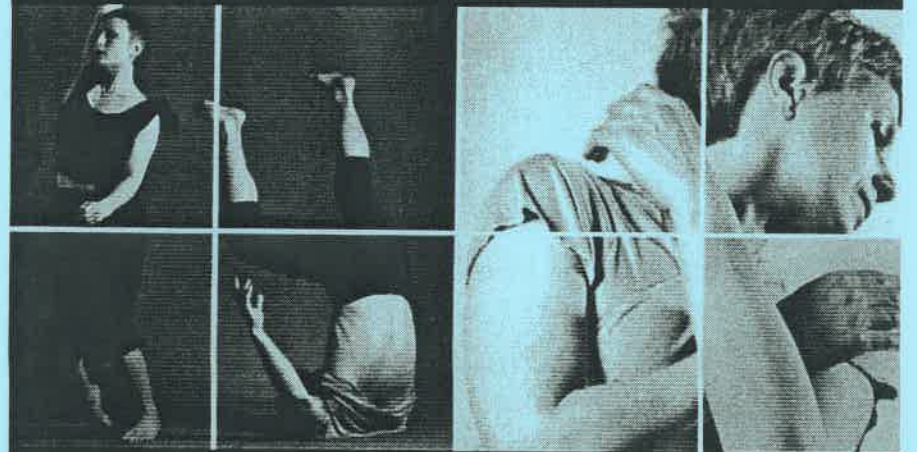


## DANSE TOUT-TERRAIN

THREE CITIES  
FOUR CHOREOGRAPHERS  
FIVE DANCERS

FLOYD FAVEL STARR, KRISTA SOLHEIM  
MARNIE GLADWELL, SASHA IVANOCHKO,  
MICHAEL MOORE, L'AUNE / KARINE DENAULT



HEERBOROUGH NEW DANCE  
public  
Energy

8 PM OCTOBER 16-17, 2002  
MARKET HALL THEATRE

THIS EVENING'S PROGRAM

**Danse tout-terrain**

Three Cities  
Four Choreographers  
Five Dancers  
October 16 & 17, 2002

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***Échine Barricade (I m mobile)***

L'AUNE/Karine Denault

***At Rivers Mouth***

Marnie Gladwell

i n t e r m i s s i o n

***Nitaskenan***

Floyd Favel Starr

***The King and Queen of Ruins***

Sasha Ivanochko

A collaboration between Peterborough New Dance, New Dance Horizons (Regina), and Tangente (Montréal), *Danse tout-terrain* is a touring project of the CanDance Network of Dance Presenters.

***Échine Barricade (I m mobile)***

Choreographer: Karine Denault  
Performer: Karine Denault  
Lighting design: Armando Gómez Rubio  
Rehearsal coach: Amélie Paquette  
Sound editing: Alexandre Saint-Jalm  
Music: SPEEDY J, "Manhasset", A Shocking Hobby  
IRON, "Annum Per Annum [Part 2]" and  
"Spiegel I'm Spiegel", Coh  
OTOMO YOSHIHIDE / ULAN BATOR, "Ronim  
Alusru", D-Construction  
CHRIS COLE, "I Just Want Someone to Know  
This Is Me", Peter I'm Flying!

*Échine Barricade* questions the way we relate to space. It presents a complex and obstinate dancing, flickering between an aesthetic of resistance and the building up of a free language.

Always social, with active tensions running through it, space is a territory that besieges, constrains and controls. It is that which the body struggles against, engaging in a patient battle: striving to widen its room for manoeuvre and to internalize a boundless and jubilatory outside.

***At Rivers Mouth***

Choreographer: Marnie Gladwell  
Performer: Marnie Gladwell  
Composer: Don Stein  
Costume design: Marnie Gladwell in collaboration with  
Robin Poitras  
Lighting design: Jason Dubois

*At Rivers Mouth* is a glimpse into a world of memories and musings — imagined, recalled, fragmented.

I n t e r m i s s i o n

## *Nitaskenan*

Choreographer: Floyd Favel Starr  
Performers: Krista Solheim  
Floyd Favel Starr  
Music: Don Stein  
Lyrics: Floyd Favel Starr  
Ave Maria by Franz Schubert  
Lighting design: Jason Dubois  
Costume design: Robin Poitras, realized by  
Dean Renwick

Nitaskenan was created while Floyd was a 2002 New Dance Horizons Artist in Residence and premiered at the Stream of Dance Festival in April. Nitaskenan is the Cree word for 'our land' in the sense that all human beings are responsible for the land.

## *The King and Queen of Ruins*

Choreographer: Sasha Ivanochko  
Performers: Sasha Ivanochko  
Mike Moore  
Composer: Catherine Thompson  
Costumes: Lori Endes  
Lighting design: Jason Dubois  
Rehearsal Director: Louis Laberge-Côté  
Special Thanks: Elijah Brown for his great contribution to this work, Darryl Hoskins, Toronto Dance Theatre, and my family for their support and encouragement.

