



Research · Creation · Production · Presentation

# danse

\* SEPT. 2025

\* NUMÉRO. 01

JOURNAL

# citè

Recherche · Création · Production · Diffusion



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**What is Danse-Cité?** Montreal-based non-profit organization + dance and performing arts shows and activities + nomadic structure in the city



## Editorial 1



We are pleased to present the very first edition of a communication tool we're simply calling "the journal." For 44 years, Danse-Cité has been contributing to the evolution of dance practices and contemporary creation. We've been thinking about a new way to do justice to all the activities into which we pour our time and energy.

At the office, we have the privilege of working closely, and over the long term, with a wide array of artists and people who are dedicated to the arts and culture. We absorb their abundant creativity, the flights of their imaginations, their questions, their doubts, their resonances. Every stage of a creative process is full of molecules worth sharing. With this object, we want to give you a taste of our perspective. The journal is certainly a new way to share, in words and

images, information about our upcoming events—but more than that, it's a vessel for the impulses of a prolific community that actively surrounds us. We hope you'll enjoy reading, discovering, participating, listening, playing, and even cooking...

\* And because your opinion matters, please feel free to give us your feedback, [communication@danse-cite.org](mailto:communication@danse-cite.org).

Happy reading!  
Maud

*Maud Mazo-Rothenbühler is Development and Communications Director. She is in charge of the Audiodescription Project.*

## The First Cycle

Deep rooted gestures,  
mobile impulses,  
LOVE!

This year, we have chosen to set aside the logic of a "2025–2026 season" in favour of a first cycle of programming and activities, which will run from August to February.

Yes, programming is in place — in fact, nearly three years ahead. But it remains flexible, open to shifts, adjustments, transformation. Because individual artist grants — essential for making work — are increasingly difficult to obtain. Because processes need time. And because a work may need to emerge differently, elsewhere, or later.

Because the final product is one thing, but everything around it matters just as much: the processes, the sources of inspiration, the relationships built along the way. We want to shine a light on what isn't always visible. We also want to share these stages with audiences throughout the journey, respecting the pace and desires of each artist.

Danse-Cité follows dance in its impulses, its questioning, its evolving forms. We accompany artists at the pace of their approaches, their detours, and what emerges along the way.

Similarly, Danse-Cité is not just a series of shows. Our cycles include a variety of activities: live audio description for blind and visually impaired audiences, cultural mediation projects, creative residencies, partnerships, and long-term accompaniment.

Danse-Cité is the living sum of intentional gestures, shaped in dialogue with artists and partners, and attuned to each specific approach.

\* We continue on this path in a context of profound transformation: social shifts, economic pressures, calls for justice and solidarity, the urgency of rethinking how we do things. These upheavals directly affect artists — their working conditions, and the ways we can support them.

We want our ways of working to adapt and transform. This is how we respond to a field that is both vibrant and vulnerable.

We anchor ourselves in the work. And move with the realities.

*Sophie Corriveau has been Artistic and Executive Director since 2019.*

### THE CYCLE:

SEPT 1-12

SEPT 10-13

SEPT 27-28

OCT 9

Kizis Residency  
at Agora de la danse

SHOW : MAKING TIME  
by Sasha Kleinplatz

Cultural Mediation - Weekend #1

MTL Arts Accessibles 2



## Making Time BTS



BY SASHA KLEINPLATZ



*Making Time, a creation by Sasha Kleinplatz, to be discovered from September 10 to 13, 2025 at La Chapelle Scènes Contemporaines (Montréal). Performance: ky brooks, Winnie Ho, Laura Jeffery, Nien Tzu Weng, Angélique Wilkie*



# Perspectives to Intersect

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Since 2019, artistic co-curation has been a key pillar of Danse-Cité. These three-year cycles allow ideas to circulate, perspectives to intersect, and practices and sensibilities to enter into dialogue.

This year marks the end of Winnie Ho's curatorial term. *Thank you, thank you, thank you!* With her lively, free spirit and constant attentiveness to emerging forms, Winnie has left a joyful imprint on how we think about artistic support. She will remain close to us as a member of our artistic committee.

