



PRESENTS

THROUGH MY EYES



PRESS KIT



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THROUGH MY EYES

A dancer comes on stage and discovers a ball. Intrigued, she moves towards it, carefully. As soon as she touches it, the magic of the stage is unleashed: the lights come 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 is discovering it.

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.

Audience: **3 YEARS & UP**
Approximate length: **40 MINUTES**

Conceived, directed and choreographed by
HÉLÈNE LANGEVIN

Choreographic Assistants and Rehearsal Directors
MARIE-EVE CARRIÈRE
JEAN-FRANÇOIS LÉGARÉ

Performers
EMMANUELLE MARTIN
SELENA RUSSO
MYRIAM TREMBLAY
JULIE TYMCHUK

Performer also involved in the show's creation
ÉMILIE WILSON

MARILÈNE BASTIEN Sets and Costumes
BERNARD FALAISE Music
LUCIE BAZZO Lighting
CLAUDINE ROBILLARD Dramatist
SUZANNE TRÉPANIER Makeup
GUILLAUME CHOUINARD Acting Coach

CATHERINE COMEAU Production Manager
MARTIN LEPAGE Technical Director
GUY FORTIN Sound and Video

ANNA FONT ILLUSTRATION Illustration
CORINNE BÈVE Graphic Design
ROLLINE LAPORTE Photographer

APPROACH AND VISION

What was the starting point in your creative process for *Through My Eyes*?

At the very beginning, I thought I would use the “babies” number that opens the show *Bedtime!* (2013) as a starting point. It had been very successful with both children and adults, and I wished to extend my research in that direction to create a 40-minute show especially for toddler-aged children. Coincidentally—this was in the fall of 2017—I had gone to the Montreal Museum of Contemporary Art to see an exhibition of Olafur Eliasson, an artist who works with coloured lights and shadows. The exhibition inspired me to use shadows to duplicate the dancer’s body, and I felt like playing with that illusion. I questioned myself about the meeting of these two dimensions on stage: the body and its shadows. I also wanted to explore those elements that so often populate a child’s world: balloons, costumes, musical toys, curtains, the sounds of nature.

But everything changed at the first creation residency in January 2018. During a production meeting, our set designer Marilène Bastien suggested we place a black-and-white striped floor mat in front of the backstage curtain. Then, our lighting designer Lucie Bazzo proposed to add very vibrant colours to the white mats: green, orange and fuchsia. On seeing all of these elements together on stage, my vision of the show took a 180-degree turn! Everything had become so highly graphic: the round balloon against the lines on the floor, the set design colours, the black shadows, the backlit dancers. Exit the babies: we were going to plunge headlong into a completely new creation!



And what did this new vision entail?

I realized almost immediately that this show was going to be highly visual, colourful and graphic. I had the urge to play with abstract matter such as colours, forms, shadows and sounds. I used the circle shape as a connecting thread: the balloon’s spherical form, the circle of light, the bubbles, eyes. By prioritizing the sense of vision, I indulged in the fun of creating mysterious shadows, using colour to play with transforming the set, multiplying coloured shadows.



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How does dance fit in with this research process involving colours, forms and so on?

Usually, the first thing I do is develop choreographies in the studio with the dancers, adding the staging components at the end of the process. For this creation, however, the opposite occurred! Abstract elements dictated my dance numbers: I was choreographing with the balloon, its bounce, its repetitive action, its image; transforming the black and white stripes underfoot into a keyboard on which the dancers would play the piano; letting the sounds of toy instruments dictate embodied textures; accepting that a shapeless costume could maintain its abstract form while going through metamorphosis; working on the duplication of the body and its shadow; renewing the set design through changes of colour and lighting...

And how does the child experience this abstraction?

