleries, cross-disciplinary exhibitions, music centres, theatres, and all manner of other places of learning and discovery. One day set up, two performers, one technician.

- Montreal public showing January 2016
- Peterborough, Ontario – The Market Hall Premiere on April 2, 2016
- Kitchener, Ontario – Open Ears Festival June 1 or 2, 2016 (tbc)
- Gardner Museum, Toronto showing July 2015 (date tbc)
- Canadian Stage, Toronto – Berkeley Street Theatre November 2016



## CONTACT

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All *Dollhouse* Photography by Paul-Antoine Taillefer