

FOCUS
Québec

VITRINE
THÉÂTRE
JEUNES
PUBLICS

• VIRTUEL

**PARCOURS
DANSE
SATELLITE**

LA DANSE SUR LES
ROUTES DU QUÉBEC

Program



**MAISON
THÉÂTRE**

POUR LES JEUNES
DE TOUS ÂGES

LA **DANSE**
SUR LES ROUTES
DU QUÉBEC

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At the heart of the Maison Théâtre's mission are its 30 member companies, 30 companies producing theatre for young audiences and as many pathways and relationships woven in many territories over the years. Since 2014, the Maison Théâtre has organized and hosted the biennial FOCUS Québec --a showcase of Quebec theatre for young audiences--with its partners Les Coups de Théâtre Festival, Les Gros Becs Youth Theatre, and L'Arrière Scène, a children's and youth theatre center in Montérégie. During this event, accomplices and lovers of the Quebec youth scene gather in Montreal to dream and stimulate encounters between local artists and spectators from all over. Today, it is to a virtual edition that we invite you, thanks to an enriching partnership with Parcours Danse Satellite. Ten showcases and a panel make up this moment of reunion and reflection. The forced break we are all juggling with will undoubtedly be followed by a revival. How do we want it to take shape? On what basis will the international projects be developed in the coming years? And what will be the roles of artists, presenters, and festivals? These are the stimulating questions we want to address with you during FOCUS Québec 2021.

Looking forward to seeing you,

Sophie Labelle
Artistic Director

[Maison Théâtre](#)

What a wonderful invitation from the Maison Théâtre to welcome dance to this virtual FOCUS Québec. With this unifying approach to the performing arts for young audiences, together, we are bringing about a wind of change that will allow dance artists to reach out to new young audiences. La danse sur les routes du Québec (DSR) imagines a world where dance is everywhere; this is what our team and our members work towards day after day with rigour and passion. For more than 20 years, DSR has been working to develop the programming, audiences, and markets for dance in Quebec, Canada, and internationally. In the coming year, DSR will implement an action plan to improve dance programming for young audiences in Quebec. This special edition of FOCUS Québec will undoubtedly contribute to the advancement of this colossal task!

Pierre-David Rodrigue
General Manager

[La danse sur les routes du Québec](#)



Showcases -
Wednesday, October 6, 2021
from 10 AM to 12 PM

Through My Eyes

(À travers mes yeux)

- Bouge de là

Dance

Creation date: 09/16/2018



Summary

A dancer enters the stage and discovers a ball. Intrigued, she moves toward it, carefully. As soon as she touches it, the magic of the stage is unleashed: the lights go up, the decor appears all around her, shadows play their tricks... and transform one dancer into many! Now there are four of her to play together and discover a constantly changing environment: a graphical world made up of forms, colours, textures, sounds, and illusions. A topsy-turvy playground where dance continually shifts with the context, this performance full of surprises invites audiences to see the world afresh through the eyes of a child who explores.

An ode to the power of imagination, *Through My Eyes*, stimulates the child's senses and brings us back to one of the loveliest things about childhood: a tireless capacity for wonder.

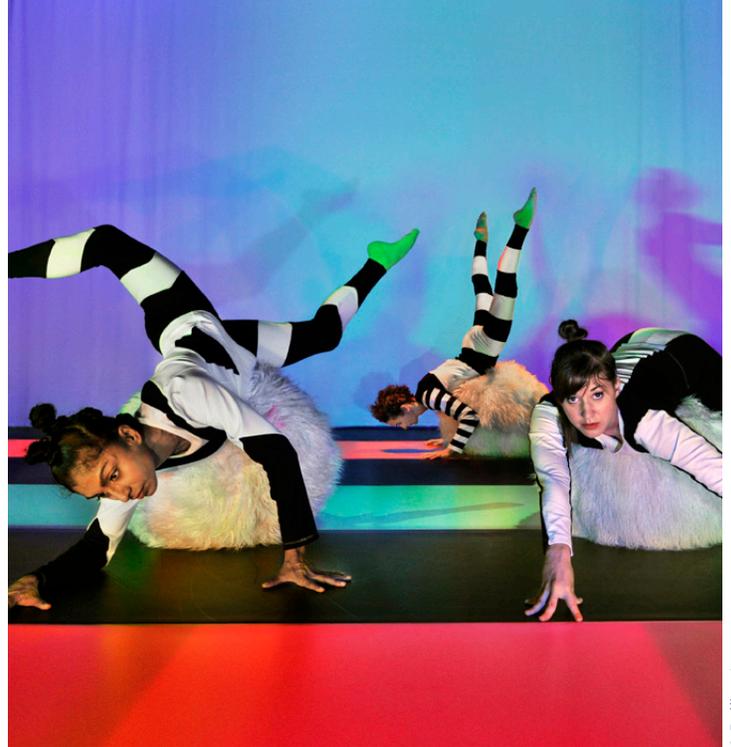
Bouge de là

Established in 2000 by choreographer and artistic director Hélène Langevin, Bouge de là creates, performs, distributes, and promotes prime quality dance pieces for young audiences. The company remains one of the rare professional dance companies in Quebec devoted exclusively to creating dance presentations for children. The organization also develops a multitude of cultural mediation activities for youth and families to deepen the artistic experience of the spectator and contribute to the outreach of dance. Bouge de là's actions are deployed locally, nationally, and internationally.

