



## **SPARK STUDIO SERIES 2017**

### **ARTIST PROFILES**

Live art

Design

Dance

Robotics

By 303-associated artists

June 5 – June 8<sup>th</sup> 2017, Montréal

## Welcome to Montréal! Bienvenue!

Chers francophones, malheureusement nous n'avons pas de version française de ce document. Toutefois, quelques unes des bios sont disponibles en ligne à [studio303.ca/events-16-17/spark-studio-series/](https://studio303.ca/events-16-17/spark-studio-series/) et il me fera plaisir d'en discuter plus en détails avec vous si vous le souhaitez!

Dear peers,

This year's Spark Studio Series is comprised of 3 informal showings, a networking event for artists, and a LONG TABLE public discussion around *Festivals and Ethics* with **Andrew Tay, Dorian Nuskind-Oder, Emilie Monnet, Jacob Wren, Lara Kramer, Priscilla Guy, Sasha Kleinplatz** and whoever else decides to join in.

The following pages include a calendar, and details surrounding this year's programmed artists, each of whose work falls in the realm of expanded choreographic practice:

On Monday June 5<sup>th</sup>, we have partnered with CCOV to present two works requiring darkness: **Cha Collective** is two interdisciplinary lighting designers who make work with invited artists from different disciplines. They will present an excerpt of *Night Owls* which will premiere in Montreal in May 2018. Audrée Juteau will follow with a recent duet with Nathan Yaffe, *Les Strange Strangers*, inspired by hypnosis and animism.

On Wednesday June 7<sup>th</sup>, at Studio 303 do not miss our informal full-length presentation of *Facing away from that which is coming*, the remarkable second creation by **Andréa de Keijzer** and **Erin Robinsong**.

And finally on Thursday June 8<sup>th</sup>, we have an interesting double bill by two current artists in residence: **Simon Portugal**'s excerpt of his solo *Aattitle* which recently premiered at the MAI, followed by a work-in-progress by contemporary flamenco artist **Sarah Bronsard** and robotics engineer/composer **Patrick Saint-Denis**.

Truly undisciplined and experimental, each of these young makers has a singular artistic practice, which deserves your full attention.

PS - we are thrilled that so many 303-supported artists are presenting work at FTA, OFFTA and independently. Don't miss the compelling projects by our recent artists-in-residence **Hannah Sybille, Emilie Monnet + Lara Kramer** at OFFTA, as well as **Daina Ashbee** at FTA. In addition, **Emilie Monnet** is curating and producing the second edition of **Indigenous Contemporary Scene** June 1<sup>st</sup>-9<sup>th</sup> [details at [onishka.org](https://onishka.org)].

Highly recommended independent showings by past and future 303-associated artists include: **Katie Ward** and **Dorian Nuskind-Oder** on June 1<sup>st</sup> at the CAM, **Ellen Furey**'s June 7<sup>th</sup> at CCOV and **Stephanie Hinton**'s remarkable roster of artists including **Aurélie Pedron, Clara Furey** and others May 30<sup>th</sup>-June 3<sup>rd</sup> at several locations (<https://fove.ca/offfta2017/> for details).

### Enjoy the ride!



**Miriam Ginestier**

on behalf of the Studio 303 team  
and all our associated artists  
Artistic and General Director, Studio 303

# CALENDAR: SPARK STUDIO SERIES

## STUDIO SHOWINGS BY 303-SUPPORTED ARTISTS

@Studio 303, 372, Ste-Catherine W. #303

FREE - BY DONATION

MONDAY JUNE 5<sup>TH</sup>

WEDNESDAY JUNE 7<sup>TH</sup>

THURSDAY JUNE 8<sup>TH</sup>

Sunday June 4<sup>th</sup>

12pm - 2pm

### LONG TABLE

Festivals & Ethics  
With Andrew Tay, Dorian  
Nuskind-Oder, Emilie  
Monnet, Jacob Wren,  
Lara Kramer, Priscilla Guy,  
Sasha Kleinplatz.