A new cycle begins with Michael Martini. *Welcome, welcome, welcome!* A curious and insightful artist, grounded in performance, theatre, dance — and everything that slips in-between — Michael will bring new energy to our conversations, shift perspectives, and give space to other narratives.

These roles — like that of Ellen Furey, advisor in leadership and organizational health — go far beyond their titles. They play an active part in Danse-Cité's strategic thinking, question our ways of doing things, and help sustain a critical and living, breathing approach to our direction.

We believe in unique projects, nonlinear impulses, and artists

who throw themselves into the unknown. And we believe our role is to accompany them with care, discernment, and trust.

Our artistic vision is based on a few simple yet firmly held principles:

- supporting rigorous and unique approaches;
- valuing a diversity of aesthetics and practices;
- fostering unexpected encounters;
- working toward greater equity in access to resources and venues;
- developing formats adapted to the evolving needs of artists and audiences;
- making accessibility — notably through audio description — a core focus of our work.

We've created a new section on our website that explains how we work and what it means to be supported by Danse-Cité.

And finally, I want to acknowledge the people who make Danse-Cité what it is, day to day: Maud, Christine, Jean, Emile, Samuel, Justin, and everyone who orbits around us.

Full of Love.

BY SOPHIE CORRIVEAU

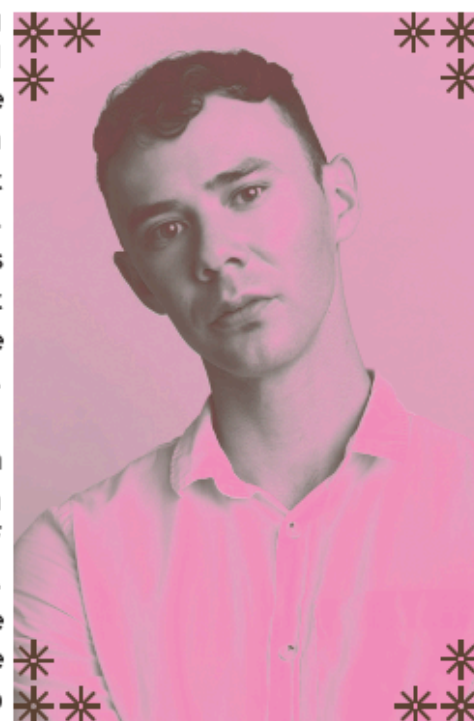
## I am drawn to...

In a performance, we are brought into a little corner of the mind, a space they've been finding furniture for. We see the little details of the world within a world they're drawn to, the things we might miss otherwise, a pulse that has been keeping the artist's creativity alive, a pulse that we can hear if we lend an ear to their wrist. Sometimes a work is touching; sometimes it is revolting; sometimes it is pathetic; sometimes it is triumphant. At the juiciest of times it might be all of the above, the answer to a tricky question.

It's an honour to co-curate at Danse-Cité, in collaboration with Sophie Corriveau and on the heels of Winnie Ho, whose final handful of curatorial choices I will get to see come to fruition. Danse-Cité is an organization I know to be dense with love, imagination, and thoughtfulness. I've observed it listen closely to artists, shapeshift to different artists' ways of working, and cleverly disguise its loving signature within the works themselves. I'm particularly enchanted by Danse-Cité's new step beyond the model of "seasons," which we know to be increasingly troublesome for artists dizzied by bureaucracy and unreliable

funding models. In a season-less curation style, projects can be postponed; plans can be rewired; nothing is set in stone until the artist has what they need. I'm eager to listen to the wants and needs of Danse-Cité's community, including the work this community wants to see on and off stage, such as researching and getting to know PACBI better.

