

Montreal native **Michel Pontbriand** began a long classical music formation in violin, piano, barytone and percussion, at the precocious age of 7. His recent work is more digital oriented music. His last two projects were presented at the prestigious MUTEK Festival in 2008 and 2009.

After getting her diploma in contemporary dance at Concordia University, **Justine Ricard** has pursued her mission to understand the proscenium universe in which she involves herself. She infuses her collaborative performances, pieces and films with movements and images.

**Roger Sinha** has presented his works both nationally and internationally, recently returning from a one-month performance tour of India. His inspiration stems from an intense need to reclaim his Indian heritage and to use this tradition to shape a modern expression of his reality. His work uses the universality of the body to explore cultural harmony and dissonance created by the collision of East and West. Critical successes include *Burning Skin* (1992), *LOHA* (2000), *THOK* (2002), and *Apricots Trees Exist* (2004). A number of his works have been filmed for television. His recent creations, in collaboration with Natasha Bakht, are *Zeros & Ones* and *Thread*.

A professional dancer with more than 30 years of experience, **Bair Tsydypov** performed with Mongolian and Russian dance companies. As a dancer of Badma-Sesseg Dance National Theatre, Bair performed on numerous occasions in Asia and Europe. Since his arrival in Montreal in 1999, he has been working with Les Sortilèges.

Program director: **Manijeh Ali**  
Technical director: **Pierre Savoie**  
Lighting designer: **Pierre Savoie**  
Technical assistant: **Marie-Claude Boudreault**  
Photographer: **Alexandra Coté**  
Video: **Geoffrey Cook**  
At reception: **Sudeshna Maulik**  
Special thanks to **Art Neuf**

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The first edition of the  
**QuebeAsia Dance Performance Series**

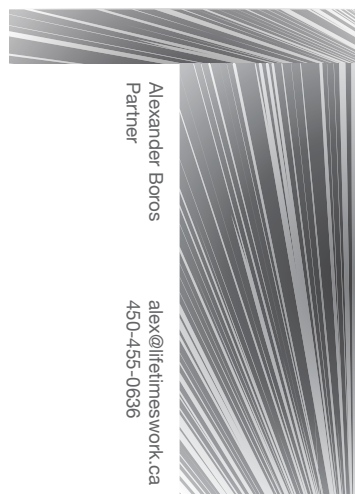
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is a

**Silken Dance Production**

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**QUEBEASIA**  
**DANCE PERFORMANCE**  
**SERIES**  
**1ST EDITION**

**24.10.2009**  
**CENTRE CALIXA LAVALLÉE**  
**MONTREAL**

# PROGRAM

## **L'arbre nomade**

by Reena Almoneda-Chang

L'arbre nomade explores cultural identity, the effects of immigration, and meeting of different cultures through a kind of artistic ritual. Grief over the loss of a family member becomes a metaphor for the loss of cultural roots, symbolized by the lone tree, which, unrooted from its native land, wanders the earth in search of its roots. Invoking the elements of earth, fire, and water, the tree is transformed into a glorious phoenix-warrior, bearer of an important gift .... Drawing from contemporary, African, Indian and other Asian dance and movement art forms, the piece is an exploration of the Afro-Asian dance aesthetic.

## **La Mariée**

by Anne-Marie Lanthier, Catherine Cédilot, & Justine Ricard

This performance, inspired by Butoh dance, expresses the deeper, as well as the lighter sides of a travel through our interior. The performer, welded to her wedding dress, moves under the influence of mental images that sustain her screaming silence.

Video production: Justine Ricard

Dancer: Catherine Cédilot

Music and sound mix: Michel Pontbriá

Acknowledgement: Stéphane Gladyszewski for his studio and the projector; K-motion for the camera and the projector; SilkenDance for the residency (2009).

An excerpt from

## **Under The Blue Sky of Genghis Khan**

by Manijeh Ali

Originally choreographed for six dancers, Under The Blue Sky of Genghis Khan explores the story of Genghis Khan in 4 tableaux. For many, Genghis Khan is a leader who spent much of the thirteenth century building an empire that eventually stretched from Moscow and Baghdad in the west, to India and China in the east. His successors divided his realm into kingdoms, the climate of which still shape many cultures and art forms. For others, he is a barbaric and cruel man who destroyed many lives. For Manijeh, Genghis Khan represents her nomadic life - fragile but resilient, free but homeless.

Dancers: Manijeh Ali & Bair Tsydypov

Music: Payton McDonald

## **P-DJ #2**

by Roger Sinha

Using a hybrid vocabulary in which spoken word and new technologies allow the emergence of a poetic language of the body, the solo examines Roger's racist experience when he arrived from London to Saskatoon in 1968. Wired up with sensors, one on each limb and attached to special metallic bells and using the an interactive software (max/msp), Roger's every movement triggers fragments of sound, poetry & rap turning Sinha into a "physical spoken word DJ".

Text: Roger Sinha

Voice: Roger Sinha & Prem United

Sound: Philip Viel, Michal Seta, & Roger Sinha

Music: Ta-BEAT-BOX-La by Gurpreet Chana

(tabla: Gurpreet Chana; BeatBoxing by Jugular), Buck 65, Dino Giancola, & Vivaldi

Costume: Marierosa

Dramaturge: Jo Leslie

# BIOGRAPHIES

Originally from Afghanistan, **Manijeh Ali** is a professional dancer and choreographer with intensive training in the Bharata Natyam style of Indian Classical dance. Manijeh also studied Kathak and West African dance. Her choreography includes Montreal productions of Refuge (2008), Antachara (2007), Spirit of the Mountain (2006), To Your Rhythm Bharata Natyam! (2005), and RASA (2001-2004). Manijeh is the founder of Silken Dance. The QuebeAsia Dance performance Series is an initiative of Silken Dance.

**Reen Almoneda-Chang** is a choreographer, dancer, and movement educator of Chinese-Filipino descent from Vancouver, B.C. An ex-member of the Cie Danse Nyata Nyata, she has performed with various African musicians in Montreal (Vues d'Afrique, Nuits d'Afrique, Francofolies, Maisons de la Culture), Quebec (Festival d'Eté), and Rwanda (Concert du millénium: Solidarité & Reconciliation), and holds a Master's in Dance from UQAM. In 2005 she co-created If you knew what I knew..., which was performed in Transfusion as part of the 2008 Vancouver Cultural Olympiade.

Back in Montreal after her studies at the Neighborhood Playhouse (2004-05),

**Catherine Cédilot** has been dedicating herself to different physical theater techniques looking for an ever greater presence on stage. Butoh has become an essential tool and mode of expression for both her artistic and personal development. Diving into the grotesque, absurd, extra-sensitive mystery of being is a must!

After doing her studies in dramatic arts, **Anne-Marie Lanthier** has invested in screen writing and participates as a counselor and a translator in different projects. Her fascination for all forms of language has led her to study linguistics and new forms of expression such as theatrical dancing.