@303

3pm

### ANDRÉA DE KEIJZER & ERIN ROBINSONG

– Facing away from that  
which is coming (full work)

@303

3pm

### SIMON PORTIGAL

– Aattitle (excerpt)

### SARAH BRONSARD & PATRICK ST-DENIS

– Èbe (work-in-progress)

@303

2pm - 5pm

### À TABLE

Invited presenters each  
sit at an individual table,  
ready to receive artists  
who wish to initiate,  
join or eavesdrop on  
conversations with them.

@303

3pm - 4:30 pm

### CHA COLLECTIVE

– Night Owls (excerpt)

AUDRÉE JUTEAU –  
Les Strange Strangers  
(full work)

@CCOV, Place des arts,  
175 Ste-Catherine Ouest



■ SHOWING ■ Networking Event

# CHA COLLECTIVE

Interdisciplinary / design / dance



Orlin Ognyanov

## Contact

studio@paulchambers.ca  
www.paulchambers.ca | www.  
davidalexandrechabot.com

## Scale/type of venue

Intimate venue, under 100 spectators,  
theatre, art gallery, studio space  
(Venue must be able to accommodate a  
complete blackout)

Paul Chambers is a designer, visual artist and educator. Collaborating on new contemporary dance works has always been a priority for him. At Studio 303 in Montréal, he teaches a yearly lighting design workshop for artists. In addition he teaches design and production for dance at Concordia University.

David-Alexandre Chabot holds a great deal of interest in exploring concepts of dramaturgy and conventions of the theatrical arts. His work has been shown across Canada, as well as internationally in Paris, Marseille, Reims and Queretaro, to name but a few.

CHA is a collective that creates design-based works with artists from diverse disciplines. What unifies CHA's body of work is the way that it communicates with people, each production challenging the audience to place itself at the centre of the proposition, to experience it from within.

## Press

*Je ne parlerai pas ici de la technologie utilisée tout au long de ce parcours mais, je le rappelle, la découverte de ce personnage venu parmi nous, muni de certains attributs qui éclairent la rencontre, mérite le plaisir de la découverte. Au final, une rencontre artistique qui mériterait une reprise enrichie. Si elle se produisait, avec grand plaisir; j'y serai, promis !*

Robert St-Amour, Surlespasduspectateur,  
octobre 2016

## Work

### **Night Owls** – 45 minutes

*Night Owls* follows the journey of a luminous being that communicates with the audience directly through light, movement, and touch. It is a 360° installation where audience and performer inhabit the same space. We are interested in deconstructing scenic hierarchy and integrating performance in a landscape of people. In the Fall of 2016, a first draft was created in collaboration with choreographer/dancer Annie Gagnon at Studio 303 for *Métamorphose*, an evening where dance meets visual arts. The project was subsequently presented in Bulgaria at DNK in 2016, and will be presented in Montreal in May 2018 for 4 evenings at Tangente.

### **Work in development** – 50 minutes

For its newest creation CHA has invited Jesse Peter Ash (composer, sound designer) to collaborate on a project about our perception both visual and auditory. Based heavily on research around the way our brain interprets sound waves and colour, this piece tells the story of two individuals both living with altered perceptions. For this performance each audience member will receive a pair of headphones and view the production through a specialized screen.

## Other offerings

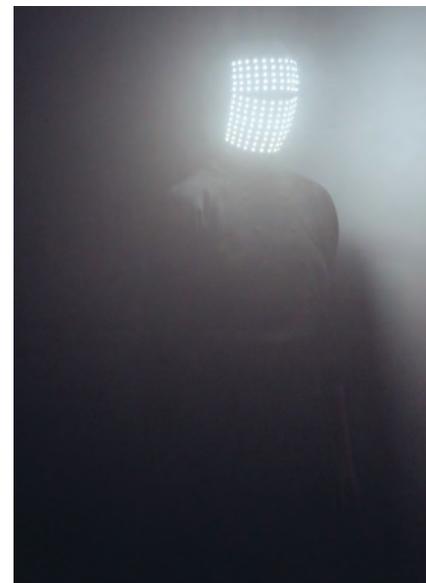
### **Workshops:**

#### **Introduction to Lighting Design**

Offered annually at Studio 303 for 10 years now, this is a workshop for choreographers, visual artists and theatre practitioners interested in learning about lighting design. The goal is to demystify stage lighting techniques and to experiment with them, focusing on the lighting designer's process.