The world is made up of matter. Children discover and explore that matter with their senses from the moment they are born. Through all the abstraction that attends to this show, it was important for me to make lots of room to accommodate children's gaze, their perspective on matter: pleasure, play, repetition, discovery, sensations, transformation. All of these elements are part of the dance that makes up this show, and children are naturally drawn to the dynamics of movement. *Through My Eyes* gives a wide berth to the child's imagination and to the ways in which children interpret what they see. Dance is like a picture book—or a book of poetry: each spectator is free to read it in his or her own way. Because what is happening is seen "through my eyes..."

HÉLÈNE LANGEVIN

GENESIS

After graduating from the contemporary dance program at Université du Québec à Montréal in 1987, Hélène Langevin joined forces with Ginette Ferland, Rolline Laporte and Guylaine Savoie, three choreographers also driven by a creative spark. They established the collective Brouhaha Danse, involving street theatre, the circus, performance, travelling shows and animation. The company soon became renowned for its invigorating, festive pieces and in situ happenings that were veritable accolades to nonchalance.

EPIPHANY

In addition to working within her company, the choreographer had been teaching creative dance to children since her 20s and realized that childhood has been an inspiring force throughout her career. In 1996 she presented her first work for young audiences, *Roche, Papier, Ciseaux*, and it proved to be a revelation. Now, with the company Bouge de là, she focuses exclusively on performances for children aged 3 to 10, a true passion for a woman who has been imparting the pleasure of dance to youngsters for almost 30 years in a spirited blend of pedagogy and creativity.



© Suzane O'Neill



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ART IN MOVEMENT

Hélène Langevin's omnipresent desire to explore different forms of art has led to diverse projects that intermingle dance, video, theatre, the visual arts, shadow play, etc. Throughout her career she has conducted research on the body in movement, her primary objective being to play with theatricality and create a language that allows her to better convey her vision of movement to children.

Playful, whimsical and imbued with poetry, Hélène Langevin's choreography engages the imagination of children and stimulates their own creativity.

COLLABORATION AND COLLECTIVE HARMONY

With a preference for team work, plus improvisation as a creative starting point, the choreographer sees herself as a conductor who sets the tone and the quality of the movement, or as a painter whose colour palette consists of the personalities of her dancers, carefully selected for each new piece to achieve a collective harmony.

The cooperative interaction between Hélène Langevin and her performers and collaborators is a forum for nourishing exchanges that help shape the creation of the work. The contributions of the dancers constitute an important part of the creative process, and the piece will reflect the colours of each individual involved. Their humanity, the way they inhabit their bodies, their personalities, their rapport with dance, their singularity—all will have an influence on the work. Charismatic and effective communicators, they are the dynamic link between the dance and the spectator.

PERFORMERS



EMMANUELLE MARTIN

Emmanuelle has her bachelor's degree in Fine Arts (Dance), and she trained in France, the United States and Canada. She has worked with artists such as Bruno Guilloché (Hofesh Shechter), Rudy Bryans (Opéra de Marseille), Linda-Denise Fisher-Harrell (Alvin Ailey), Tom Weinberger (Batsheva) and Victor Quijada (RUBBERBAND).

Emmanuelle specializes in Contemporary and Urban Dance and performs across four continents (Asia, Europe, North America and Latin America). She has collaborated with Eva Kolarova, Kim-Sanh Châu, Johanne Gour, Sébastien Cliche, *Les Dix Commandements*, Céline Dion, Imprudanses, PPS Danse, L'Opéra de Québec and more. In 2017–2018, she joined P7:1SMA Dance Company and Maya Dance Theatre, two Singaporean companies with whom she discovered the traditional dances of Southeast Asia.

Currently, Emmanuelle is working with Trip the Light Fantastic, Bouge de là, Van Grimde Corps Secrets, Audrey Gaussiran, Bettina Hoffman and Sinha Danse. As a choreographer for various projects, she is currently working on her solo *Encounter* and the trio *Mother Nature*.



