

FUNDING RISK.

the first year

**NATIONAL
CREATION
FUND**

Annual Report 2017-18



**NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS**
Canada is our stage. Le Canada en scène.

THE NATIONAL CREATION FUND

invests up to \$3 million a year in the development of 15 to 20 compelling and ambitious new Canadian works in theatre, dance, music and interdisciplinary performing arts.

The Fund is a catalyst for Canadian artists to make great work, investing in the additional time and resources that these types of opportunities demand, such as strong creative teams, longer timelines, workshops, residencies, in-progress showings, professional spaces and new technologies.

TYPES OF PROJECTS:

The Fund invests in bold projects of scope and scale that meet the following criteria:

- They are led by Canadian creators in the performing arts.
- They are artistically ambitious and compelling.
- They have a strong artistic team and strong producing and presenting partners.
- They are likely to have a national or international impact.

National Creation Fund Story

It takes time and extensive resources to fully pursue a great idea.

Unfortunately, Canadian performing artists rarely have much of either, leaving them to dream about the work they could create, if only it were possible.

The National Creation Fund aims to bring those dreams to life by investing in the development stage of ambitious new Canadian work. In our first year, we have invested a total of \$2.96 million in 19 ambitious new works. All are led by Canadian creators in theatre, dance, music and/or interdisciplinary performing arts. All have strong artistic teams, committed producing and presenting partners, and the potential for national or international impact.

Over the course of the year, we had many conversations with these artists. We asked what they needed to take their work to the next level. Their answers were the same kinds of things innovators and creators need in any field.

Think R&D for the arts.

There's the immense value of mentorship, of being able to bounce around ideas with an internationally acclaimed artist in the same field. Incorporating technology was a recurring theme. Just as tech companies take years to develop the latest product offering, artists told us they needed a great deal of time to test and integrate video and technology in a theatre or concert hall. Others wanted to expand their creative teams, or enhance production elements like music or dance.

Perhaps most of all, the artists wanted the ability to fully explore their ideas.

Countless great ideas have been lost because of the reality of being an artist. There is pressure to make a living, pressure to come up with a new idea quickly, pressure to create something that is “fundable.” All of it can lead creators to edit an initial idea, right from the get-go. Why even try, if you can’t afford it? Why bother, if you lack the extensive time you need to take that idea to where you’ve dreamed it could be?

Alleviating some of those pressures is one of the goals of the National Creation Fund, says Artistic Producer Heather Moore. “We know that offering new work time and resources gives it a much greater chance at success. But what we’re also trying to do with the Fund is to encourage artists to ask themselves:

**“What if that thing
you really wanted
to do was actually
possible?”**

Judd Palmer, co-creator of the Old Trout Puppet Workshop, is developing a work called GHOST OPERA with the Calgary Opera. The show uses giant puppets to imagine an ancient Greek story told by ghosts, with the living enacted by people-sized puppets. Through the National Creation Fund’s investment, Judd and his team were able to have more time with an enhanced team of puppeteers and technicians to work with more elaborate sets and puppets.

The company was also able to test a big idea – working with aerialists to fly puppeteers and opera singers around the stage.

Under normal circumstances, that’s the kind of idea that an artist could easily — and understandably — throw away. After all, it’s complicated. It’s risky. And it’s expensive.

It’s also a potentially stirring, wondrous, beautiful idea — the kind that we at the National Creation Fund are proud to make possible. ●

Visionaries

The National Arts Centre and the National Arts Centre Foundation thank the individuals and organizations listed below — as well as many other generous Canadians — for their contributions to the Creation Campaign, which supports the National Creation Fund.

Gail Asper, O.C., O.M., LL.D.
and Michael Paterson

Lewis Auerbach
and Barbara Legowski

The Azrieli Foundation

Barry M. Bloom

Pierre Boulet
and Rosemary Thompson

Kimberley Bozak
and Philip Deck

Bonnie and John Buhler

Adrian Burns, LL.D.
and Gregory Kane, Q.C.

Alice and Grant Burton

The Canavan Family Foundation

The Right Honourable Joe Clark, P.C.
C.C., A.O.E. and Maureen McTeer

Michel, Anju, Roman
and Angelica Collette

Deborah Collins

Earlaine Collins

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The Honourable John Manley,
P.C., O.C. and Mrs. Judith Manley

Dr. Kanta Marwah

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Grant J. McDonald, FCPA, FCA
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Janice and Earle O'Born

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and David O'Brien, O.C.

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Donald T. Walcott

Jayne Watson

Zed Family

Anonymous

Investments

127

PROJECTS SUBMITTED

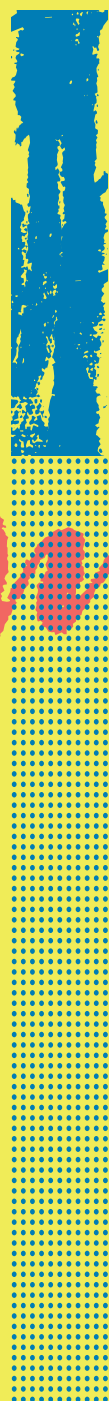
\$16.5M

TOTAL REQUESTED

In 2017-18, the National Creation Fund invested \$2,962,000 in 19 ambitious projects. Led by some of Canada's finest writers, directors, choreographers, composers and performers, the Fund's investments will allow these artists to enhance the development process for their projects — additional workshops, technical residencies, expanded creative teams and casts, and the integration of new technology.

These 19 projects were chosen from the 127 that were submitted in the Fund's first year. The Fund's reach is truly national, with projects received from every region of the country, from artists working in music, theatre, dance and interdisciplinary performing arts.

LANGUAGE



REGION



DISCIPLINE



**MARK AND
MARICHKA MARCZYK**
Toronto

Counting Sheep

Created by MARK AND MARICHKA MARCZYK
Collaborating Directors
NATALIA KALIADA and NICOLAI KHALEZIN



Photo: © Jeremy Mimmagh

DESCRIPTION

COUNTING SHEEP is a Ukrainian folk opera created by Mark and Marichka Marczyk recounting the 2014 outbursts, violence, and sniper fire of Ukraine's Maidan Revolution witnessed by the Marczyks themselves. A call-to-action and affirmation of the human condition, it invites audiences to be part of the Revolution.