I am drawn to artistic projects born of burning interests, recurring daydreams, and mysterious desires. I am drawn to work that is unafraid of attention, sensuality, and unpredictability in our age of increasingly non-sensual predictability and superficial distractions. I am drawn to work that cuts through the crap of what artists are told sells best. I hope to not introduce work with phrases such as "now more than ever," and discourage the thinking of urgency as an artistic after-thought or promotional resource. I'd rather invest in the self-determined and diverse urges of artists, where a beautiful diversity indeed lies.



document original

Michael Martini has established himself in the city's interdisciplinary performance scene as a creator, performer, and collaborator, working both in French and English.

Residency Hanako Hoshimi-Caines  
at Petite Place des Arts

Cultural Mediation - Weekend #2

OCT 6-11

OCT 18-19

## Laboratoire des sensorialités multiples, human encounters in sight

When Danse-Cité asked me to create a cultural outreach project with people with visual impairments, I knew right away that I wanted to move away from a one-way educational or didactic format. My desire was to create a genuine encounter between two communities and see what mutual learning could come of it.

Here, we're talking about the blind and partially sighted community in Montreal and dance artists who work in research and creation. I wanted to focus the project on sensory perception, particularly the non-dominant senses. Many choreographers are already exploring somatic approaches or designing sensory experiences for audiences through choreographic mechanisms.

For their part, people with visual impairments, with their diverse and unique experiences, have developed not only sensory tools and abilities to live in a world where sight remains very central, but also unique ways of perceiving and inhabiting the world. With Danse-Cité, we felt that these two worlds had a lot to learn from each other.

It is important to me that this project remains experimental and contextual. The idea is not to claim to be working towards universal accessibility in dance, but rather to provoke a human encounter focused on research and creation, exploring the senses and seeing what emerges. What knowledge and methods can arise from these exchanges? And how can these moments of encounter shift our preconceptions about dance, creation, accessibility, sensoriality, and blindness?

I am very excited to dive into this destabilizing work and give us the space to explore complex artistic questions together.

*Laboratoire des sensorialités multiples is a cultural mediation project between dance artists and blind and visually impaired people. It will take place in the fall in Montreal. This project is made possible thanks to financial support from the Quebec government and the City of Montreal as part of the Montreal Cultural Development Agreement. A round table discussion open to the public will be held in December. More information to come soon.*

## Horsie Boy

You love horsie.

You love horsie because they know. Not through thought, but through presence and gaze, something beyond the mind. Their awareness is not performative. It is observational, rooted in prey animal stillness refined over time. They do not interrogate. They assess. When a horse fixes their eyes on you, soft and wide, you feel seen in a way that strips pretense. Your breath shallows. If you are dishonest, they will leave. That is the agreement.