SELENA RUSSO

Selena Russo is an artist on numerous platforms, including acting, illustrating, writing and dancing. In the contemporary dance program at Concordia University, she trained not only in technique, but also in creation, finding ways to combine her various passions in an interdisciplinary world.

Though mainly a contemporary dancer, Selena is also trained in styles such as tap, hip-hop and acrobatics. During her time in Montréal, she has performed in *Phénix* (2018) and *Candide* (2019), directed by Anthony Vernisse, as part of the Montréal Complètement Cirque Festival.



MYRIAM TREMBLAY

After training as a gymnast for ten years, Myriam Tremblay earned a bachelor's degree in contemporary dance and a master's in dance performance at Université du Québec à Montréal (UQAM).

Because she was eager to learn about the body's emotional and functional expressivity, she studied at the Laban/Bartenieff Institute of Movement Studies in New York, where she became certified as a Laban movement analyst and Bartenieff method somatic practitioner. She went on to teach dance performance at UQAM, hosting many conferences in Montreal, Mexico and Ireland.

Myriam has been working professionally in the field of contemporary dance as a performer, teacher, rehearsal coach and training coach since 2002. She has also participated in various dance workshops throughout North America, Europe and Indonesia.

She has danced in all Bouge de là productions since 2013, occasionally assuming the roles of tour director and rehearsal coach.



JULIE TYMCHUK

A 2012 École de danse contemporaine de Montréal graduate, Julie joined Bouge de là to participate in the 2013 *Bedtime!* production before taking part in the company's 2018 creation. She has worked with choreographers Geneviève Gagné and Emily Jean Honegger in *Densité d'un moment*, Katia-Marie Germain in *Aube*, Johanne Madore in *La damnation de Faust* and Simon Ampleman in *Klima*.

As a choreographer, she produced *Des paillettes et des hommes* and *InTheDazed* with colleague Marie-France Jacques (Dark Horse Dance Projects, Ottawa), both presented in 2016. She recently premiered *HELMUT*, a co-creation with choreographer Marie-Pier Gilbert.

Alongside her dancing career, Julie benefitted from a mentorship in couture with Marie-Christine Quenneville (Les Enfants Sauvages) as part of the Regroupement québécois de la danse Coup de pouce programme in 2016. She has designed costumes for *Cake* and *Du doute des uns* performances, choreographed by Audrey Rochette and Ariane Boulet, respectively.



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BOUGE DE LÀ IN SHORT

It was with the collective Brouhaha Danse that Hélène Langevin created her first performance for young audiences in 1996, *Roche, Papier, Ciseaux*. The remarkable success of that piece led her to establish Bouge de là in 2000, created from the ashes of the defunct collective.

Bouge de là is still one of the rare professional dance companies in Québec devoted exclusively to creating dance presentations for children. By fusing dance with other artistic disciplines (video, theater, shadow play), the company offers contemporary dance performances full of humour and poetry.

The company has seven works in its repertoire: *La Tribu Hurluberlu* (2000), *Like the 5 Fingers on your Hand* (2003), *CHUT !!* (2005), *Old Thomas and the Little Fairy* (2008), *The Studio* (2010), *Bedtime!* (2013) and *The 26 Letter Dance* (2016). *Through My Eyes* (2018) is Bouge de là's 8th dance creation.

MISSION

Bouge de là's mission is to create and perform prime quality dance pieces for young audiences and to develop a multitude of cultural mediation activities that promote dance. This action is deployed 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.

VISION

Bouge de là aims to give as many children as possible the opportunity to discover dance, to express themselves through movement and to experience the thrill of dancing with others. The company hopes that this process of discovery will create a significant and lasting impact on their lives.

BOUGE DE LÀ IN NUMBERS

- ⊙ 2000: founding of the company
- ⊙ 8 works
- ⊙ 1 educational and artistic game
- ⊙ 1,280 performances
- ⊙ 4,066 cultural mediation and outreach activities
- ⊙ hundreds of thousands of children reached



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TEAM

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