The show travelled the world after its initial production in 2014, winning the Scotsman First Fringe and the Amnesty International awards at the Edinburgh Festival Fringe. COUNTING SHEEP is being redeveloped in collaboration with Natalia Kaliada and Nicolai Khalezin of the Belarus Free Theatre to deepen the impact of the work while making the production more tourable.

ARTISTS

Mark and Marichka Marczyk met and fell in love on Independence Square in Kyiv at the height of the Revolution of Dignity. They have traveled across Ukraine volunteering, performing for soldiers and displaced persons, and writing about their experiences in a number of publications. Marichka is a founding member of the renowned folk choir Bozhychi and fronts the Ukrainian indie-chanson trio Kuku Shanel. She moved to Canada to be with Mark and his balkan-klezmer-gypsy-party-punk-super-band Lemon Bucket Orkestra.

In 2005, Natalia Kaliada and Nicolai Khalezin founded Belarus Free Theatre, an international award-winning theatre company founded on principles of freedom of speech and artistic expression. Their focus is on social justice, taboo zones and violation of human rights across the globe.

INVESTMENT

The National Creation Fund's investment of \$150,000 will support a four-week development workshop with the artists of the Belarus Free Theatre to explore how music and video are used to tell the story, shift the staging so it can support larger audiences, and hone the immersiveness of the experience, while simultaneously developing a sustainable model for touring.

CREDITS

Developed with support from the National Arts Centre's National Creation Fund.

MAYDAY
Montreal

Danse Mutante

Created by MÉLANIE DEMERS
Choreography by MÉLANIE DEMERS,
ANN LIV YOUNG, KETTLY NOËL,
and ANN VAN DEN BROEK



Photo: © Mathieu Doyon

DESCRIPTION

Taking root in Montreal and unfolding on three continents, DANSE MUTANTE is a choreographic project led by Mélanie Demers that reinvents the concepts of collaboration and co-creation. For this international project, Mélanie's original choreography on the duo of Francis Ducharme and Riley Sims is reinterpreted, or "mutated", in turn by choreographers Ann Liv Young (US), Kettly Noël (Mali) and Ann Van den Broek (Belgium).

Working within a defined set of parameters, each choreographer is invited to take the previous version and create her own mutation of the piece by remixing, reinventing and corrupting it as she pleases. The project culminates in a marathon event that brings together the work of all four choreographers.

COMPANY

Since its creation in 2007, Mayday has become a place of exchange and reflection — an artistic think tank — for the artists working with choreographer and Artistic Director Mélanie Demers. They come from various spheres: some from Montreal, where the company is based, while others come from around the world. The physicality, the rhythm and the images used in the choreographies are characteristic elements of Mayday, where the maturation of the work is a collective process.

INVESTMENT

The National Creation Fund's investment of \$90,000 will provide the artists with additional time to prepare for each residency, and will increase each of the three invited choreographers' creation time. The investment will also facilitate an augmented creation period for the lighting design of the final work.

CREDITS

Co-producer: Agora de la danse
Developed with support from the National Arts Centre's National Creation Fund.
This is one of the 200 exceptional projects funded through the Canada Council for the Arts' New Chapter program.
With this \$35M investment, the Council supports the creation and sharing of the arts in communities across Canada.

**VAN GRIMDE CORPS
SECRETS**
Montreal

Eve 2050

Artistic Director and Choreographer
ISABELLE VAN GRIMDE



Photo: © DAVAI

DESCRIPTION

EVE 2050 by Van Grimde Corps Secrets imagines how, in the near future, the frontier of the body and its identities could be redefined through the story of Eve, a symbolic figure with many faces that embodies the humanity of tomorrow. It engages the spectator in an artistic, esthetic and ethical reflection on what will become of the human being and human body in the digital era, with biomedical enhancements and artificial intelligence. Combining dance, video, music, plastic and digital art, EVE 2050 shapeshifts to inhabit theatres, public spaces and the internet in a fascinating integration of live performance and technology.

The work will unfold in three parts, each building a different relationship with the audience: an interactive five-episode webseries; an interactive installation with choreographed performances; and a staged work.

COMPANY

Van Grimde Corps Secrets approaches the dancing body in a transdisciplinary manner. The company's research and creative work is enriched by various disciplines, offering a pluralistic and resolutely contemporary vision of the body.

Concepts from cutting-edge research in science and humanities are interwoven with ideas from theatre, music and literature to create a dynamic dialogue through dance. This approach leads Isabelle Van Grimde to collaborate with artists and researchers from various disciplines, incorporating digital technologies into the creation, production and presentation of her works, forming a wide array of artistic gestures aimed at rethinking and reconfiguring dance.

INVESTMENT

The National Creation Fund's investment of \$180,000 will allow Van Grimde Corps Secrets to expand the creation process for the installation and performance into several dedicated creation labs and technical residencies, giving them the opportunity to fully explore and integrate the technology.

CREDITS

Government and institutional partners: Canada Council for the Arts New Chapter /
Conseil des Arts et des Lettres du Québec / Conseil des Arts de Montréal.
Developed with support from the National Arts Centre's National Creation Fund.
Coproducers: Agora de la danse / Brian Webb Dance Company
Coproducer of EVE 2050 webseries: DAVAI

ANIMALS OF DISTINCTION
Montreal

FRONTERA

Choreography by DANA GINGRAS

Visual Concept and Scenography by
UNITED VISUAL ARTISTS

Music by FLY PAN AM

Executive Producer
CENTRE DE CRÉATION O VERTIGO – CCOV



Photo: © Morillo Photography

DESCRIPTION

FRONTERA is a new large-scale multimedia dance and music event led by choreographer Dana Gingras. Set in an audio-synchronized field of light and projection created by UK-based United Visual Artists, nine dancers and a Parkour artist fearlessly engage in a choreography that will dynamically investigate the universal themes and questions around borders. Newly reformed Montreal band Fly Pan Am will accompany the dancers with a live performance of their commissioned score.

FRONTERA is the first creation resulting from the Centre de Création O Vertigo – CCOV's long-term residency program, and Dana has been using this two-year residency to develop a highly-visceral, sensually-charged physical language that is fuelled by a sense of urgency and complexity.