#### **CHA Design Residency**

For artists interested in the creative process used by CHA to create interdisciplinary works. This workshop provides participants with a forum for exploration and for study of process and principles of design in the performing arts.



*Night Owls* by Orin Ogryanov

# AUDRÉE JUTEAU

Contemporary dance



Audrée Juteau

## Contact

audreejuteau@yahoo.com  
www.audreejuteau.com

## Scale/type of venue

Small theatre 100-300 seats, studio, art gallery, intimate to large museum venues.

Montreal based artist Audrée Juteau is active as a dancer and as a choreographer. Audrée is interested in questions concerning otherness and an equal relationship between beings and objects. Her choreographic work seeks to celebrate a certain indissociability of a being and its environment. Alteration of senses, a decentralisation of the will and affect are some of the themes that Audrée works with. Her choreographies: *Poisson* (2013, created at Studio 303) and *Sam affecté* (2015) featured a dog on stage (Sam) and were inspired by her powerful non-performative presence. With her new creation *Les Strange strangers*, she is furthering this choreographic exploration by considering inanimate objects as having the power to affect. Her work has been presented among other places at Studio 303, Tangente, OFFTA, (Montreal), Mains d'œuvres (Paris), as well as in Oslo

and New York. She was a recipient of the Impulstanz Danceweb 2010 grant and completed her MA at UQÀM.

## Press

*(Les Strange strangers) exposed a transporting perception-centred movement practice that produced a new way of making thinking that problematized / straddled / transmuted representation.*

- Coman Poon, UrbanArts, 2017

*Il y a de ces spectacles qui nous surprennent par leur audace. D'autres par leur vision innovatrice et leur poésie, faisant montre d'une créativité sans borne. Lorsque pareils apanages se retrouvent au sein d'un seul et même spectacle, on jubile.*

- Luc Archambault, Westmount Magazine, 2017

*What's notable about this new work are the subtle sensations and the energetic connection that's forged between the performers (...). The invitation is to observe them listening, in their islands of reflection, the quality of their breath, the shifts in their body, revealing tiny refractions of articulation.*

- Philip Szporer, 2017

# AUDRÉE JUTEAU

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## Work

**Les Strange strangers** – 45 minutes  
Presented at Tangente in March 2017,  
with creation residencies at Studio 303,  
Vermont Performance Lab, DAC, CCOV,  
M.D.C Plateau Mont-Royal and UQAM.  
Inspired by the belief of animism, *Les  
Strange strangers* aims to explore a  
type of relationship, both human and  
non-human, to the environment that  
surrounds us: exploring a feeling of  
strangeness to our environment and  
discovering some of its unexpected  
facets. Performed by Aurée Juteau  
and Nathan Yaffe.



Les Strange strangers by Frédéric Chats

# ANDRÉA DE KEIJZER & ERIN ROBINSONG

Contemporary Dance



Andréa de Keijzer and Erin Robinsong by Yulia Benivolski

## Contact

eadekeijzer@gmail.com  
erin.robinsong@gmail.com  
andradekeijzer.com  
erinrobinsong.com

## Scale/type of venue

Gallery/museum space  
or small theatre (project  
specific)

We live in Montréal and have made performance together since 2011. Our research is in collaboration with our nervous systems' daily encounters with capitalism, climate change, and language. Divergent backgrounds in dance and literature find crossover in a mutual urgency to make spaces and articulations for the accidents and futures - minor and major - all around us. We work closely with Hanna Sybille Müller as co-creator and dramaturge. We have created and presented at 3<sup>rd</sup> Floor Projects (Usine C), Tangente, Espacio Mexico, Studio 303, Montreal, arts interculturels, The Conference on Eco-poetics, Harbourfront Centre and Nuit Blanche. In 2016, we toured *This ritual is not an accident* in galleries across Ontario and Quebec.