Children are at the heart of the company's approach: Bouge de là offers them a beneficial and joyful dance experience, eliciting the full range of their senses and awakening in them the desire to embrace movement. The company aims to give as many children as possible the opportunity to discover dance, express themselves through movement, and experience the thrill of dancing with others. The company hopes that this process of discovery creates a significant and lasting impact on their lives.

Choreographer's Biography

Hélène Langevin crée Bouge de là en 2000. Dès lors, les activités de created Bouge de là in 2000. Since then, the company's activities have been exclusively devoted to the creation of shows for children aged 3 to 12. The choreographer, who has explored different art forms, is involved in projects that mix dance, video, theatre, visual arts, shadow puppets, etc. Throughout her career,



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she has sought to deepen her research on the body in movement with the primary objective of exploring theatricality and creating a language that allows her to convey her vision of movement to children better.

Conceived, directed, and choreographed by: Hélène Langevin

Choreographical Assistants and Rehearsal Directors: Marie-Eve Carrière and Jean-François Légaré

Creator-performers: Emmanuelle Martin, Myriam Tremblay, Julie Tymchuk, and Émilie Wilson

2021-2022 Season's distribution: Emmanuelle Martin, Selena Russo, Myriam Tremblay, and Julie Tymchuk

Set and costumes: Marilène Bastien

Music: Bernard Falaise

Lighting: Lucie Bazzo

Dramatist: Claudine Robillard

Makeup: Suzanne Trépanier

Coach de jeu: Guillaume Chouinard

Technical Director: Martin Lepage

Production manager: Catherine Comeau

Sound and video: Guy Fortin

Contact - Booking

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Phenomena

- Destins Croisés

Dance

Creation date: 03/13/2019

13 years
old +

Summary

In the shadows, under a cold light, five silhouettes awaken, twitching and pulsating in sharp and concise movements. These five *phenomena*, sensitive humanoid robots, or a new generation of enhanced human beings, evolve before the eyes of the audience who become active witnesses of the metamorphosis that takes place. Through contact with the Other, in close proximity to the public, the *phenomena* humanize, morph, becoming true-to-life living beings, indistinguishable from biological Humans. However, these super-Humans, with their enhanced capacities and potentials, emphasize our human vulnerability and frailty, leaving our future to fate or uncertainty.

Destins Croisés (DC)

The whole philosophy of the company resides in its name, "Destins Croisés" - *crossed fates* in French. It finds its essence both in the meaning of the term and in its choreographer's personal story. Founded in 2003 by French-Moroccan-Canadian dancer and choreographer Ismaël Mouaraki, DC is a Montreal-based dance company that brings together urban and contemporary dances with different mediums of creative languages, such as slam, circus, video or theatre in intense, physical, and abstract choreographic pieces where everyone, every art form, every approach has a place. DC's choreographic work explores the interconnectedness of genres and influences in the pursuit of transcending all social, cultural, and artistic boundaries and creating with what separates. DC is a meeting place for artists, collaborators, and dancers to come together, each bringing their own expertise, talent, and identity, to create unique and outstanding creations. Recurrent themes and motifs are contemplated in Ismaël Mouaraki's pieces, such as the role of the individual within the group, the notions of encounter and otherness, identity and alterity.

Choreographer's Biography

Of French-Moroccan origin, **Ismaël Mouaraki** discovered urban dance at the age of 12 in Nancy, France. He also discovered the contemporary choreographic language in contact with the choreographer Xavier Lot in residence at the Centre culturel André Malraux, with whom he collaborated as a performer for over three years. Since 2003, Ismaël Mouaraki has been pursuing his work with the Destins Croisés company, of which he is the founder. His choreographic creations reflect his obsessions: to put in the body the infinite facets of humanity. In his works, everything revolves around polarities, control, domination, and perception of the individual in a group.



© Sylvie-Ann Paré

Choreography by Ismaël Mouaraki in collaboration with the performers

Performers: Audrey Bergeron, Geneviève Boulet, José Flores, Geneviève Gagné, and Matthew Quigley

Dramaturgy advisor: Estelle Clareton

Lighting and Set design: Paul Chambers and David-Alexandre Chabot

Rehearsal Directors: Annie Gagnon and Isabelle Poirier

Artistic Consultants: Annie Gagnon, Geneviève Boulet, and Isabelle Poirier

Music: Antoine Berthiaume

Costumes: Sarah Dubé

Technical Director: Thomas Kiffer

Residencies: Agora de la danse, Maison de la culture de Notre-Dame-de-Grâce, Maison de la culture Frontenac, Circuit-Est centre chorégraphique.

Partners: Conseil des arts du Canada, Conseil des arts et des lettres du Québec, Conseil des arts de Montréal.

Contact - Booking

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The Greenhouse

(Le Potager)

- Le Petit Théâtre de Sherbrooke

Rock concert and video installation

Creation date: 04/29/2021

Summary

Le Potager is a show that rocks 360°. In the centre of the stage, a garden greenhouse. Inside, a singer, a guitarist, a drummer. Their live music makes our bodies vibrate. On the four walls, video and painting unfold, enveloping our senses. Sometimes, it is a face-to-face with a giant bee, sometimes a delirium of earthworms and gouache, a pastel garden that we fly over, rain boots that work and heal.