COMPANY

Animals of Distinction, founded in 2006 as a satellite company of The Holy Body Tattoo, is the multimedia dance company of choreographer and dancer Dana Gingras. The company is at the forefront of contemporary practice, and its cutting-edge works are born from creative collaborations across all mediums and artistic practices, shaped by the possibilities of new technologies and cultural shifts.

INVESTMENT

The National Creation Fund's investment of \$160,000 will make it possible for Dana to fully explore collaborations with UVA and Fly Pan Am, including extended development time with the core group of dancers and the creative team.

CREDITS

Executive Producer: Centre de Création O Vertigo – CCOV
Developed with support from the National Arts Centre's National Creation Fund.

**ELECTRIC COMPANY
THEATRE**
Vancouver

The Full Light of Day

Writer DANIEL BROOKS
Director/Dramaturg KIM COLLIER

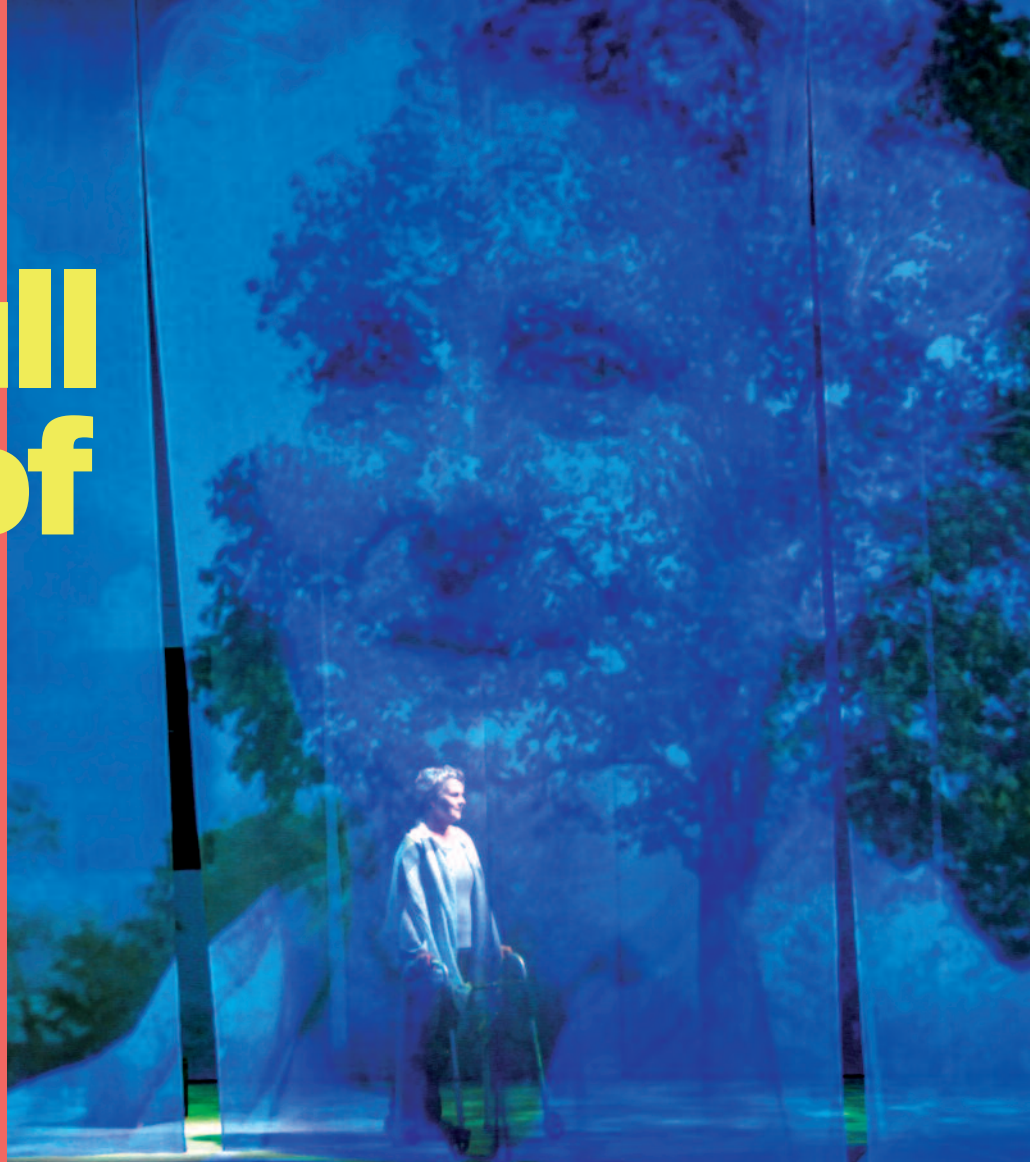


Photo: © Don Lee

DESCRIPTION

Set in Canada's urban financial centres, *THE FULL LIGHT OF DAY* tells the story of a mother who must contend with her husband's corrupt legacy before she dies. The play takes place in a world of finance and real estate. It is a story about our cities, about power and about land, and about the things we do in order to flourish, and the drastic steps we sometimes must take in order to simply survive.

THE FULL LIGHT OF DAY is a provocative film/theatre experiment for the stage which looks at crucial choices facing Canadians today — how to live, love and die in a world in transition. Bold characters, bracing text, wit, and suspense all mix together in this new script by award-winning artist Daniel Brooks. Celebrated world-wide for his provocative, conceptual, deeply intelligent work, Daniel joins forces with Electric Company Theatre founding artist and award-winning director Kim Collier in this new work for Canadian stages and beyond.

COMPANY

Electric Company Theatre is one of Canada's leading creators of live theatre, rich in spectacle and adventurous in form, challenging theatrical conventions while preserving a strong sense of story. Electric Company has built a reputation for groundbreaking, ambitious productions.

INVESTMENT

The National Creation Fund's investment of \$150,000 will augment Electric Company's creative process by supporting a two-week workshop with the entire creative team and additional rehearsal time. The investment also facilitates the creation of sophisticated, tourable scenery, and supports the company's exploration of film/theatre hybrids by enabling a fully resourced film and VR shoot.

