

**BOUGE
DE LÀ**

DANSE JEUNE PUBLIC

PRESENTS

GLITCH



PRESS KIT

GLITCH

CONCEPTION & DIRECTION

HÉLÈNE LANGEVIN

CHOREOGRAPHY

AUDREY BERGERON
HÉLÈNE LANGEVIN

PERFORMANCE

JOSÉ FLORES
MARIANNE GIGNAC-GIRARD
CHLOÉ OUELLET-PAYEUR
GABRIELLE SURPRENANT-LACASSE

ARTISTIC TEAM

MARILÈNE BASTIEN – COSTUMES
LUCIE BAZZO – LIGHTING
MARTIN BELLEMARE – DRAMATIST
MARIE-EVE CARRIÈRE – REHEARSAL DIRECTOR
BERNARD FALAISE – MUSIC
RICHARD LACROIX – SET
JIMMY LAKATOS – LASER

PRODUCTION TEAM

CATHERINE COMEAU – PRODUCTION MANAGER
GUY FORTIN – SOUND DIRECTION AND LASER EFFECTS
MARTIN LEPAGE – TECHNICAL DIRECTOR AND LIGHTING EFFECTS

GRAPHIC DESIGN

JULIE PARENT

PHOTOGRAPHY

SUZANE O'NEILL
DAVID WONG

A surrealistic fantasy, *GLITCH* transports us to the mysterious basement of a deserted theatre. At least that's what our 4 intrepid explorers believe as they delve into this new universe that is about to change them forever.

What will they find in this strange dimension where the laws of reality defy those of our own? Lighting, stage design and costume all come together, at the mercy of the laser beam that becomes a fifth character. This is the glitch that appears, disappears and guides the young audience to the discovery of this forbidden place, where the gap between two worlds becomes almost illusory.

In this limitless playground where the protagonists and the elements are closely intertwined, *GLITCH* awakens the imagination and leads the spectator to question and embrace the unpredictable.

Audience 6 to 12 years old

Approximate duration 55 minutes

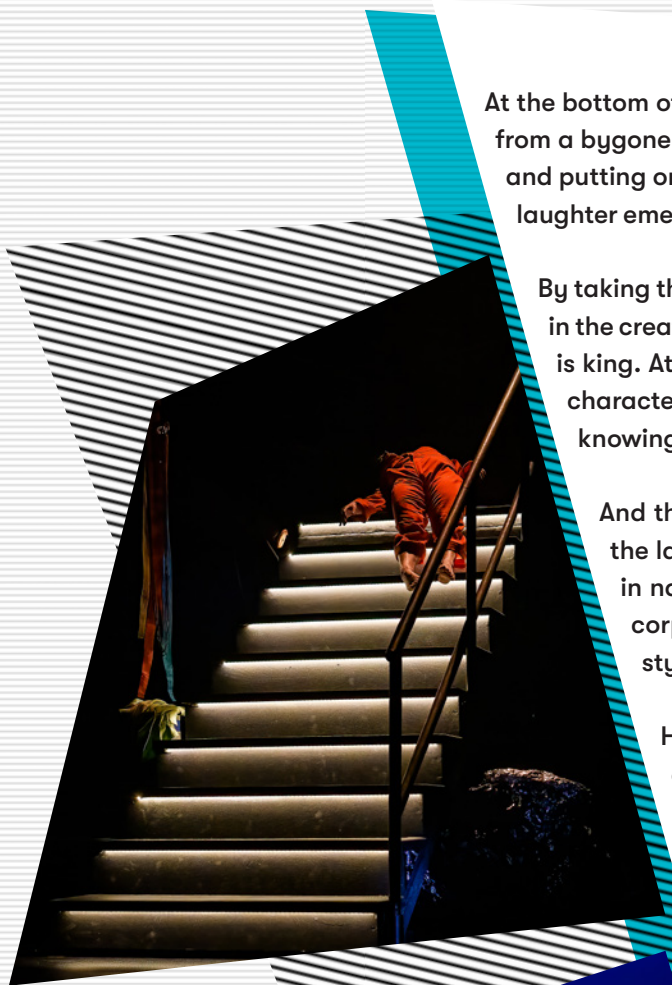
APPROACH AND INTENT

At the bottom of the stairs, the child H  l  ne Langevin was giving new life to outfits from a bygone era, creating characters in her grandmother's sand-covered cellar and putting on concerts with her cousins. This imaginary world full of frights and laughter emerged from the choreographer's memory as the key to this new work.

