

ABOUT INDIGENOUS PERFORMANCE INITIATIVES:

Programming in Nozhem First Peoples Performance Space is overseen by a circle collective, Indigenous Performance Initiatives. Founded in 2004, Indigenous Performance Initiatives (IPI) collective members include: Marrie Mumford (Métis Chippewa Cree); Elizabeth Osawamick (Anishinaabe); Elder Shirley Ida Williams (Anishinaabe); Paula Sherman (Ardoch/Algonquin); William Kingfisher (Anishinaabe, Rama First Nation); Kerry Bebee (Michi Saagig Anishinaabe); and Jenn Cole (mixed-ancestry Algonquin Anishinaabe).

NOZHEM CREATIVE TEAM:

Artistic Director: Jenn Cole

Associate Artistic Producer: William Kingfisher

Technical Director: Don White

Theatre Coordinator: Lee Bolton

Front of House and Cultural Mentor: Sheri Smith

Artistic Support and Social Media: Shenoa Poirier and Hannah McCammon

PUBLIC ENERGY PERFORMING ARTS TEAM:

Programming Director: Kate Alton

Managing Director: Eva Fisher

Bookkeeper: Josh Raspberry

Digital Content Producer: Michael Morritt

NOZHEM SUPPORTERS:

Canada



Canadian
Heritage

TRENT
UNIVERSITY
CHANIE WENJACK SCHOOL FOR
INDIGENOUS STUDIES

PUBLIC ENERGY PERFORMING ARTS SUPPORTERS:



Canada Council
for the Arts

Ontario



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



Canadian
Heritage

peterborough
outside the ordinary



Formation
Thought-provoking work for charities

hi ho
Silver

Jo Pillon
Sales Representative
ROYAL LEPAGE
100 YEARS
FRANK Real Estate
MEMBER, REALTOR, OWNED AND OPERATED, BROKERAGE

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The Lloyd Carr-Harris Foundation

New Works by Norma Araiza & Heryka Miranda



EWI, WHAT A DREAM! (TITLE IN PROGRESS),
Norma Araiza



TOJ,
Heryka Miranda

February 28 & March 1, 2025
Nozhem First Peoples Performance Space
Nogojiwanong, Ontario



Nozhem First Peoples
Performance Space



PERFORMING ARTS

TOJ & EWI, WHAT A DREAM!

Heryka Miranda & Norma Araiza

Co-presented by Nozhem First Peoples Performance Space
& Public Energy Performing Arts

TOJ Heryka Miranda

‘Toj’ in the Mayan sacred calendar means to offer payment for the sustenance received throughout life. In this structured improvisational ‘work in progress’, Heryka offers an embodied prayer; her ‘Toj’ to the seven galactic directions; the wisdom of the jaguar that clears the path of obstacles, providing her with the courage to utilize and reveal her voice and the guidance of hummingbird as death doula. With love and grief in her heart from mourning the loss of loved ones who have recently passed, along with the process of letting parts of herself die; she offers a prayer of gratitude to the power of transformation as she enters a time of rebirth, connecting to the wisdom and teachings of Yaz Tz’unun – Blue Hummingbird.

Choreographed and performed by: Heryka Miranda

Music: ‘Luna’ by Musica Maya AJ; and ‘Passage’ by Garth Stevenson

Creation Doula: Outside Eye: Sid Ryan Eilers

Dedications:

- 1) To the loved ones that have passed on whose wisdom guides and protects me.
- 2) To 11-year old Jocelynn Arroyo Carranza, a precious life lost to bullying because of immigration status and fear of parents’ imminent deportation. May your life be honoured, precious one.

EWI, WHAT A DREAM! (TITLE IN PROGRESS) Norma Araiza

This work in progress explores various moments of a character who goes through different emotions and sensations during dream time. But wondering, is this a dream or am I awake? The journey of this character is subtly inspired by the 4 elements and the 4 directions of the medicine wheel as a point of departure to find some movement inspiration.

Choreographed and performed by: Norma Araiza

Live music by: Jesus Mora and Camilo Giraldo

Masks by: Norma Araiza, Camilo Giraldo, Jesus Mora

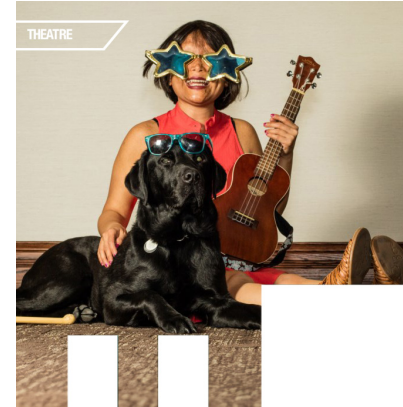
Costume by: Jennifer Kelly

Excerpt of video by: Alejandra Higuera

Thanks:

Thank you to the great teams at IPI and Public Energy for the opportunity to share this first iteration. Thank you to Nozhem the grandmother bear for giving me so much inspiration from the very beginning of being at Trent. Thank you to Camila, Olga, Loredana, Mary, Nuria, Laura, Coman, Annie, Jesús, Camilo, for their continuous support during this process.