CREDITS

Development and Producing Partners: National Arts Centre's National Creation Fund, Banff Centre for Arts and Creativity, Vancouver Civic Theatres, BMO Financial Group.
Commissioning Partner: National Arts Centre (English Theatre).
Partners in Creation: Canada Council for the Arts New Chapter, Creative BC, University Of Victoria.

**THE OLD TROUT
PUPPET WORKSHOP**
Calgary

Ghost Opera

Music by VERONIKA KRAUSAS

Libretto by ANDRÉ ALEXIS

Directed by JUDD PALMER,
PETE BALKWILL, and PITYU KENDERES



DESCRIPTION

GHOST OPERA is an ambitious new production from the Old Trout Puppet Workshop, Calgary's renowned masters of puppetry for adults. Combining the grandeur of contemporary opera with the Faustian magic of puppetry, it's an Ancient Greek ghost story told by ghosts — with the living enacted by people-size puppets.

With music by celebrated composer Veronika Krausas, and libretto by Giller Prize-winning author André Alexis, GHOST OPERA will be by turns absurd and spooky, like a great horror film. It's also a real rumination on what it means to be alive, and what it means that we have to die.

COMPANY

The Old Trout Puppet Workshop was founded on a ranch in southern Alberta in 1999 by a group of artists excited by the undiscovered potential of the medium of puppetry. They are now one of Canada's most creative companies, producing innovative theatre shows as well as sculptures, films, children's books, music and paintings. In addition to creating and touring their own work across the country and around the world, the Trouts have also lent their mastery of puppets and design to acclaimed productions such as the Vancouver Opera's *Hansel and Gretel* and National Arts Centre English Theatre's *Twelfth Night*.

INVESTMENT

The National Creation Fund's investment of \$205,000 will provide additional workshop time for an enhanced team of puppeteers and technicians to work with more elaborate sets and puppets and explore the integration of aerial elements.

CREDITS

Produced by the Old Trout Puppet Workshop in partnership with Calgary Opera, the Timepoint Ensemble, and the Performing Arts Residency Program at Banff Centre for Arts and Creativity. Developed with support from the National Arts Centre's National Creation Fund, Opera America's Opera Grants for Female Composers program (supported by the Virginia B. Toulmin Foundation), the Canada Council for the Arts' New Chapter program, the Alberta Foundation for the Arts, and the Calgary Arts Development Authority.

**THE SEGAL CENTRE
FOR PERFORMING ARTS
Montreal**

The Hockey Sweater: A Musical

Book and Lyrics by EMIL SHER

Music and Lyrics by JONATHAN MONRO

Based on the short story

The Hockey Sweater by ROCH CARRIER

Directed and Choreographed by DONNA FEORE



Photo: © Leslie Schachter

DESCRIPTION

THE HOCKEY SWEATER: A MUSICAL is a heartfelt addition to the growing canon of Canadian musical theatre. Roch Carrier's *The Hockey Sweater*, a timeless Quebec story that has charmed generations of children and adults, has been reinvented for the stage in a spectacular new family musical.

THE HOCKEY SWEATER: A MUSICAL premiered in Montreal in 2017 as a celebration of Montreal's 375th and Canada's 150th anniversaries. It features a cast of 17, including a company of eight actors between the ages of 10 and 13 years old who sing, dance and skate their way through the production. With overwhelmingly positive audience and critical response, the show is being redeveloped to continue its trajectory to become an enduring family musical for the country, and beyond.

COMPANY

The Segal Centre for Performing Arts is dedicated to nurturing, producing, and presenting world-class English-language theatre, and to showcasing the best professional artists from Montreal and beyond. Driven by a belief in the power of the arts to strengthen and connect communities, the Segal's programming emphasizes original interpretations of popular classic and contemporary works, new Canadian musicals, and engaging productions with universal appeal. The Segal also believes in the importance of celebrating and exploring Jewish identity through the arts.

INVESTMENT

The National Creation Fund's investment of \$200,000 will enable the Segal Centre to bring in a musical theatre dramaturg to work with the creators to refine the script and score. The Fund's investment will also provide additional rehearsal and development time with the entire creative team to incorporate changes to the original production, including adjustments to the set to facilitate future touring.

CREDITS

A Segal Centre for Performing Arts production. Developed with support from the National Arts Centre's National Creation Fund. Originally commissioned and premiered by The Segal Centre for Performing Arts (Lisa Rubin, Artistic and Executive Director; Jon Rondeau, General Manager), Montreal 2017, developed with and directed and choreographed by Donna Feore. The production acknowledges the goodwill of the National Hockey League and its Member Teams for granting permission to use logos and trademarks. Special thanks to Maurice Richard, Jr. and the Richard Estate for supporting this project.

**DANCERS OF
DAMELAHAMID**
Vancouver

Mînowin

Artistic Director and Choreographer
MARGARET GRENIER



Photo: © Derek Dix

DESCRIPTION

MÎNOWIN is a new multimedia dance work that integrates narrative, movement, song, performance, and multimedia design, connecting to landscapes from contemporary perspectives of customary Indigenous dance forms. MÎNOWIN describes how we clarify direction, as we recover and reinterpret the teachings that define and redefine who we are, and that are accessed through story, dance and song.

Using new mediums, including 3D motion graphics and interactive technologies, MÎNOWIN will engage with the complexities surrounding conventional performance space. The production will balance the performance space by adding contemporary reflections of Indigenous identity, through the multimedia elements, in order to immerse the audience in narrative that illustrates moments of connection, understanding and renewal.

COMPANY

The Dancers of Damelahamid is an Indigenous dance company from the Northwest Coast of British Columbia. Their rich history of masked dance inspires a compelling performance, celebrating the diversity and time depth of the many beautiful Indigenous cultures across Canada. Through dramatic dance, captivating narrative, intricately carved masks, and elaborate regalia, the Dancers of Damelahamid transform time and space, and bridge the ancient with a living tradition.

INVESTMENT

The National Creation Fund's investment of \$120,000 will facilitate the Dancers of Damelahamid's collaboration with two international Indigenous coastal dance creators, and provide support for a large cast of performers, an enhanced technical team, and several additional multimedia and design residencies.

CREDITS

Produced with support from The Vancouver East Cultural Centre, The Dance Centre, Boca del Lupo, the Canada Council for the Arts and the BC Arts Council.
Developed with support from the National Arts Centre's National Creation Fund.