By taking these stairs – a part of the set that quickly became a central element in the creation – we undertake a descent into the unknown, where imagination is king. At the heart of the mystery into which the spectator is plunged, four characters move back and forth between the two worlds, without really knowing how!

And then a fifth protagonist appears, embodying the spirit of the place: the laser, which manifests before our eyes, leading the game. Magnetic in nature, on stage its appearances cause ruptures of time, space and corporeality. Its light, just like its movement, creates the rhythm, the style, the contrasts. This is the glitch.

H  l  ne Langevin brought Audrey Bergeron on board in the role of choreographer for this two-headed creation. Having worked together since *Vieux Thomas et la petite f  e* in 2008, the two artists admit to freely contradicting one another before arriving at the perfect consensus. The richness of this collaboration comes from a common vision of the power of experimentation.



APPROACH AND INTENT

The work also relies on the contribution of the performers who, as with all Bouge de là creations, take an active role in the creative process. The variety of bodies, of personalities and, therefore, textures also implies a variety of “physicalities”. In the contrasting tableaux, the performers explore a range of body-states: angularity, limpness, roundness, fluidity, friction, abandon... So many mutations, all subject to the dictates of the laser and the omnipresence of the stage.

This, right here, is the glitch: a malfunction, a rupture, a freeze frame propelling us into another dimension. It is the unforeseen confrontation between realities, disciplines, experiences, colours, sounds. The magic and the magnetic flow from it – almost like a warning to stay alert.

How the piece evolves is dictated by one thing and one thing alone: the project itself, endowed with its own, living intelligence. This type of creative process is so fascinating because mere words are not enough to describe how the different stage elements have influenced the creation and its outcomes. One must take the stairs, confront the darkness, approach the boxes and follow the laser to find out.



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 12, 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.

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



AUDREY BERGERON

A graduate of the École de danse contemporaine de Montréal (EDCM, 2005), Audrey Bergeron has performed in numerous productions with companies such as Bouge de là, Destins croisés, Les Imprudances, Omnibus, O Vertigo and with multidisciplinary choreographer Line Nault. In 2017, she took part in a tour of the Netherlands with Tierra, a production by Ginette Laurin and Jens van Daele's Burning Bridges.

As a choreographer, she has taken part in the *Danses buissonnières* series at Tangente, in the festivals Bouge d'ici, Zone Homa and Vue sur la Relève, as well as devising a piece for second year students of the EDCM. Her choreography *Pixels* (2015) has been performed in Montreal, Toronto, Avignon and Düsseldorf. Her most recent creations, *Par le chas de l'aiguille* (2016) and *VERSO* (2020), have been performed by Danse-Cité.

Audrey also teaches dance and acts as director of rehearsals. Alongside her artistic career, she works as a hypnotherapist.



CREATORS AND PERFORMERS



JOSÉ FLORES

A graduate of the École de danse contemporaine de Montréal, José Flores co-founded the CORPUS collective in 2017, renowned for its short film RESURGO.

After completing his studies, he joined the cast of *Saturday Night Fever*, which was staged in Quebec and Montreal. He is also part of *Mamma Mia*, presented by Just For Laughs. In addition to his collaboration with Bouge de là, José works with *Destins croisés*, under the direction of choreographer Ismaël Mouaraki, the Virginie Brunelle Company, as well as with choreographer Harold Rhéaume (*Le fils d'Adrien danse*).

Passionate about dance movement, José is guided by the idea that possibilities are infinite when we trust the intelligence of our bodies. He wants to continue to explore dance in all its complexity, be it as a performer, choreographer, or teacher.