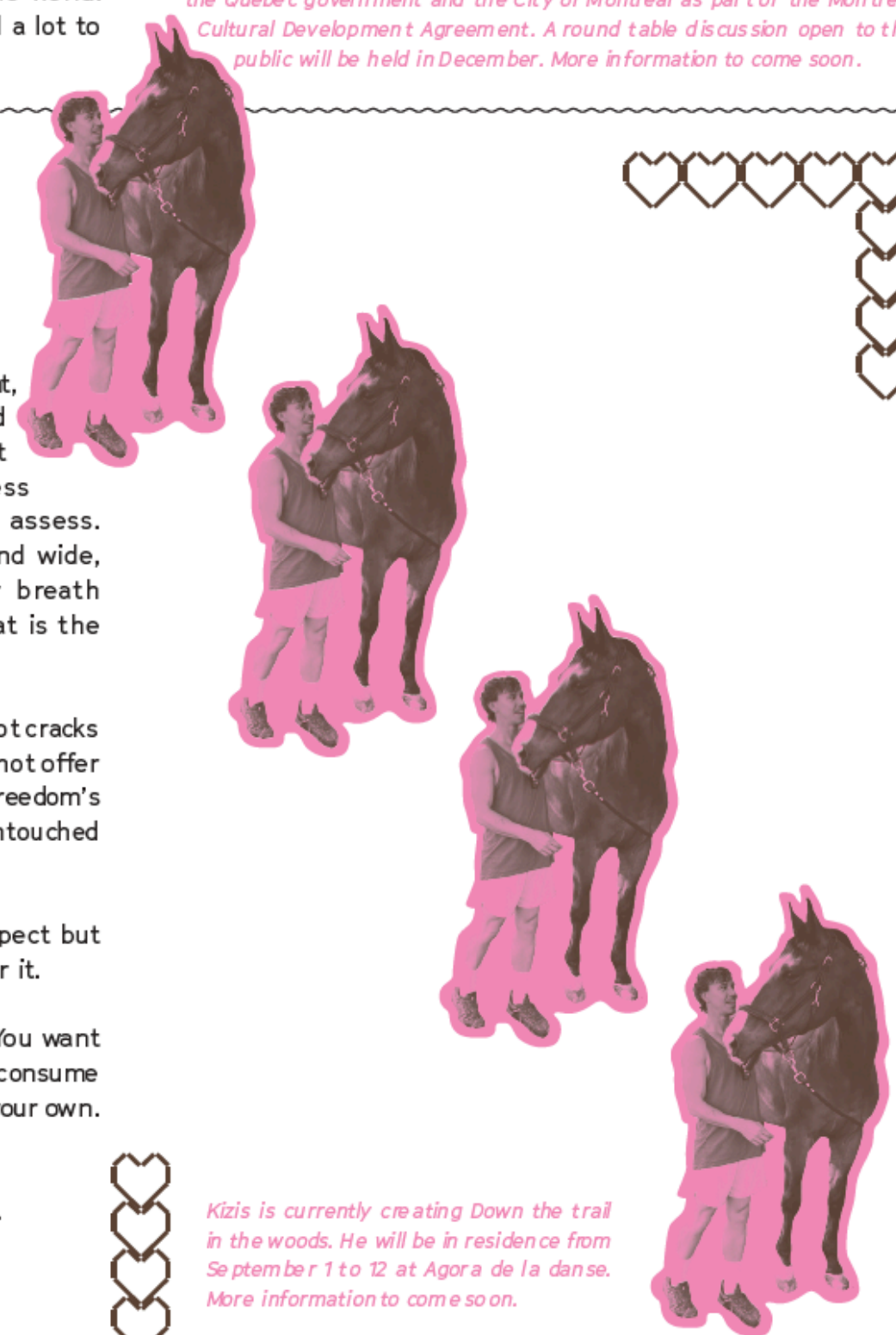
You mount bareback, and the two beat rhythm of the trot cracks something open. Memory rises like heat. Horse does not offer romantic liberation. Horsie comes before freedom. It is freedom's ancestor. They move with impulsion and self carriage, untouched by your narrative.

They will shit right in front of you, not out of disrespect but because they do not care. And you love them more for it.

You love to eat horsie. Yes, you do. You crave them. You want them inside you; the muscle, the weight. You want to consume their knowing, swallow their steadiness, and make it your own. Do not be ashamed.

Horsie makes you feel modest and infinite all at once.

Just admit it.  
You are a horsie boy



Kizis is currently creating *Down the trail* in the woods. He will be in residence from September 1 to 12 at Agora de la danse. More information to come soon.

© Jonathan Chomko

Cultural Mediation - Weekend #3

NOV 15-16

NOV 26-27

SHOW: 18 P\_R\_A\_C\_T\_I\_C\_E\_S  
Andrew Turner // Parcours Danse



# Mess and Irreverence

A friend wrote that dance is never irreverent enough. I think about that. I search for irreverence like I am searching for the paradox of real life mess in art. *Material Stargazer*, perhaps, gets close to this irreverence, definitely to a reverent mess. Does irreverence have to be in relation to a frame? Like irreverent to whom and to what? But thinking about this I want to say, no, irreverence is not in relation. Anyway, we work with "approximate" as a method to follow irreverence; as the gap, the spirit of error, because making forms is somehow already so "something" too easily.

When the whole group gets together the time goes fast. They are astoundingly open and only just a little worried about what they've gotten themselves into. After messing around with materials and different shapes of structures, a Story Blob emerged at Anti-space. That was good. [...]