ASAH PRODUCTIONS
Toronto

Obeah Opera

Conceived, Written and Composed by
NICOLE BROOKS



Photo: © Racheal McCaig

DESCRIPTION

OBEAH OPERA is a hand-clapping, foot-stomping, spirit-lifting, magical musical sensation. Steeped in Black music, sung entirely a cappella by a powerful, diverse all-female cast, OBEAH OPERA is a retelling of the legendary Salem witch trials from the fascinating perspective of Caribbean slave women who also lived in the town.

The cast of 20 acts as both orchestra and musical leads, uniquely boasting the heritage of African Canadian Caribbean immigrants telling the tale of slavery from a different vantage point. It redefines the opera form by moving away from its European classical standard and implementing an array of different musical genres mostly found in Black music, such as spirituals, jazz, gospel and traditional African and Caribbean folk.

COMPANY

Founded by Nicole Brooks, Asah Productions is a multidisciplinary company that creates, develops and produces work across the artistic spectrum, including film and television production, musical theatre and opera.

INVESTMENT

The National Creation Fund's investment of \$195,000 will support the addition of dramaturgy and a workshop to refine the script and score, extensive workshops with the choreographer and cast to create dance elements, and a technical residency and workshop time to incorporate the new material into the final production.

CREDITS

Commissioned and presented by Luminato.
Supported by the Canada Council for the Arts' New Chapter program, Ontario Arts Council, Toronto Arts Council, Soulpepper Theatre Company, Harbourfront Centre, Fall for Dance North Festival and Renette & David Berman.
Developed with support from the National Arts Centre's National Creation Fund.

**SAVAGE PRODUCTION
SOCIETY**
Vancouver

O'wet

Written by QUELEMIA SPARROW

Directed by KIM HARVEY

Animation by AMANDA STRONG



DESCRIPTION

Written and performed by Musqueam artist Quelemia Sparrow, O'WET explores the intergenerational effects of colonialism, memory and the reclamation of land and self through a canoe journey of the soul, back to her ancestral land Xway Xway (now known as Stanley Park).

Quelemia is collaborating with Indigenous filmmaker Amanda Strong, whose stop motion animation work similarly explores blood history and Indigenous ideology. With a sophisticated blend of cinematic and physical theatre, O'WET brings the multidimensional creation story of Vancouver to life.

COMPANY

Based in Vancouver, Savage Production Society operates as a collective of theatre and film artists of Indigenous descent. They tell stories sourcing myth, tradition and the contemporary Indigenous experience: modern Indigenous voices, telling their own stories, endeavoring to positively affect awareness of the contemporary Indigenous perspective by carrying on the tradition of Indigenous storytelling through contemporary mediums of expression.

INVESTMENT

The National Creation Fund's investment of \$160,000 will make it possible for Quelemia and Amanda to collaborate on the elaborate process of creating stop motion film and exploring the interplay between animation and live performance. The Fund's investment will also provide additional time for further script development and land-based dramaturgy.

CREDITS

Development Support: Canada Council for the Arts, BC Arts Council, City of Vancouver. Developed with support from the National Arts Centre's National Creation Fund.

Presenting Partners: The Cultch, Gateway Theatre

In-kind Development Support: Boca del Lupo, Urban Ink

CITADEL THEATRE
Edmonton

Prison Dancer

Book by ROMEO CANDIDO and CARMEN DE JESUS
Music and Lyrics by ROMEO CANDIDO



Photo: © Juan Camilo Palacio

DESCRIPTION

In 2007, a video of 1,500 inmates in a Philippines prison dancing to Michael Jackson's *Thriller* was posted to YouTube and quickly became one of the first viral videos. The "Dancing Inmates of Cebu" are the inspiration behind an ambitious new musical by Filipino-Canadian creators Romeo Candido and Carmen De Jesus.

Over the past several years, Romeo and Carmen have painted a fictional portrait of the people behind this phenomenon through PRISON DANCER, an award-winning transmedia project that includes an interactive web series, a performative cinematic experience, and a cast recording. They are now revisiting PRISON DANCER, a musical that will expand this storytelling with an even deeper exploration of these complex characters and their experiences.

COMPANY

The Citadel Theatre is one of the largest not-for-profit theatres in North America, drawing patrons from a large geographic region that includes the greater Edmonton area as well as central and northern Alberta. In addition to presenting a full season of professional theatre, Citadel Theatre runs several training programs (including one of the most comprehensive programs for creative development in professional theatre), hosts three resident theatre companies, develops new work, and provides rental spaces for numerous arts organizations and community groups.

INVESTMENT

The National Creation Fund's investment of \$130,000 will provide the additional time required to develop a large-scale musical, including workshops to revisit the original music and text, and the integration of designers and design concepts earlier in the development process. It will also allow the creators to more fully develop the work as both a stage production and a digital piece.

CREDITS

Developed with support from the National Arts Centre's National Creation Fund.

CARTE BLANCHE
Quebec

Le reste vous le connaissez par le cinéma

Written by MARTIN CRIMP
Translated into Québécois and
Directed by CHRISTIAN LAPOINTE