And it rocks even in the room. We dance together, we let go, we suspend ourselves, we relax... It's like a big breath of fresh air.

Straddling the line between a concert and an immersive video installation, *The Greenhouse* recounts in song and image the hands that sow, water, and harvest, the hope that it will grow well and the pleasure of biting into it, if the carrot is willing...

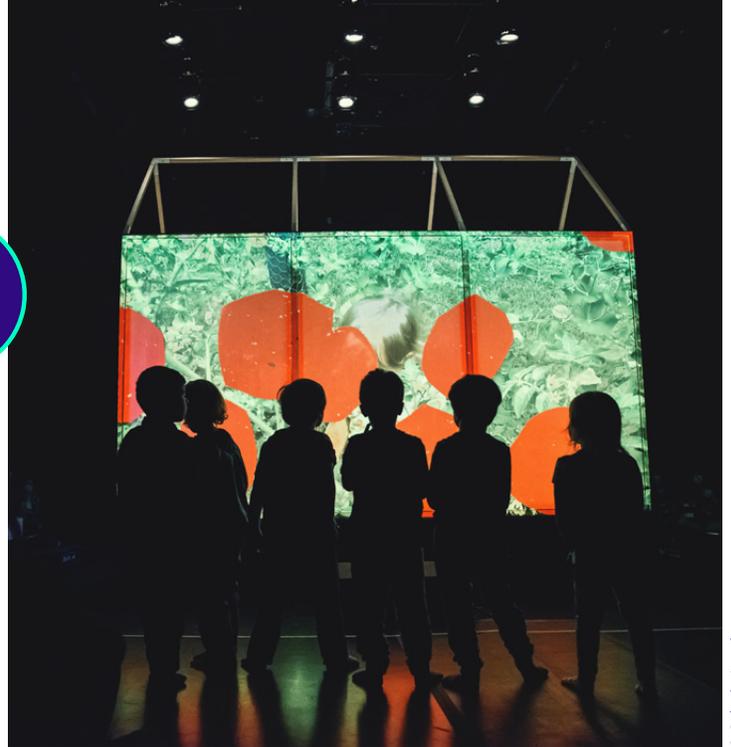
Le Petit Théâtre de Sherbrooke

Dedicated specifically to theatre for young audiences, Le Petit Théâtre de Sherbrooke creates and presents works that allow a great deal of freedom of interpretation, leaving room for the sensibilities and intelligence of each young audience member, and trusting in their ability to explore new forms. In 48 years, the company has produced over 90 shows in French and English, presented in Quebec, Canada, the United States, France, Scotland, Belgium, Switzerland, and South America.

Creator's Biographies

Érika Tremblay-Roy is an author, director and artistic director of the Petit Théâtre de Sherbrooke. In 2012, she wrote *Autopsie d'une napkin*, for which she won the Louise-LaHaye award. With *Petite vérité inventée*, she was a finalist for the 2013 Governor General's Literary Awards. In 2016, she received the LOJIQ Award and the CALQ Award - Work of the Year in Estrie for *Lettre pour Élène*, co-produced by Le Petit Théâtre and La [parenthèse]. In 2020, for *Le problème avec le rose*, a second co-production of Le Petit Théâtre and La [parenthèse], she won the Louise-LaHaye award again.

An interdisciplinary artist, **Karine Sauvé** completed her graduate studies in contemporary puppet theatre at UQAM. She presented her first short form, *Primipare and The Babies*, at the Casteliers festival and then at the OFFTA. She also collaborates with artists from



© Sylvain Lussier

different disciplines, notably Clea Minaker for *Beauty* (Youtheatre, 2008) and Nathalie Derome for *Le spectacle de l'arbre* (Des mots d'la dynamite, 2009). *Les Grands-Mères Mortes, une fête*, the first show of her company Mammifères founded in 2013, received the 2015 Best Production for Young Audiences award from the Association québécoise des critiques de théâtre.

Conception, writing, and direction: Karine Sauvé and Érika Tremblay-Roy

Performers: Simon Bergeron (drums), Fred Giguère (voice) and Guillaume Gilbert (electric guitar)

Music: Guillaume Gilbert

Painted visuals and animation: Élise Lafontaine and Jean-Philippe Thibault

Video images: Karine Sauvé

Lighting: Andréanne Deschênes

Technical wizard: Samuel Thériault

Gardiner: Érika Tremblay-Roy

Assistant gardiner: Claire Deschênes-Roy

Production manager: Andréanne Deschênes

Technical director and stage manager: Samuel Thériault

Contact - Booking

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The Weight of Ants

(Le poids des fourmis)

- Théâtre Bluff

Theatre

Creation date: 11/19/2019

13
years
old +

Summary

The state of the world weighs heavily on Jeanne and Olivier. She vandalizes ads. He dreams of his generation being burned like a marshmallow. A school election is organized as part of the shamefully underfunded Future Week. Hoping to make a difference, the two protagonists face off in an election campaign of fiery speeches, ninja expeditions, collusion, and f*cking unicorns.

Both a hallucinatory political satire and an x-ray of our collective anxieties, *The Weight of Ants* juggles issues of citizen resistance and abuse of power.