If you would like more information on Miss Ivanochko and her work, you may contact her by email:  
blackandblueco@hotmail.com

The creation of this piece was made possible with the support of the Ontario Arts Council and The Laidlaw Foundation.



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Foundation

*Danse tout-terrain is in the third week of its Canadian tour: the artists arrived this week in Peterborough after performing and offering masterclasses and workshops in Regina, and then Montréal. Travelling with the artists is dance scholar and critic Philip Szporer. This is his response to week one of the tour...*

## **A Post-card from Regina** **by Philip Szporer**

Wish this really was a post-card. Maybe one of the Qu'Appelle Valley. Whoever said the Prairies were flat was dead wrong. In fact, the rolling hills of Saskatchewan inspire. Robin Poitras, the artistic director of New Dance Horizons, in her opening note in the program, mentions her disbelief that 17 years have passed since she and Dianne Fraser thought about creating this dance entity here in the region. "As emerging dance artists in this unique prairie landscape we had no idea of the fantastic journey ahead," she writes.

With the same kind of inspiration, *Danse tout-terrain* is an aptly titled project, mining the possibilities of what this country of dance creators has to offer.

Last night, there was a post-performance discussion in the Learning Room of the Mackenzie Art Gallery. About forty people were present to listen to choreographers Floyd Favel Starr, Marnie Gladwell, and dancer Krista Solheim talk about their work.

The thoughtful discussion started to percolate when Floyd responded to a question about how his mother's stories were a primary source of his childhood entertainment. He indicated that narrative wasn't an important element in the work he creates, but he was quick to tell that his piece, *Nitaskenan*, is inspired by an elderly woman. At the same, he revealed that he'd never shared this information with his dancer, Krista, until this moment.

The question and answer session got all puffed up about narrative in dance. It was exciting listening to people struggle with the idea of the sparseness and the abstract in the works on show here, and in the field generally. Although we all have some experience of what it means to dance (even non-dancers), coherence seems to cloud our perspectives.

Case in point: one man definitively stated that it was Floyd's work →

that connected with him, fed an emotional reaction, because it was so 'readable'. For him, the material provided clues to its content because of a more familiar 'language'. In essence, he was saying that the 'what is it about' factor wasn't so remote in the Favel work.

In informal, fair-minded conversations afterward, people began assessing the viability of narrative in each of the pieces. "Well," said one, "if it comes to a crunch, Montrealer Karine Denault's beautifully articulated sectioned-dance, with her removing her clothes and then getting dressed once again, could be seen as the narrative piece of the evening." Others noted the disjointed malleable bodies in the balance-off balance world of Toronto-based Sasha Ivanochko's *King and Queen of Ruins* as a perfect narrative. Or maybe it was Marnie Gladwell's explorations in *At Rivers Mouth* — her nonchalant physicality — that put forward a refreshing argument for a simple story?

It comes back to our stance when watching dance — we scrutinize, extrapolating, because everyone wants a frame for their viewing. But what about the need to see the dance, not just see through the dance? In other words, going back to some essence — to something deeper — to convey a rich field of emotions, that opens up a myriad of possibilities.

## BIOGRAPHIES

### L'AUNE / Karine Denault

Karine Denault studied dance and graduated from Université du Québec à Montréal in April 1999. Since then, she danced for Nancy Leduc, and in the Choreographic Seminar organized by José Navas (Company Flak). She also performed her own solos in Montreal, Quebec City, Toronto and in France. Since spring 2001, she presents her work under the company name L'AUNE / Karine Denault.

Her piece *Échine Barricade (I m mobile)* has been performed in Montreal at Tangente in February 2002, in Regina during the Danse tout-terrain tour in October 2002, and in France at the Biennale de danse du Val-de-Marne in March 2003. *Mille têtes me gobent*, her latest creation, will be performed at Tangente in October 2002.

### Jason Dubois

Completing a "come-and-go" degree at the University of Regina allowed Jason to work with a number of performing arts organizations in Saskatchewan, Alberta, B.C. and the territories. Both as administrator and production coordinator, his credits include a recent Royal Visit in Victoria plus numerous shows for New Dance Horizons, Saskatchewan Express, Curtain Razors, and the Saskatchewan Drama Association. *Danse tout-terrain* is a highlight in Jason's emerging career in lighting design.

### Floyd Favel Starr

Floyd Favel is a theatre and dance artist, writer and performer. He studied theatre at the Tukak Teatret of Denmark and at the Centro di Lavoro di Grotowski. He has worked at or been presented at the following venues: The Globe Theatre, 25th Street Theatre, The Catalyst Theatre, Fujiwara Dance Inventions, The Canada Dance Festival, Native Earth Performing Arts, Festival d'Avignon/France. Most recently his drama *Governor of the Dew* was presented at the National Arts Centre.