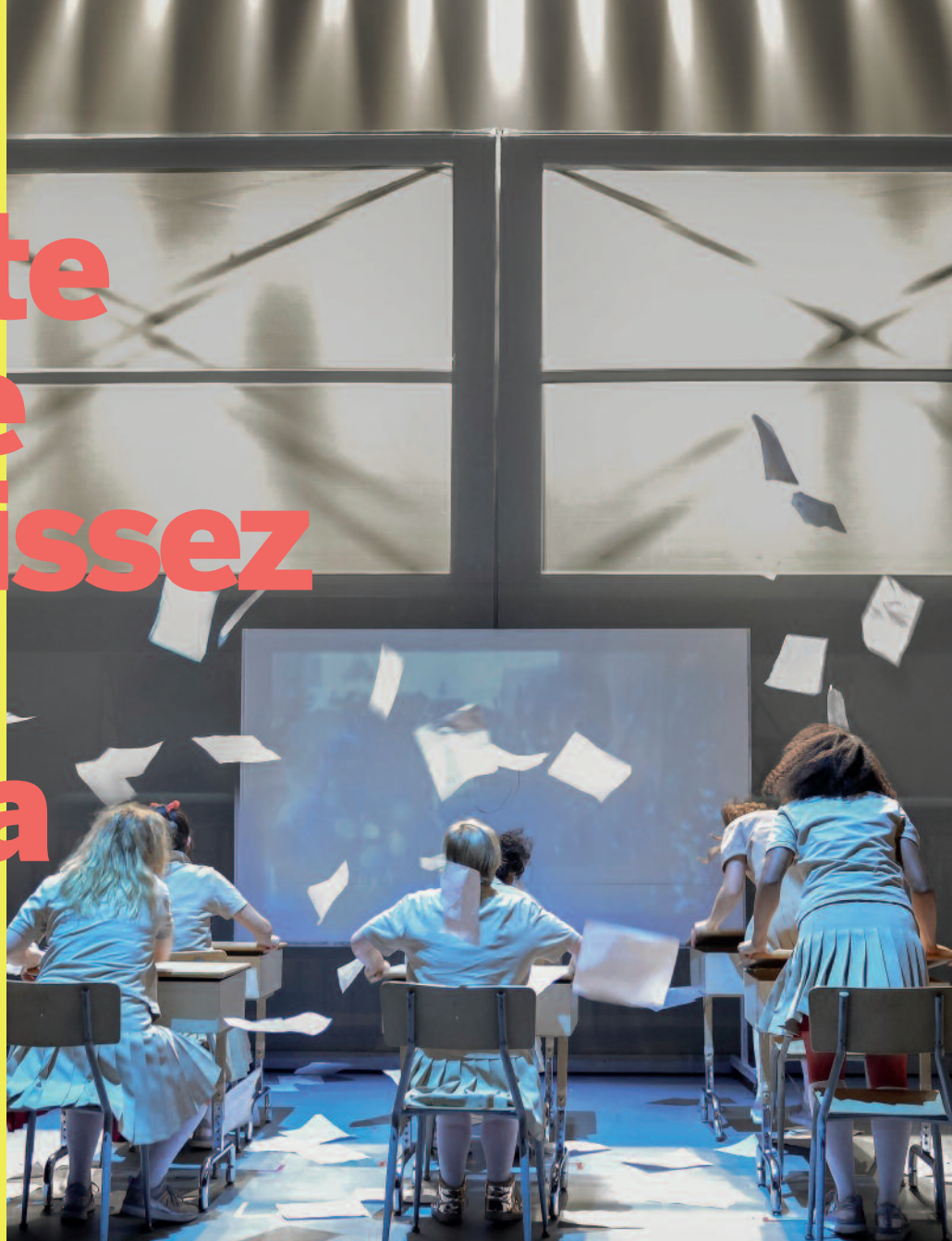


Photo: © Yanick MacDonald

DESCRIPTION

LE RESTE VOUS LE CONNAISSEZ PAR LE CINÉMA is a rewriting of Euripides' *The Phoenician Women* by British playwright Martin Crimp. A sprawling endeavour, this contemporary theatrical performance, translated here from English to Quebec French by Christian Lapointe, is especially relevant and biting. Taking on in turn the looming questions of alternating power, dictatorship, patriarchy, the failure of rationalism, war as an extension of "democracy", human trafficking, and the similarities (or inertia) between our era and the one that give birth to western thinking, this work tears down everything in its path with a ferocious playfulness that raises and revives the concept of critical thinking.

COMPANY

Carte Blanche produces decidedly contemporary theatre, whose scenic forms are anchored in the prism of visual, performance and multidisciplinary arts. Its mandate is to invite Quebec's great theatres to take risks by creating innovative projects through co-productions.

INVESTMENT

The National Creation Fund's investment of \$140,000 will enable Carte Blanche to work with a larger cast, and facilitate a significantly longer development period that includes a month-long residency in a fully equipped theatre.

CREDITS

A Carte Blanche production, co-produced by ESPACE GO and National Arts Centre French Theatre. Developed with support from the National Arts Centre's National Creation Fund.

KIDD PIVOT
Vancouver

Revisor

Created by CRYSTAL PITE and
JONATHON YOUNG

Written by JONATHON YOUNG

Choreographed and
Directed by CRYSTAL PITE



Photo: © Michael Slobodian

DESCRIPTION

Choreographer/director Crystal Pite and playwright/actor Jonathon Young have reinvented dance theatre, and gained the unanimous admiration of both critics and the general public. Following their powerfully moving and highly successful piece *Betroffenheit*, this next collaboration is a contemporary adaptation of an archetypal comic plot that serves as the basis for stunning choreography.

Featuring eight dancers in Pite's exquisite gestural style, REVISOR transcends parody to tackle themes of corruption and deception with razor-sharp wit and unsurpassed visual, movement and sonic invention.

COMPANY

Integrating movement, original music, text, and rich visual design, Kidd Pivot's performance work is assembled with recklessness and rigour, balancing sharp exactitude with irreverence and risk. Under the direction of internationally renowned Canadian choreographer Crystal Pite, the company's distinct choreographic language — a breadth of movement fusing classical elements and the complexity and freedom of structured improvisation — is marked by a strong theatrical sensibility and a keen sense of wit and invention.

INVESTMENT

The National Creation Fund's investment of \$200,000 will increase the number of performers, provide additional in-studio creation and rehearsal time, and support an enhanced script and sound score development and production process.

CREDITS

Co-produced by Sadler's Wells (London, UK), Théâtre de la Ville (Paris, France), Banff Centre for Arts and Creativity, University of North Carolina at Chapel Hill, CanDance Network Creation Fund*, Canadian Stage, National Arts Centre, DanceHouse, Dance Victoria, Danse Danse, Seattle Theatre Group (Seattle, US).

Developed with support from the Canada Council for the Arts' New Chapter Program and the National Arts Centre's National Creation Fund.

* supported by the Canada Council for the Arts

**UBU COMPAGNIE
DE CRÉATION**
Montreal

SOIFS Matériaux

Written by MARIE-CLAIRE BLAIS

Adapted by DENIS MARLEAU

Directed by DENIS MARLEAU
and STÉPHANIE JASMIN



DESCRIPTION

On an island in the heart of the Americas, during a party that lasts three days and three nights, many beings evolve, meet, exist side by side, love, come into being, and die. In this microcosm of the world, they are of various origins, generations and social backgrounds and are linked by thirst. Thirst for absolutes, for love, for justice, for creating, for rising above, for believing, for hope; thirst for another or for being another.... Their voices and thoughts come together in a prodigious orchestration, like a musical partition whose breath is immutable.