Théâtre Bluff

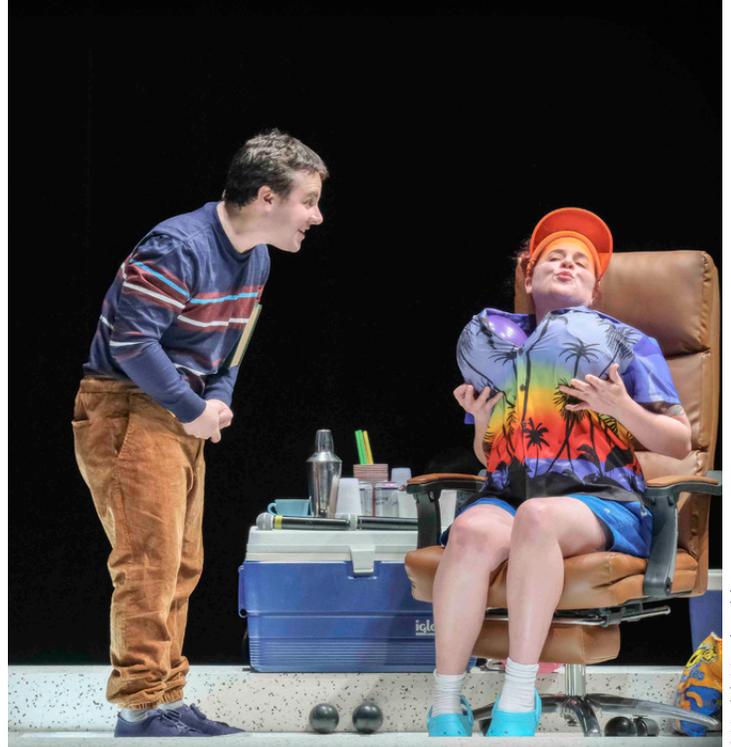
Théâtre Bluff is a creative company that supports the development and promotion of contemporary dramaturgy, from here and elsewhere, among teenagers. A true crossroads of encounters, it initiates collaborations with creators who are sensitive to intergenerational and intercultural dialogues. Through its research, mediation, production, and programming activities, it proposes works and cultural actions that take an open and committed look at the concerns of today's world. Convinced that contemporary theatre constitutes a privileged avenue to interest young people in the current issues of our society and to encourage them to get involved, Bluff is determined to promote, on a local, national, and international scale, a dramaturgy that values the intelligence, sensitivity, and thinking of teenagers.

Playwright's Biography

Known for writing colourful characters, **David Paquet** explore explores a fragmented dramatic imagination that is both sensitive and implausible. He graduated in playwriting from the National Theatre School of Canada in 2006. He became known for his play *Porcupine*, which won him the Governor General's Award of Canada and the Michel-Tremblay Award in 2010. Theatre for young people has been part of his career for several years. David Paquet is also the author of *2h14*, *Appels entrants illimités*, *Le brasier*, and *Le soulier*. He benefited from a creation residency at the Centre du Théâtre d'Aujourd'hui in 2015-2016 and 2016-2017.

Director's Biography

Philippe Cyr is a graduate of the École supérieure de théâtre de l'UQAM. He began his career at Théâtre Prospero, where he directed his first plays: *Les Escaliers du Sacré-Cœur*, *Et si je n'étais pas passée par là?*,



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and *Norway.Today*. Following these experiences, he completed a master's degree in theatre, during which he worked on an adaptation of Brecht's *Mother Courage and her Children*. He directed Chloé Sainte-Marie, the *iShow*, *J'aime Hydro*, *Le brasier*, and *Prouesses et épouvantables digestions du redouté Pantagruel*. Many of these shows have been seen and awarded in Quebec, Canada, and France.

Text: David Paquet

Direction: Philippe Cyr

Performers: Nathalie Claude, Gaétan Nadeau, Élisabeth Smith, and Gabriel Szabo

Assistant Director: Vanessa Beaupré

Set design: Odile Gamache

Costumes: Étienne René-Contant

Lighting: Cédric Delorme-Bouchard

Sound design: Christophe Lamarche-Ledoux

Production Manager: Emanuelle Kirouac-Sanche

Technical direction and stage management: Audrey Janelle

Technical direction for the creation: Mélissa Perron

Sound manager (on tour): Antoine Breton

Co-Artistic Directors: Mario Borges and Joachim Tanguay

Contact - Booking

Sarah Belghiti

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Caution: Fragile

(Attention : Fragile)

5-10
years
old

- Samsara Théâtre

in coproduction with **L'Arrière Scène**

Theatre

Creation date: 11/17/2019

Summary

In an empty space, strange deliveries pile up. First, two people in bubble wrap are delivered, then office furniture, followed by a blank page and some instructions for use. But for what? Through a hubbub of objects, two beings awkwardly improvise their sudden existence. After all, "to live is to move from one space to another, trying as much as possible not to bump into each other," said a certain George Perec.

Samsara Théâtre

Samsara Théâtre creates and produces artistic works following the incessant movement of life, in all its rhythmic variations, its colours, its sensations. From early childhood to adulthood, through the whirlwinds of adolescence, its stories give the audience unique immersive experiences in the heart of theatrical universes rich in meaning. Their shows are nourished by an inventiveness and an approach rooted in research and mediation. Here, the encounter with art engages dialogue, broadens the horizon of thought, and reduces the distance we can maintain.

The artistic vision of its creative team--composed of performers, playwrights, and directors with a passion for contemporary stage writing--has led Samsara since 2009 from the West to the East. Inspired as much by its audience as by its numerous collaborations, this team continues its cultural actions by allowing itself to be transformed by art.