Floyd was a 2002 Artist-in-Residence at New Dance Horizons. He is director of The Takwakin Performance Laboratory and recently led a theatre expedition to central Siberia to conduct research on his new performance *The Sleeping Land*. Floyd is perhaps best known as the voice of Jasper Friendly Bear on CBC radio's *Dead Dog Café Comedy Hour*.

### Marnie Gladwell

Marnie Gladwell is a Regina-based dance artist and former member of Regina Modern Dance Works. Her work as an independent dancer includes solo performances as well as collaborations with choreographers, poets, musicians and visual artists. Currently Executive Director of the Saskatchewan Art Alliance, she is also an instructor at the University of Regina and a dance consultant to Saskatchewan Education. Marnie was a New Dance Horizons Artist in Residence in 2002 and premiered *At Rivers Mouth* at the 2002 NDH Stream of Dance Festival.

## **Sasha Ivanochko**

Sasha Ivanochko is a Toronto-based dancer, teacher and choreographer. Since completing her dance training at the School of Toronto Dance Theatre in 1991, she has performed extensively with many independent choreographers and with The Judith Marcuse Dance Company.

She joined Toronto Dance Theatre in 1994. In a recent *Globe & Mail* article celebrating the "Top 133 Young Canadians" of the new millennium, Ms Ivanochko is described as "one of the powerhouses of the Toronto Dance Theatre, which under the Direction of Christopher House ranks as one of Canada's best contemporary dance companies... and is regarded as a stellar choreographer in her own right". Her work has been performed at Series 8:08, Downtown Dance IV, fFIDA, The School of Toronto Dance Theatre, the Canada Dance Festival, Spring Rites, Dusk Dances, and by the company of the Toronto Dance Theatre at their annual Four at the Winch series. In addition to her work with TDT she teaches at the School of Toronto Dance Theatre and the Teachers' Collective.

## **Mike Moore**

Mike Moore lives in Toronto Canada, pursuing his career as a professional dance artist. He is a graduate of the Musical Theatre program at Sheridan College in Oakville Ontario where he was twice the recipient of the Maureen Shawn Dance Award. He has performed at Paramount Canada's Wonderland and in various commercial dance industrials. He has worked with Jacques Lemay at the Charlottetown Festival and Brian MacDonald at the Stratford Festival. In 1996 he began working closely with choreographers David Earle and D.A. Hoskins, dancing in their new creations as well as selections of their formidable repertoire through his six years with Dancetheatre David Earle. During this period he produced several successful evenings of dance most notably *Passchendaele — an evening to Remember*. In May of 2001 Mike went to New York City for six weeks to study with Doug Varone and Dancers. He participated in their residency at New York University and at Purchase College in White Plains, New York.

## **Krista Solheim**

Krista Solheim is a dance artist and teacher. She has performed the works of many Canadian choreographers including Marie-Josée Chartier, Tammy Forsythe, Robin Poitras, Floyd Favel Starr, Maria Formolo, Connie Moker-Wernikowski and Hiedy Latsky. Krista is in the process of creating a series of solo works, and has premiered new choreographies at New Dance Horizons' Stream of Dance Festival. She completed a Bachelor of Fine Arts degree in Contemporary Dance in performance and choreography from Concordia University in Montreal. Krista has worked as teacher in numerous settings including many prairie schools.

## **Philip Szporer**

Philip Szporer is a freelance writer, broadcaster, producer, lecturer and consultant living in Montréal. He has done various broadcast work for the Canadian Broadcasting Corporation radio and television networks, BBC-Radio, and Radio Netherlands International, in the arts, music, variety, and public affairs divisions. He is currently a correspondent for the daily radio programme, *The World*, a co-production of the BBC and WGBH Radio, broadcast on Public Radio International. Publication credits include *HOUR* (for which he is dance critic and feature writer); *The Gazette*; *The Village Voice*; *The Globe and Mail*; and *Dance Connection*. Philip was dance consultant on the National Film Board of Canada's award-winning "Lodola," an experimental film that unites the arts of dance and film. Future projects with colleague Marlene Millar include a series of films about the creative process.

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## UPCOMING EVENTS

### 24-Hour Theatre Project

**November 9, 8:00 pm**

Gordon Best Theatre 216 Hunter St. West

Tickets \$10/\$8. Call 749-2353 for more information.

### Bare Essentials Dance Project Nov 2 & 3, 2002



Techless, all-live music presentations of work in progress by Barbara Dametto, michael hermiston, Anne Ryan, scooter, Kate Story, Penelope Thomas

Produced by Anne Ryan with assistance from PND

Market Hall Theatre, 336 George St. North

Tickets \$6 available at the door. Call 740-0192 for more info

## Seaskum

*Mermaids can be funny too*

**Friday Oct 25<sup>th</sup> 8:00 pm**

Gordon Best Theatre 216 Hunter St. West Tickets at the door

with special guests MYOB

### PETERBOROUGH NEW DANCE PRESENTS

## CORPUS



**November 15 & 16, 2002**

Market Hall Theatre, 336 George St. North

Tickets \$9/\$12. Call PND at 745-1788