With SOIFS MATÉRIAUX, adapted from *Soifs*, the first book of acclaimed writer Marie-Claire Blais's fictional cycle, directors Denis Marleau and Stéphanie Jasmin wish for this unique voice, which unfolds in long "sequence sentences" of striking beauty and spellbinding power, to be heard directly on stage. Marie-Claire's writing is full of sights and sounds, her kaleidoscopic and sensitive vision of the world explores the most intimate dimensions of her characters, as well as the great human, social and political questions they are confronted with. Embodied and carried by over twenty actors, this performance unfurls in a great scenic form in which music and images also play key roles, resulting in a vast symphony of modern times.

COMPANY

Established in Montreal in 1982, UBU compagnie de création is a free-form production structure. Its creations offer audiences a vast array of projects and events, ranging from the exploration of unpublished works or repertory theatre to opera, and from video installations to effigy theatre.

INVESTMENT

The National Creation Fund's investment of \$107,000 will allow the creative team to produce additional video footage that will form an integral part of the work's visual design, expand the musical component by engaging a composer and several musicians, and provide additional time to refine the integration of these new video and music elements into the live performance.

CREDITS

An UBU creation.

In coproduction with Festival TransAmériques and ESPACE GO.

In partnership with the National Theatre School of Canada.

With the support of the Canada Council for the Arts' New Chapter program.

Developed with support from the National Arts Centre's National Creation Fund.

KID KOALA
Montreal

The Storyville Mosquito

Creator, Director, and Musical Score by
KID KOALA



DESCRIPTION

A young mosquito leaves his small town in the country to seek fame and fortune in the big city and fulfill his dream of playing in one of the greatest jazz bands of all time at Sid Villa's Music Hall....

THE STORYVILLE MOSQUITO is a live animated graphic novel that's performed, filmed and scored in real time. A team of performers, musicians, foley artists and technicians cinematically bring the characters to life using miniature sets, puppets, multiple cameras and screens. The puppets tell the story accompanied by an original music soundtrack featuring a jazz trio and Kid Koala on turntables, keyboards and electronics.

THE STORYVILLE MOSQUITO speaks to traditions held sacred within the old-time jazz world: honesty, improvisation, inner voice, style, and collaboration. It is the follow-up to Kid Koala's hugely successful *Nufonia Must Fall Live* stage performance, further developing the emotion, the craft, the art and Kid's skills as a composer, writer, and in this case, director.

COMPANY

Kid Koala is a world-renowned scratch-DJ, producer, performer and graphic novelist. He has released five solo albums, numerous collaborative albums and two graphic novels. He's toured with Radiohead, Arcade Fire, Beastie Boys and has contributed to film scores such as *Baby Driver*, *Looper*, *The Great Gatsby*, and *Scott Pilgrim vs. the World*. Kid Koala's multidisciplinary productions have toured five continents.

INVESTMENT

The National Creation Fund's investment of \$130,000 makes it possible for Kid Koala to bring together an augmented creative team, including award-winning mentors, and provides the additional development time required to fully explore the advanced technology and perfect the intricate interplay of puppets, live film, lighting and staging.

CREDITS

Created with support from the Canada Council for the Arts, Conseil des Arts et des Lettres du Quebec, and Place des Arts. Developed with support from the National Arts Centre's National Creation Fund.

NOVA DANCE
Toronto

Svāhā

Directed and Choreographed by
NOVA BHATTACHARYA



Photo: © Dahlia Katz

DESCRIPTION

SVĀHĀ is an epic pageant of dance, chant, and ritual performed by women. At the heart of the work is choreography by Nova Bhattacharya for 15 Indian classical dancers, sharing the stage with a body-choir of 75 performers from Indian dance training programs.

With the large cast for SVĀHĀ, Nova delves into the integration of classical vocabulary with improvised movement, along with elements of body percussion, vocalization and transmission that are inherent to Indian dance. A driving, compelling, ceaseless, and loud celebration, SVĀHĀ pays homage to South Asian Canadian women through an offering of joy, faith, and female collectivity, offering the audience an immersion in a visual and sonic experience inspired by rituals of the South Asian diaspora.

COMPANY

Led by founding Artistic Director Nova Bhattacharya, Nova Dance is a radically imaginative, contemporary dance company dedicated to reflecting the evolution of Indian classical dance on the Canadian scene. Over the past decade, the company has presented a number of critically acclaimed works, initiated a range of projects to enrich artists and audiences, and created a context for South Asian dance artists to take space with their art as a vital part of Canadian society.

INVESTMENT

The National Creation Fund's investment of \$150,000 will give Nova Dance the opportunity to work with a large ensemble of the country's top Indian classical dancers during an extended workshop and rehearsal period.

CREDITS

A Nova Dance production, with partnering producer Denise Bolduc, in partnership with The Theatre Centre, supported by the Canada Council for the Arts.
Developed with support from the National Arts Centre's National Creation Fund.

VOLCANO THEATRE
Toronto

Treemonisha

Libretto by LEAH SIMONE BOWEN

Orchestrated and Arranged by
JESSIE MONTGOMERY and JANNINA NORPOTH

Directed by WEYNI MENGESHA



DESCRIPTION

In 1911, legendary ragtime composer Scott Joplin created an opera unlike anything that had come before. TREEMONISHA is one of the few surviving live performance pieces about the immediate post-slavery era written by a Black person who actually lived through it. In it, Joplin created a young female protagonist who is elected by her 1880s community as their leader — long before women, let alone Black women, were able to vote anywhere in North America. This was truly a new kind of opera, and Joplin never saw it produced.

Volcano Theatre, in association with the Moveable Beast Collective, is reinventing TREEMONISHA by commissioning a new orchestration and arrangement, and, significantly, an entirely new libretto that uses Joplin's characters and 1880s setting, but grafts onto them a new story — one that extends and updates Joplin's feminism and politics. The re-imagining of this project looks to deepen the work's impact and restore Joplin's voice to its rightful place as central to a North American Black Classical canon.