Creators' Biographies

Liliane Boucher - Conception and direction

Co-founder of Samsara Théâtre, Liliane Boucher has a diploma in acting from the École de théâtre du Cégep de Saint-Hyacinthe (2008) a master's degree in playwriting from the École supérieure de théâtre de l'UQAM (2019). Within her company, she created the shows *Samsara*, *Anna*, and *Déjà, au début...*, an ode to early childhood that was highly acclaimed during its extensive tour in Quebec and Asia. In addition to her passion for theatre, she co-founded Art Partage in 2004, an organization with which she participates in numerous research laboratories in film and digital art.

Jean-François Guilbault - Conception and performance

Jean-François Guilbault has a diploma in acting from the École de théâtre du Cégep de Saint-Hyacinthe (2008) and a master's degree in theatre from the École



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supérieure de théâtre de l'UQAM ("best thesis-creation" grant in 2020). He is the artistic director of L'Arrière Scène, a drama centre for children and youth in the Montérégie region. Co-founder of Samsara Théâtre, he has directed the shows *Samsara*, *Noyade(S)*, *La nuit // La vigie*, *Déjà, au début...*, and *Ma petite boule d'amour* by Théâtre Bouches Décousues. As a playwright, he received the Louise-Lahaye (Centre des auteurs dramatiques) and Marcel-Dubé (Académie des lettres du Québec) awards for the co-writing of the play *Noyade(S)*.

Conception: Liliane Boucher and Jean-François Guilbault

Director: Liliane Boucher

Assist director: Gabrielle Girard

Performers: Jean-François Guilbault, Philomène Lévesque Rainville, and Guillaume St-Amand

Set design and graphics: Kévin Pinvidic

Costumes: Linda Brunelle

Music: Michel Smith

Lighting: Cédric Delorme-Bouchard

Contact - Booking

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Showcases -
Thursday, October 7, 2021
from 10 AM to 12 PM

Lou in the Night

(Lou dans la nuit)

- Théâtre des Confettis

Theatre

Creation date: 02/04/2020

4-8
years
old

Summary

One night, a noise wakes Lou from her sleep. Then, a voice speaks to her, calmly. Guided by it, Lou leaves her room and goes to discover her house. She hears its disturbing sounds, its hiccupping pipes, its creaking floors... Before her eyes, the furniture comes to life. Lou opens closed doors, clinging to the handle of those that open. The journey through this house, unrecognizable, finally leads her in front of this door, always locked. Just 7 years old, Lou hesitates... Her breathing accelerates. A long shiver runs down her back. What is there in the basement?

Théâtre des Confettis

From the time of its founding, the Théâtre des Confettis has always placed children at the centre of its work, valuing their talent for subversion, their dreamy, poetic, heartfelt and sometimes crazy reactions, their laughter and their tears, and their fresh, curious, and wide-awake approach. At each stage in the creative process, childhood, seen in a non-condescending, non-patronizing way, is a constant reference point and focus.

Since 1977, the company has created thirty-one shows and one immersive sound experience. It has also toured extensively in America (Canada, United States, Brazil), Europe (England, France, Ireland, Switzerland, Germany, Spain, Malta) and Asia (mainland China, Hong Kong, Japan, Macao, and Taiwan).

Playwright and director's Biography

Actor, writer, director, and producer, **Maxime Robin** shares his practice between theatre and cinema. His work as a director has already received several awards and critical acclaim (*Photosensibles* [Prix de Théâtre], *Contes à passer le temps* [two honorary awards from the Prix de Théâtre and the Prix de la critique]). *Lou in the Night* is his first play for young audiences. He garnered two nominations at the 2019-2020 Theatre Awards: best director and best original text.



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Text and direction: Maxime Robin

Set design: Erica Schmitz

Lighting and video design: Keven Dubois

Music and soundscape: Josué Beaucage

Cast for the creation: Marianne Marceau, Mélissa Merlo, and Éric Leblanc

Touring cast: Marianne Marceau or Sarah Villeneuve-Desjardins or Maude Boutin St-Pierre, Catherine-Oksana Desjardins or Marie Tan, and Éric Leblanc

Artistic direction: Hélène Blanchard and Judith Savard

Stage management: Jacopo Gulli

General management: Laëtitia Mayer or Véronic Marticotte

Contact - Booking

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The Nonexistent

(Ceux qui n'existent pas)

- **DynamO Théâtre**

Theatre of acrobatic movement

Creation date: 01/18/2018



Summary

Fleeing her country at war, a young girl undertakes a long journey. She travels for miles, crossing walls and borders with only one idea in mind: to survive. Will she succeed? This acrobatic movement theatre show, accompanied by the music of a cellist on stage, keeps us on the edge of our seats and shakes up our consciences—a great story of determination.

DynamO Théâtre

Based in Montreal, DynamO Théâtre is an internationally renowned theatre company whose work focuses on developing, producing, and performing Theatre of Acrobatic Movement and Clowning productions for families and young audiences. Since it began in 1981, DynamO Théâtre produced 24 Canadian plays and gave over 4,600 performances in 29 countries on five continents for over 1.5 million spectators.