Andréa comes from Mexico and Costa Rica and is a choreographer, filmmaker and doula. Erin is a choreographer, poet, the author of *Rag Cosmology* (2017) and is originally from Cortes Island, BC. In 2016 we were featured in Mike Hoolboom's film *We Make Couples*, a Marxist love story.

## Press

*This is really beautiful work.*

- Jacob Wren, Co-artistic director of PME Art

*To be in the room with this work is to grow—emotionally, imaginatively, socially; to awaken sensation in phantom extremities; to become a giant in the slowness of time; to commune with hidden parts of the self and the erotics of the flock.*

- Helen Guri, Poet

*Andréa de Keijzer and Erin Robinsong ingeniously explore the tensions between the feelings of complicity and empathy provoked in the spectator.*

- Mélanie Carpentier, Le Devoir, 2017

## ANDRÉA DE KEIJZER & ERIN ROBINSONG

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### Work

#### Facing away from that which is coming

- 40 minutes or 60 minutes

It's a power game. It's a trust game. Passive, then active, performers trade positions to give and receive experience: brutal, erotic, sensate and tender. This duet, performed by Nathan Yaffe and Esther Rousseau-Morin, premiered at Tangente (Montréal) in March 2017. Technically simple: white space with simple lighting, for galleries or theatres.

#### This ritual is not an accident

- 70 minutes

Erin and Andréa choreograph time and scale as personal histories are shredded, recomposed, and the slow-motion accident of climate change becomes intimate. A performance becomes a text, a windstorm, a ritual. Women undergo surgery, first passive, then actively involved in their own operations. Premiered in 2016 at Espacio Mexico (Montréal). Technically self-sufficient: works best in white-box spaces. Made for small audiences: maximum 25 people per show. It is created and performed by Andréa de Keijzer and Erin Robinsong.



Facing Away by Frédéric Chais

### Other offerings

Screening of Mike Hoolboom's film *We Make Couples*, a Marxist love story. Hoolboom is one of Canada's most influential avant-garde filmmakers, and a recipient of the Governor General's Award.

Reading by Erin Robinsong from her book *Rag Cosmology* with disturbances by Andréa de Keijzer and Hanna Sybille Müller.

# SIMON PORTIGAL

Contemporary dance

Simon Portigal by Adrian Morillo



## Contact

simon.portigal@gmail.com

## Scale/type of venue

Small theatre

I studied at both L'Ecole de Danse Contemporaine de Montreal and at P.A.R.T.S. (Brussels) and began working in Canada in 2011. I've performed with numerous artists and structures including Ame Henderson, Eroca Nicols, Amelia Ehrhardt, Andrew Tay, Sasha Kleinplatz, Adam Kinner, Ellen Furey, Michael Trent, Stephen Thompson, Benjamin Kamino, Dana Michel, and Mårten Spångberg.

My work has been performed in Toronto and Montreal, and I've co-authored works performed at both the Reykjavik Dance Festival and within the frame of the Berlinerfestspiele's Foreign Affairs program. I was an artist-in-residency at Studio 303 in 2016 and have equally participated within the frame of the 3<sup>rd</sup> Floor Residency (Usine C, 2016), and in the 2015 edition of the Copycat Academy, organized by Hannah Hurtzig.

My work experiments with how a body, stuck within representation (language/image/experience), could possibly slip between/expand into the endless cracks within normativity.