The production has assembled an international creative team that is not only first-rate, but mirrors the story itself, with most of the key creative leadership roles (librettist, arranger, stage director, research and text dramaturge, costume designer), as well as the entire orchestra, occupied by Black women.

COMPANY

Volcano Theatre is an international award-winning theatre company based in Toronto. The company works experimentally, collaboratively, and with an eye to making art that is socially and politically current. Volcano's collaborative teams work across boundaries of all kinds in this pursuit: geographic, cultural, and formal. Artists are given the time they need to make theatrical work that is as good as it can be, often through years-long development trajectories.

As a result, Volcano projects often play for multiple seasons through remounts and touring, and have been recognized by over 70 awards and nominations at the local, national and/or international level. As founding Artistic Director Ross Manson says, "Volcano brings together the best possible people to tell the most relevant stories we can find — stories that deal with race, politics, history — all the ingredients that make our time and place what it is." Volcano is a live-performance company that strives to connect Canada to itself, and to the world.

INVESTMENT

The National Creation Fund's investment of \$150,000 will allow Volcano Theatre to bring together a large number of artists from across North America, including 16 singers and an orchestra of nine musicians, for a final development phase that includes a full-scale workshop with the entire creative team.

CREDITS

A Volcano Theatre production in association with the Moveable Beast Collective. Co-commissioned by Banff Centre for Arts and Creativity, Stanford Live, the Southbank Centre, and Washington Performing Arts. Developed with support from the National Arts Centre's National Creation Fund.

**THE 7 FINGERS,
ARTCIRQ AND
TAQQUT PRODUCTIONS**
Montreal / Igloolik / Iqaluit

Unikkaaqtuat



DESCRIPTION

Led by The 7 Fingers of Montreal, Artcirq of Igloolik, and Taqqut Productions of Iqaluit, UNIKKAAQTUAT is a major multidisciplinary production blending circus arts, music, theatre, and video projection.

Inspired by Inuit founding myths and illustrated by the world-renowned artist Germaine Arnaktauyok, this unprecedented creation will highlight the Inuit people, their traditions, and vision for the future, through a collaborative and mutually respectful process bringing Inuit and non-Inuit artists together. The creative process will explore and seek inspiration from Inuit artistic mediums such as throat-singing and drumming, as well as traditional Inuit aspects such as hunting techniques and structures, competitive games, and aesthetics including traditional dress and landscape. A cast of three Inuit musicians, four Inuit circus artists, and four Montreal-based circus artists will partner on stage, supported by a team of similarly diverse designers and technicians, all driven by this uniting goal.

COMPANY

7 artistic directors, 7 visions: The 7 Fingers is a collective that is at once unified and multi-faceted. In 2002, 7 circus artists came together and became The 7 Fingers. Over the course of 16 years, the collective has grown. Every year, projects have given way to new opportunities, as diverse as the very artists themselves: original productions, Broadway shows, artistic collaborations, project direction, custom designed events, performances for Olympic ceremonies, televised creations, immersive performance experiences and much more.

Ambassadors of diversity, the artists have consistently spread their horizons, mixing genres to better tell their stories. Fascinated by the human condition, The 7 Fingers create performances that speak about our world and our time.

Artcirq has grown into an Inuit performing arts collective with the mission to bridge traditional Inuit culture to modern artistic practices by creating meaningful and original work through the performing arts, music, and video. Artcirq members have created a rich body of work featured on a national and international scale, through which Inuit artists express and redefine themselves in their changing world.

Taqqut Productions is an Inuit-owned film production company located in Iqaluit, Nunavut. Taqqut is committed to bringing the stories of the North to the world. The company's first three short films have screened at festivals in eighteen countries and have won more than twenty international awards. With its film and television projects, Taqqut has established itself as an innovative leader in Northern youth and children's productions.

INVESTMENT

The National Creation Fund's investment of \$225,000 will make additional residency periods possible, including a longer residency in Montreal that provides the time required to respect cultural creation practices. The investment will also support the exceptional costs associated with travel from the north.

CREDITS

Canada Council for the Arts' New Chapter, First Air, Conseil des arts et des lettres du Québec, Conseil des Arts de Montréal, Ilagiiiktunut Fund – Qikiqtani Inuit Association, and Government of Nunavut's Department of Economic Development and Transportation. Developed with support from the National Arts Centre's National Creation Fund.

**PEGGY BAKER DANCE
PROJECTS**
Toronto

who we are in the dark

Concept, Choreographic Composition
and Direction by PEGGY BAKER



Photo: © Jeremy Mimmagh

DESCRIPTION

Choreographed by acclaimed Canadian dance artist Peggy Baker, **WHO WE ARE IN THE DARK** offers the immediacy of daring contemporary dance, supercharged live music, and sophisticated design elements from artists working with pigment, projection, and light.

WHO WE ARE IN THE DARK is Peggy's largest project to date, featuring seven outstanding dancers, and live music commissioned from — and performed live by — violinist Sarah Neufeld and drummer Jeremy Gara, both from the Grammy and JUNO Award-winning rock band Arcade Fire. The work explores and illuminates shifting identities, betrayals, secrets, and intimacies played out in the dark.

COMPANY

Peggy Baker Dance Projects is dedicated to offering experiences of significance, personal connection, and transformative potential to our audience through the power and beauty of the art of dance. Distinguished from the outset by collaborations with extraordinary creators and performers, the company has built an exceptional body of work and a growing slate of education, engagement, and enrichment programs for all ages and abilities.

INVESTMENT

The National Creation Fund's investment of \$120,000 will enhance **WHO WE ARE IN THE DARK**'s final development trajectory, which culminates in a week-long technical residency in a fully equipped theatre with the entire creative team and all the final design elements.

CREDITS

WHO WE ARE IN THE DARK is a co-production of the CanDance Network Creation Fund, Danse Danse, National Arts Centre, the Banff Centre and Fall for Dance North in partnership with Canadian Stage and supported by the Canada Council for the Arts. Developed with support from the National Arts Centre's National Creation Fund.

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The National Arts Centre collaborates with artists and arts organizations across Canada to help create a national stage for the performing arts, and acts as a catalyst for performance, creation and learning across the country. The NAC is the only bilingual, multidisciplinary performing arts centre in Canada, and one of the largest in the world.



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