Playwright's Biography

Pascal Brullemans pursues an approach that explores different stage aesthetics. In 2005, the play *Hippocampe* received the prestigious Montreal Critics' Choice Award. In 2011, the play *Beauté, Chaleur et Mort* won the Best Show Award from Carte Premières. Then, the author began to work with young audiences with *Isberg*, produced by Théâtre Le Clou, and *Amaryllis*, and *Me and You*, which were awarded the Louise-Lahaye prize. The public can now discover the play *Little Witch* produced by the company Projet MÛ.

Creator and director's Biography

Actor, puppeteer, scriptwriter, and director, **Yves Simard** has been practicing theatre for over 30 years. Co-Artistic Director of DynamO Théâtre since 2008, he has been part of the cast of several productions of the company. He has written and directed *Devant moi, le ciel*, *Ceux qui n'existent pas*, and *À deux roues, la vie!* in addition to directing important theatrical mediation projects in Montreal and Quebec as well as in Chengdu, China.



© Robert Etchevery

Creator and Director: Yves Simard

Text: Pascal Brullemans

Set and Costume Designer: Pierre-Étienne Locas

Creative team: Andréanne Joubert, Xavier Malo, Frédéric Nadeau, and Hugues Sarra-Bournet

Performers: Andréanne Joubert, Mathieu Aumont, and Hugues Sarra-Bournet

Lighting Designer: Martin Sirois

Composer: Claude Lamothe

Makeup and Hair Designer: Suzanne Trépanier

Collaboration to the production: Josée Fontaine-Ruby, and Marie-Chantal Bonin

Assistant Director, Stage Manager, and Sound Mixing: Élianne Désilets-Dubé

Chorus: Students from Mrs. Catherine Dumont's welcome class, École François-de-Laval (2018)

Contact - Booking

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Paper Landscapes

(Paysages de Papier)

- Créations
Estelle Clareton

4-10
years
old

Dance

Creation date: 09/28/2019

Summary

Paper Landscapes invites young people to plunge into an experience voluntarily devoid of any artifice, where a huge sheet of paper and three performers meet to let their desires, unconscious fears, and abundant imagination express themselves. In a dance that is delicate, crumpled, folded, unfolded, torn, cut up, the performers' bodies mingle with the material to create magnificent tableaux where poetry rubs shoulders with the absurd and humour so dear to Estelle Clareton.

Créations Estelle Clareton

Since the founding of her company in 1999, choreographer Estelle Clareton has developed a strong and original signature. Playing with the borders between dance, theatre, and circus, she proposes a committed work at the heart of a reflection on the human being living in society today. The company has carried out 19 creative projects. Each of these projects has questioned, from different angles, our relationship to the other, to time and space, through a singular, rigorous, and often humorous physicality.

Choreographer's Biography

Known for her original, heterogeneous, and humour-infused works, it is not surprising that **Estelle Clareton** addresses young audiences with *Tendre* (2015) and *Paper Landscapes* (2019).

Passionate about body language, Estelle Clareton completed her training at the Conservatoire national de danse d'Avignon in France. She was a performer for O Vertigo for several years before devoting herself to creation. Also an actor and director, she creates universes where dance and theatre are complementary. Recently appointed director of creation at the École nationale de cirque where she has been an artistic advisor since 2006, Estelle Clareton is strongly inspired by clowning, playful and acrobatic flights of fancy. Exile, whether internal or geographical, is a recurring theme for her. Instability and imbalance are the physical engines of her creations, lightness and humour, a counterpoint to anguish. From *Furies* to *Tendre*, through *S'envoler* and *Bouleversement*, the artistic journey of her company has unfolded, for 21 years, between humour and drama.



© Stéphane Najman

Choreography: Estelle Clareton in collaboration with the performers

Performers: Nicolas Labelle, Olivier Rousseau, and Jessica Serli

Creative assistants and rehearsal directors: Annie Gagnon and Emmanuelle Bourassa Beaudoin

Set design, props, and costumes: Karine Galarneau

Music: Éric Forget

Lighting: Karine Gauthier

Creative residencies: Maison de la culture Mercier, Maison de la culture Notre-Dame-de-Grâce, Compagnie Marie Chouinard, Centre de Création O Vertigo – CCOV, Le Cube

Contact - Booking

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BESIDE - MARIBÉ – SORS DE CE CORPS

Dance

Creation date: 03/26/2019



Summary

BESIDE is the third work in a trilogy by Montreal choreographer Marie Béland. The piece is based on our repeated attempts to communicate with others through the bombardment of information and noise from the media.

Using real-time (fake) news, *BESIDE* relies entirely on the radio stations of each city in which the piece is performed. The performers can only repeat what is playing on the radio in their headphones and only make the learned movements of the public affairs programs seen on television. In dispossession of their bodies as well as their words, they try to coexist alongside the others (beside) and gain the ounce of credibility that would allow them to transmit a little truth when everything is probably false.

Although each performance of *BESIDE* is a new show, the punchline is always the same. In French as in English, in Montreal as in London, talk radio inevitably leads the performers into a trap. But aren't we all equally caught in this trap?

MARIBÉ – SORS DE CE CORPS

MARIBÉ – SORS DE CE CORPS bases its activities on creations that explore the way our bodies are transformed by contact with the stage, whether or not they submit to its codes and conventions. By working on presence and performance, Marie Béland reflects, with the active participation of the performers, on the impact on the spectator of an image of the body oscillating between the everyday body, the “ordinary” movement, and its transformation into a living work of art. The stage then acts as a revelation of these troubled zones, playing with truth, falsity, and verisimilitude, juxtaposing our daily presence in the world and the scenic presence of a choreographed or choreographic body.