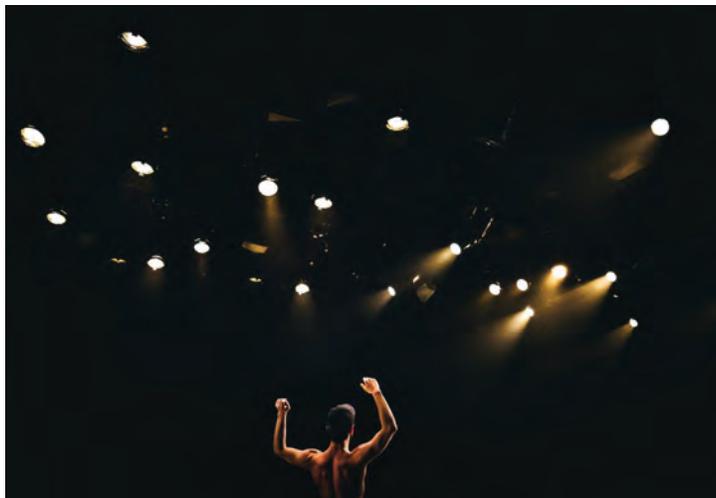
## SIMON PORTIGAL

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### Work

#### **Aattitle** – 70 minutes

An experimental dance performance, *Aattitle* aims point blank at language's grip on the production of experience, seeking to violate our fetish for linearity. Simon Portigal endeavours to abandon the security of identification by using dance to forge weapons of soft, slippery mutability. This work requires a flat-screen monitor, a hazer, full lighting grid possibilities, the ability to hang mylar, a good router and wifi connection in the theatre. In its current form, this work premiered at the MAI in April 2017. The work was also supported in older iterations through the 3<sup>rd</sup> Floor Projects (Yves Sheriff/Usine C) and at Summerworks Performance Festival (Toronto).



Simon Portigal by Adrián Morillo

# SARAH BRONSARD

Dance / Sound Art



Sarah Bronsard by Luma Briec

Sarah Bronsard is a choreographer and artist based in Montreal. She found her prolific ground in dance after a career as a painter in search of wider horizons in visual, digital and electronic arts. Through various musical, robotic and choreographic collaborations, her work is rooted in flamenco dance, playing with rhythm, intensity, contrast and codifications. In her practice, she seeks to reveal the invisible. Dance is the medium she prefers to call that which is seen, in spite of ourselves, both for the audience and for the performers. Since 2012, her works *4kg*, *Ce qui émerge après (4kg)*, *En attendant le pick-up* have been presented mainly in Québec, but also in France, Italy, Wales and in the Netherlands. She is currently completing a master's degree in dance at UQÀM around the interaction between musicians and dancers on stage.

## Contact

sarahbronsard@gmail.com  
www.sarahbronsard.com

## Scale/type of venue

Small theatre 100-300 seats,  
Art gallery

## Press

*In 4kg (...) Bronsard takes us through dance-time, from the contemporary, abstract, still-life of the beginning of the piece, to an almost ancient freedom of deep emotional expression. And she keeps them linked, and alive, and moving.*

- Beverly Daurio, Evidance, 2012

*Ce qui émerge après 4kg implique plusieurs éléments disparates qui mis en commun résultent un solo d'une richesse remarquable. Plusieurs petites stations musicales sont placées au sol, fruit d'un mariage entre le travail de robotique et celui de musique, de petits marteaux frappent des couvercles de pots Masson à des rythmes différents créant une trame sonore rappelant le bruit d'une vieille boîte à musique que l'on ferait jouer à l'envers. Alliage entre la danse contemporaine et le flamenco, la pièce comporte plusieurs répétitions de mouvement, rendant le tout hypnotique.*

- Audrey Julien, DFDANSE, 2014

La gestuelle et les pas de flamenco associé au dispositif sonore rythment de manière très contemporaine et réellement fascinante l'œuvre de Sarah Bronsard.