MARIANNE GIGNAC-GIRARD

After several years working in ballet, Marianne studied contemporary dance and graduated from the École de danse contemporaine de Montréal (EDCM) in 2005.

She subsequently danced for Cirque du Soleil in the United States and joined O Vertigo for different productions. She is currently collaborating with a number of emerging artists in performance and rehearsal.

In tandem with her career in dance, she trained as a Pilates instructor and was involved in training dancers at the EDCM. A mother of two, she is inspired by the wonderful world of childhood and is honoured to be a part of the dance companies Créations Estelle Clareton and Bouge de là.





CHLOÉ OUELLET-PAYEUR

A former competitive gymnast, Chloé Ouellet-Payeur got a degree in dance at UQAM and is also a graduate of the École de danse contemporaine de Montréal.

She made her first foray into the world of professional dance in 2011, by staging outdoor performances. Since then, she has given street performances every summer, notably at Montréal Complètement Cirque and at events in Quebec, France and Mexico with the dance company Dans son salon. She works with a number of independent choreographers and companies such as DansEncorps, Corpus Dance Projects, Destins croisés, Alexandre Morin, Claudia Chan Tak and Castel Blast. From 2017 to 2020 she trained as a contortionist, under the tutelage of Andréane Leclerc.

Chloé joined Bouge de là in 2019, first as a stand-in for *À travers mes yeux* (2018) and later as a creator and performer for *GLITCH* (2022).

GABRIELLE SURPRENANT-LACASSE

Gabrielle Surprenant-Lacasse obtained a diploma from UQAM in 2010. During her career she has worked with many artists, including Louise Bédard, Geneviève Caron-Ferron, Bettina Szabo, Anouk Thériault, Katia-Marie Germain, George Stamos, Élodie and Séverine Lombardo, Sarah Dell’Ava and Marilyne St-Sauveur.

At the heart of her work as a performer, teacher and choreographer is her belief in the necessity of dance and the doors it opens to others and to the self. As a teacher, she has developed a great interest in the teaching of contemporary dance, both to children and adults getting involved in dance for the first time.

In 2021, Gabrielle staged *Géante*, her first solo creation as both choreographer and performer. She joined Bouge de là in 2014 when she was invited to take part in research for *The 26 Letter Dance* (2016). She subsequently performed as a stand-in in 2019.



BOUGE DE LÀ IN SHORT

Created in 2000 under the artistic direction of H el ene Langevin, choreographer, Bouge de l a is one of the rare professional dance companies in Qu ebec devoted exclusively to creating dance presentations for children. By fusing dance with other artistic disciplines (video, theatre, shadow play), the company offers contemporary dance performances full of humour and poetry.

The company has eight 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), *The 26 Letter Dance* (2016) and *Through My Eyes* (2018). *GLITCH* is Bouge de l a's 8th dance creation.

MISSION

The mission of Bouge de l a is to create and perform prime quality dance works 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 l a 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 l a 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.

OBJECTIVE CARBON NEUTRAL

Since the beginning of the 2018-19 season, Bouge de l a has chosen to reduce its impact on the environment, compensating the CO₂ emissions caused by its entire range of activities by purchasing carbon credits.

BOUGE DE L A IN NUMBERS

- 22 years promoting dance
- 9 works;
- 1 work designed for *in situ* performance in the schoolyard
- 1 educational and artistic game
- 1 time winner of the Prix du CALQ | Best Choreographic Work (Prix de la danse de Montr al, 2019);
- 1 show filmed for television by the Canadian Broadcasting Company (*The 26 Letter Dance*);
- 1360 performances;
- 107 performances *in situ*;
- 4275 cultural mediation activities;
- and **hundreds of thousands** of children reached!

TEAM

PERMANENT STAFF

GENERAL MANAGER
AMÉLIE GAUTHIER

ARTISTIC DIRECTOR
HÉLÈNE LANGEVIN

ADMINISTRATION & LOGISTICS
SARAH DE MONTIGNY

COMMUNICATIONS & PHILANTHROPY
CHANÈLE DESVIGNES

LOGISTICS SUPPORT
MYRIAM TREMBLAY

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