The stage is used as a platform from which the performers address the audience directly. The result is a playful work that highlights the codes of representation to reveal them better, but above all, that becomes a mirror of our social codes and of the way in which our relationships with the Other are organized. Questioning the being-on-stage allows us to invite the public to question its own ways of being in everyday life. Each work is the terrain of finely chiselled writing that values the complexity of the content and its purpose. The result is shows that have the power to reach the general public as well as the most neophyte, often teenagers.



Rachel Harris, Sylvain Laforune, Bernard Martin © Montréal Danse

Choreographer's Biography

For the past 18 years, **Marie Béland** has been choreographing works in which the body exceeds dance: the dancing body, but also the real, everyday, ordinary body, are at the centre of a fine and complex choreographic organization. She invites the public to reflect on the live performance as a social and aesthetic phenomenon, on the way our bodies are transformed by contact with the stage. Each of her works is an attempt to (re)concile body and mind and show the discourses and counter-discourses that are tied to movements. Lately, Marie Béland has been interested in the choreography that our bodies produce when we speak.

Choreographer: Marie Béland

Performers/Collaborators in creation: Rachel Harris, Sylvain Laforune, and Bernard Martin

Dramaturge: Kathy Casey

Lighting Designer and Technical Director: Karine Gauthier

Costumes: Dave St-Pierre

Partnership and co-production: MARIBÉ – SORS DE CE CORPS and Montréal Danse

Programming direction: Art Circulation

Creative residencies: Cardiff Dance Festival, Dance4 International Centre for Choreography (Nottingham), La Rotonde, La Corporation Hector-Charland, Théâtre du Vieux-Terrebonne

Art Circulation / MARIBÉ – SORS DE CE CORPS and Montréal Danse are associated with the companies Danse-Cité, MAYDAY, and Par.B.Leux.

Contact - Booking

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Antigone sous le soleil de midi - Le Carrousel, compagnie de théâtre

Theatre

Creation date: 11/18/2021

10
years
old +

Summary

This is the story of Antigone and Creon, of Oedipus, of Ismene and Hemon. These characters come from a distant country and century: Greece, more than two thousand years ago... Their names have travelled through time, around the world to reach you, full of love, hate, life, and death.

Adopting a posture of astonishment in front of these mythical figures, Suzanne Lebeau brings us back to the fundamental questions of our Western societies and proposes an incursion into the universe of philosophy, confronting us with a disarming fact: there are no definitive answers to the great questions of life.

The show, anchored in an uncompromising modernity, will reveal the timelessness of tragedy. Sober and sensitive, it will allow the spectators to seize their critical sense to better question the meaning of existence.

Le Carrousel, compagnie de théâtre

Claiming the necessity of a true artistic encounter, Le Carrousel puts at the heart of its creative process the question of "What to tell the kids?" and pursues a profound reflection on the artist's self-censorship towards young audiences. Thanks to research that pushes the limits and boundaries, Suzanne Lebeau and Gervais Gaudreault, co-founders, have assiduously deployed their passion in the creation of a repertoire of original works, considered, in Quebec and abroad, as major landmarks in the history of theatre for young audiences.

For nearly 50 years, Le Carrousel has sought to break down barriers between audiences and practices, with the conviction that theatre for children must also challenge and shake up adults. This singular vision of childhood and art is now defended by Marie-Eve Huot, the artistic director of the company. This transmission is a window that opens into the future and will guarantee a tradition to be transcended so that history continues and evolves.

Playwright's Biography

Suzanne Lebeau is internationally recognized as one of the leaders in the field of playwriting for young audiences and is one of the most widely performed Quebec authors in the world. Suzanne Lebeau's exceptional contribution to the development of playwriting for young audiences has earned her numerous awards and honours, including the 2009 Governor General's Literary Award for *The Sound of Cracking Bones*, the 2010 Athanase-David Award, the 2016 Governor General's Performing Arts Award, and the title of Companion of the Ordre des arts et des lettres du Québec.



© Angelo Barsetti

Director's Biography

Marie-Eve Huot has had a passionate interest in young audiences since she graduated from the National Theatre School of Canada in 2006. In 2007, she co-founded Théâtre Ébouriffé, a company with which she created the shows *Cabaret au bazar* (2008), *Un château sur le dos* (2012), *Noeuds papillon* (2014), and *Des pieds et des mains* (2016). Her first text, *Noeuds papillon*, was created in Mexico, France, and Poland. In 2012, she recreated *A Moon Between Two Houses* by Suzanne Lebeau. This production earned her the LOJIQ/RIDEAU Francophonie prize. Marie-Eve Huot is taking over the artistic direction of Le Carrousel this season, after having been associated with the company for 13 years.

Texte : Suzanne Lebeau

Director: Marie-Eve Huot

Assistant Director: Marjorie Bélanger

Performers: Ludger Côté, Citlali Germé and Sasha Samar

Space: Pierre-Étienne Locas

Costumes: Linda Brunelle

Lighting: Dominique Gagnon

Soundscape: Diane Labrosse

Musical advisor: Pierre Tanguay

Movement consultant: Jacques Poulin-Denis

Hair and make-up: Angelo Barsetti

Philosophical advisor: Gilles Abel

Voice and diction consultant: Emilie Dionne

Technical direction and stage management: Nicolas Fortin

Antigone sous le soleil de midi is a creation of Le Carrousel, compagnie de théâtre in co-production with the Théâtre Gilles-Vigneault (Saint-Jérôme, Quebec).