- Pauline Roudet, Happen - Webzine Culturel Bordelais, 2014

## SARAH BRONSARD

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### Work

**Èbe** [in development] – 30 minutes  
*Èbe* is a collaboration between Sarah Bronsard (dance) and Patrick Saint-Denis (audio art) developed around an interactive set design composed of a choir of five accordion-robots that interact with the dance. The performance addresses the tidal phenomena, the breathing process and some rhythmic/sonic elements coming from flamenco tradition, visited through the prism of digital technologies. *Èbe* will premiere at Tangente (Montreal) in February 2018 and has benefited from a residency at Studio 303, at Corps Chorus, and from support by Jeunes Mécènes Investis pour les Arts and the CALQ.

**Le frottement du monde** – 50 minutes  
This new co-creation with composer and cello player Émilie Girard-Charest, was part of Sarah Bronsard master's degree première in March 2017. The outcome of a dialogue over five years, this piece investigates the intimacy of the sound of touch, where two surfaces communicate their differences and create a common sound. An investigation of the friction between practices, between beings, between the self and the world.



Sarah Bronsard by Luma Brieuc

**Ce qui émerge après (4kg)** - 25 minutes.  
Presented in 2014 at Tangente and then as part of their Dance Roads tour to Bordeaux, Cardiff, Turin and Arnhem, this solo and robotic installation addresses the birth of a being. It is about a dialogue, a landscape, an ecosystem — and we are to observe it, taking shape.

# PATRICK SAINT-DENIS

Sound art / Interactive scenography



Patrick St-Denis by Luma Brienc

## Contact

patrickssaintdenis88@gmail.com  
www.patrickssaintdenis.com

## Scale/type of venue

Intimate to large museum venues to outdoors, art gallery, studio, small theatre 100-300 seats, as well as public spaces.

Patrick Saint-Denis is a composer, laptop performer and software artist. He is a creative technologist working in sound art and interactive scenography. His works range from video installation to large scale robotized machinery, and have been showcased in concert venues, exhibition formats and dance contexts.

I think that nobody has direct access to sound, and that therefore everything is an interface. A score, a musical instrument, software or a programming language is an interface that imposes a singular vision – often aesthetically or at least conceptually driven – on a creative output. Performative technology, which is central to my practice, enables me to create my own interfaces (software,

DMI, mechanical, etc) and develop a personal relationship to machinery. My recent research in this area focuses on developing software and hardware to create electromechanical interfaces for sound composition. Often presented in arrays of simple robotic articulations, the machines I create possess physical specificities that shape interactions on stage and influence the work as a whole.

## PATRICK SAINT-DENIS

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### Work

**Èbe** - (in development) 30 minutes  
*Èbe* is a collaboration between Sarah Bronsard (dance) and Patrick Saint-Denis (audio art) developed around an interactive set design composed of a choir of five accordion-robots that interact with the dance. The performance addresses the tidal phenomena, the breathing process and some rhythmic/sonic elements coming from flamenco tradition, visited through the prism of digital technologies. *Èbe* will premiere at Tangente (Montreal) in February 2018 and has benefited from a residency at Studio 303, at Corps Chorus, and from support by Jeunes Mécènes Investis pour les Arts and the CALQ.

### Lungta - Installation

*Lungta* is a series of projects (audio performance, installation, dance) that dwells around a physical matrix of 192 motor-driven fans acting as a sort of pixel-based video image synthesizer or display. Actual presentation formats feature an interactive installation with a lo-fi version of the pong game and an audio performance.



Sarah Bronsard and Patrick Saint-Denis by Luma Brieuc

### Wave - 15 minutes

*Wave* is an audio performance that uses the body as a musical instrument. The project is also about recreating within a digital context, a gesture-sound relationship inspired by the one present in traditional instruments. The work as premiered in Barcelona at In-Sonora Festival in 2016 and will be presented at Toronto's TIES Festival in August 2017.

### Other offerings

talks, seminars, creative coding  
workshops



studio  
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Lieu de création, de diffusion et de formation  
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