NEXT FROM PUBLIC ENERGY PERFORMING ARTS:



BLIND DATES

Vivian Chong (Toronto)

A Theatre Passe Muraille Production

Market Hall Performing Arts Centre

March 20, 2025 @ 7:30 PM

Award winning author, triathlete, dancer, and Dora Award nominated performer. Vivian Chong shares her world of dating, delving into romances, crushes, rejections, and self growth, as she touches hearts with her tender words. Vivian’s engaging storytelling is interwoven with her original compositions for a frank, funny and at times unbelievable performance.

A blind friendly production, presented with captions

NEXT FROM INDIGENOUS PERFORMANCE INITIATIVES:

Kehewin Native Dance Theatre

&
Indigenous Performance Initiatives
present

Dancing the Red Path



**Nozhem First Peoples
Performance Space**

March 28, 2025

12:30 PM

ABOUT NOZHEM

NOZHEM is the Ojibwe word, which denotes the female bear. We've chosen this animal to represent our space because she embodies the characteristics of transformation, balance and knowledge, which are essential components of Indigenous way of knowing.

NOZHEM is very close to the earth, and therefore she knows the plants and their medicine properties. She's the one animal that fasts all winter, thus in that way, she undergoes a transformation. She gives birth and in doing so, in bringing forth new life, she achieves a sense of balance. She's very protective of her young and in this way, very similar to the human being. Because of her knowledge of medicine plants her physical and spiritual strength and her resilience, she is respected as a healing spirit in our community.

In theatre there is transformation which takes place as actors take on specific roles, but there is another transformation which occurs within the individual actor as they find their own healing through their personal creative expression. There is also healing for the audience as they empathize greater awareness of the human condition and the situations of others in society. Thus it is fitting for our Indigenous performance space to honour that spirit of the bear with her name **NOZHEM**.

- Edna Manitowabi

ABOUT PUBLIC ENERGY PERFORMING ARTS:

PUBLIC ENERGY PERFORMING ARTS is Nogojiwanong/Peterborough's animator of dance, theatre, performance and interdisciplinary work. Since 1994 we have presented a mainstage series of artists drawn from across Canada and beyond, commissioned new work in concert with other Canadian presenters, supported the development of the local dance, theatre and performance community and nurtured audiences that are knowledgeable and passionate about the performing arts.

Public Energy works in Treaty 20 territory situated in the traditional territory of the Michi Saagiig and Chippewa Nations, collectively known as the Williams Treaties First Nations. We honour that we are in Nogojiwanong, the Anishinaabe word for "place at the end of the rapids", a gathering place where stories have been shared for millennia. We acknowledge the Indigenous people for their stewardship of these lands and we recognize our responsibility to foster respectful relationships with the water, the land, and its people. Public Energy recognizes that treaties did more harm than good, criminalizing cultural practices and displacing Indigenous people from their territories. We commit to doing all we can to repair this legacy by providing a platform for the voices and artistry of Indigenous artists to be heard and respected.

ARTIST'S STATEMENT, *TOJ*

I am a daughter of Guatemalan working class immigrants with mixed ancestry. I have lived in the traditional territories of the Mississauga of the Credit, Anishinaabe and Haudenosaunee peoples for 18-years with my life partner of 22-years. As a child, I was not encouraged to connect to my Indigenous ancestry. Assimilation towards Eurocentrism for the purposes of survival always took priority growing up, however, my curiosity led me to conversations with my mom and aunties about the oppressive treatment and prejudices towards Mayan peoples in Guatemala. In some way, they made it seem like I had the privilege to explore this further because in their eyes, I was an outsider, which provided me with some protection - being born and raised in North America and speaking English without an accent. My dance expressions are offerings of gratitude, exploring themes of reciprocity, mourning, and forgiveness; and reconnecting to earth-based knowledge through an intuitive practice I call 'the dance inside' where ceremony is at the heart of my creations - giving gratitude to life changing teachings that connect me back to my authentic self - peeling off the masks of assimilation and indoctrination.