Contact - Booking

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Panel -
Friday, October 8, 2021
from 10 AM to 12 PM

PANEL

The portrait and future of international programming from a Quebec perspective

The performing arts community for young audiences needs to reflect on the issues and changes that will inevitably occur in international and intercontinental programming. What are the reasons today for wanting to be active on the international stage? What will be the long-term impacts of the pandemic? What are the inspiring models and promising formats for international projects? From an intergenerational perspective, this panel of presenters, artists, and an agent will try to bring out concrete ideas to advance the reflection towards sustainable changes.

Content and facilitation:

Esther Charron, Founder of [Pôles magnétiques, art et culture](#), and Arts Administration professor at Bishop's University.

Initially trained as a musician, Esther Charron has been working in the cultural sector for more than twenty years. She lived in New York City for several years, where she was, among others, Cultural Attaché for the Québec Government House. Her experience in arts and culture, diplomacy and global affairs allowed her to accumulate extensive knowledge in planning, management, and development, particularly regarding international affairs. In 2006, Esther Charron and Bernard Gilbert founded Pôles magnétiques, art et culture, an organization that offers a wide range of consulting services: management, market studies and development, communication, production and redaction. She is now Professor in Arts Administration at Bishop's University in Sherbrooke, Quebec.

PARTICIPANTS

Hélène Blackburn

Hélène Blackburn, Choreographer, General and Artistic Director,

[Cas Public](#)

At the helm of the dance company Cas Public for more than 30 years, Hélène Blackburn is a leading figure in contemporary dance and a prominent artistic ambassador with audiences of all ages. Close to half of her 20 works are geared towards young audiences, putting her at the forefront of youth-centred creation. Her shows are seasoned world travellers that have been welcomed at many prestigious venues, including the Opéra national de Paris, the Royal Opera House in London, and the Lincoln Center for the Performing Arts in New York City, to name just a few.

Marion Delpierre

General and Artistic Director, [Petits bonheurs Diffusion culturelle](#)

Marion Delpierre is undoubtedly one of the youngest theatre-goers since she was less than a month old when her mother took her to see *L'oiseau serein*, the first show for babies in a daycare centre in France. It is probably no coincidence that she finds herself working for very young audiences today! After a state diploma in social work and a degree in ethnology, she fulfilled her dream by going to work in Montreal as a project manager in cultural mediation for Petits bonheurs Diffusion culturelle. In 2013, she became the organization's coordinator and program manager, and then general and artistic director in 2015. Thanks to her knowledge of research and experimentation networks for young audiences in France, she quickly managed to make her mark in Quebec and to develop new projects and collaborative dynamics. She brings new life to the organization and initiates new international collaborations while supporting Quebec and Canadian companies.

Maude Gareau

Director, General and Artistic Director, [Ombres Folles](#)

Trained at the École supérieure de théâtre de l'UQAM and with puppetry masters (notably Fabrizio Montecchi, Massimo Schuster, Pierre Robitaille, and Agnes Limbos), Maude Gareau is a puppeteer and stage director. In 2005, she co-founded the company Ombres Folles, which is dedicated to contemporary puppetry and touring. She has been at the heart of all the company's shows for young audiences, and is now its artistic and general director. Also trained in music, Maude brings together her passions in multidisciplinary works. As such, she has collaborated with the Ensemble contemporain de Montréal (ECM+) from 2011 to 2019 as assistant artistic director. Maude is also a trainer for children, offering shadow and object theater workshops. She has been on the board of directors of the Association québécoise des marionnettistes since 2015 and has served as its president since 2019.

Philippe Schlienger

Director of the [Momix Festival](#) and Director of the [Créa \(Centre de Rencontre d'Échange et d'Animation\)](#) (France)

Philippe Schlienger is the director of the international youth festival Momix. He is also director of the CRÉA, a structure for artistic and cultural training for young people. This project is supported by the French Ministry of Culture and various local authorities as part of its mission as a Scène Conventionnée d'Intérêt National – Art, Enfance et Jeunesse. The programming is mainly oriented towards contemporary artistic works in different disciplines: theatre, puppetry, music, circus, dance, shadow theatre, and other animated forms.

Mickaël Spinnhirny

Agent and Co-General Director, [Agence Mickaël Spinnhirny](#)

After graduating from École supérieure de ballet du Québec and pursuing a career as a dancer, Mickaël Spinnhirny turned to the field of communications and took an interest in development and coaching practices for artists and cultural organizations. In 2017, he founded his own agency, Agence Mickaël Spinnhirny, to support creators and promote dance locally and internationally. Drawing on his rich experiences and driven by a strong passion for the arts, Mickaël is very familiar with the dance community and with the issues and challenges that artists and cultural organizations face on a daily basis.

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DE TOUS ÂGES

LA **DANSE**
SUR LES ROUTES
DU QUÉBEC

Webcasting:



The organizers of FOCUS Québec - Parcours Danse Satellite would like to thank the Maison Théâtre and La danse sur les routes du Québec teams for their support in the implementation of the event.



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