-Heryka Miranda

Thanks:

It is an honour to be back in the den of grandmother bear Nozhem to share 'Toj'. I am grateful to Jenn Cole, William Kingfisher, Lee Bolton, and Don White from Nozhem First Peoples Performance Space and Kate Alton, Eva Fisher, Bill Kimball from Public Energy. The invitation to share 'Toj' came at a very important time in my life and I am forever grateful. A full circle moment getting to share the stage with the magical Norma Araiza, who brought me to Nozhem more than a decade ago. Thank you Norma for introducing me to Indigenous dance/theatre, a gift I treasure always. Sid Ryan Eilers, there are no words to express my immense gratitude to your care and professional mentorship. Thank you for taking this spiritual creation journey with me. Maria Montejó, Mayan Popti knowledge keeper and healer thank you for your spiritual guidance and unforgettable care. Jim Adams, 'Many Hats' thank you for sharing hummingbird teachings with me amigo. To my partner Diego Mendez, your continued support and love I cherish always.

ARTIST'S STATEMENT, *EWI WHAT A DREAM!*

Norma Araiza's main goal is to look for the origins of the human being within the activity of dance and theatre. To search for the original impulses, which have a heritage and come out in the creative process in a conscious manner. Norma's fundamental principles are based on the research that she has done throughout the years and transformed into "representational art" (dance theatre performances with an anthropological view). These fundamentals can be seen in the work of Jerzy Grotowski and Eugenio Barba international theatre directors who have had a major influence in Norma's work.

For Norma Araiza, the process is the most important element in the creation of a dance theatre piece. She sees the interpreter as an individual who has a history, background, feelings, desires, barriers, and inhibitions, always reflecting and informing within the creative process. Artist and individual are one, affected and enriched by each other. Repetition, another element in the creative process, is very important because with it, one can get a state of perception different from every day life. It is to have an open window to the primary impulses and to our interior consciousness. With that, we have enough material to use as a starting point for the creation of a choreography that comes from within. It is authentic and honest because it reflects the artist's own life. There is always a constant conversation. To be welcoming to other disciplines other than dance and theatre is a very important element for Norma's creative process and, ultimately, the outcome of that process. Norma Araiza's work uses the body as a tool of expression of real issues she is preoccupied with, or curious about, at the moment of her creative process. Virtuosity is not a concern of hers, but precision and clarity, and small details are. Norma is a storyteller. Her goal is to share with the audience what she has to say at the moment, and to plant a seed or ask a question in the mind of the people who witness her work.



YOU CAN REWATCH *EWI WHAT A DREAM!* ONLINE

You will be able to watch a recorded version of *Ewi what a dream!* at home starting in the next week or so. Access is complementary with the purchase of an in-person ticket. Visit publicenergy.ca/public-energy-home-theatre/ and use password **Dream**

ARTIST BIOGRAPHIES

NORMA PAPALOTL ARAIZA:

Mexican of Yoeme/Basque heritage, performer, choreographer, and instructor living in Tkaronto, Norma works in different modalities within the arts blending dance, physical theatre, vocals, percussion, and text with cultural and traditional themes in a contemporary context.

Norma has studied with international artists such as Jerzy Grotowski, Eugenio Barba, Natsu Nakajima, Tascabile di Bergamo, Kei Takei, Pol Pelletier, Charles Koroneho, among others.

Norma is the co-artistic director of Vanguardia Dance Projects, a collective promoting Latin American and Indigenous of the Americas dance artists. She holds a master's degree in dance ethnology from York University and she graduated from the Expressive Arts Therapy Program at CREATE Institute. She has a private practice as an Expressive Arts Therapist and supervises students. Her work has been presented at different venues in Tkaronto, throughout Ontario, Montreal, Hungary, California, Rochester, NY, New York City, Colombia and throughout Mexico.

HERYKA MIRANDA:

Heryka Miranda is a Guatemalan American dancer, choreographer and dance educator living in the traditional territories of the Mississauga of the Credit, Anishinaabe and Haudenosaunee peoples. She grew up influenced by Hip-Hop culture and the rhythms and dances of salsa, merengue, and cumbias. Her first dance teachers were her childhood friends and their parents from Puerto Rico and the Dominican Republic in her Latin American neighbourhood in White Plains, New York. Her dance training has consisted of dance genres/experiences that continue to connect her to the heartbeat of liberation and freedom including ecological land dance, dance and expressive arts therapies and sacred dance. She holds an M.A. in Health and Physical Education and teaches dance as education and wellness at university programs. She is a community cross-cultural educator who works with institutionally vulnerable communities using ecological land dance practices and expressive arts therapeutic approaches. Heryka aims to bring the power of movement and dance to the lives of many and is committed to making dance as accessible, fun and magical as possible.