BY HANAKO HOSHIMI-CAINES



In November 2024, a group of five artists and community workers carried out a pilot project called *Material Stargazer*, a multidisciplinary participatory creative process in which aesthetics and goals are designed around local community dynamics, testing the boundaries of authorship, creative practice and activism. A 6-month long process and one-week residency at the Suspicious Fish community center culminated in a "Story Blob": a gently anarchic sculptural installation made of varied objects and fabrics, poetry, manifestos, odes as well as sound, voice, projections and performances co-created with community participants and open to the public. The Story Blob as a conceptual object can hold many perspectives, visions and artistic media at the same time, allowing us to explore, get lost, contemplate, play and find spontaneous and multiple ways of moving, making and thinking together. In other words, the Story Blob is both an object and the vehicle for performances/expressions. It is space plus time, an object and its transmission.

— Reflections from the *Material Stargazer* residency, October 14th to 20th 2024, at Anti-space in preparation for the project at Suspicious Fish community center in November 2024. By Hanako Hoshimi-Caines in collaboration with Louise Jack, Eric Craven, Nien Tzu Weng and Hanako Brierley.

Hanako Hoshimi-Caines inaugurates our new partnership with La Petite Place des Arts in Saint-Mathieu du Parc (Mauricie). She will be in residence there from October 6 to 11. On October 11, her end-of-residency will be open to the public.

## Recipe

BY NIEN TZU WENG

Spicy Tai Chi black and white fungus, chili pepper, ginger, coriander, white vinegar, lemon juice, sugar, salt, soya sauce

1. Soak black and white fungus in water until they get big and soften
2. Boil them in hot water for 10 mins
3. Cut chili pepper, ginger or garlic into slices
4. Add white vinegar, lemon juice, sugar, salt, soya sauce, and some msg(optional)
5. Mix everything together, put it in fridge for 30 to 1 hour

Ready. Bon appétit !

## Playlist

1. Played-A-Live (The Bongo Song) — Safari Duo
2. Sonate Pacifique — L'impératrice
3. Instant Crush (feat. Julian Casablancas) — Daft Punk
4. The Bucking Machine — Chris LeDoux
5. At the Cutting Edge — Jun Fukamachi
6. A Little Bit Of Jazz — Nick Straker
7. Hot To Go — Chappelle Roan

## Syd-oku Time

	1		5		4		7
4						8	5
	6			9	1		3
	2						5 3
		5	9				
7	3		2				
		7				6	8
8				3		4	
3				1	7		

easy \* medium \*\* hard \*\*\* very hard \*\*\*\*

# Announcements !!!

MTL ARTS ACCESSIBLES 25—26

A festive night unveiling Montréal's accessible cultural lineup for the 2025–2026 season

October 9, 2025, 4:30 – 8:30 PM  
MAI | Montréal, arts interculturels

An invitation from mai + danse—cité

With the support of  
Maison de la culture Montréal CALO

## Live Audio Description



*Burn, Baby, Burn*  
Guillaume Côté/Côté danse

as part of:  
Danse Danse's programming

Théâtre  
Maison neuve  
Place des Arts NOV 29 2025

## An Encounter

Our eyes met — electrified — during the show *Looper* at the Furies Festival on July 27. I've been hoping to see you again ever since. Will you be at the premiere of *Making Time* at La Chapelle?

— The stranger

## Territorial Acknowledgment

Danse-Cité acknowledges that we are on the traditional and unceded territory of Montreal, called 'Tio'tià:ke' in Kanien'kéha and 'Mooniyang' in Anishinaabemowin, is a historic gathering place for First Nations, including the Kanien'kehà:ka, the Wendats, the Abenaki and the Anishinaabeg, long before the arrival of the first European settlers.

We wish to express our deep respect for the contribution of Indigenous nations to the culture of societies here and around the world.

## DANCE FLOOR FOR RENT!

8 rolls of light grey and black floor  
6 rolls measuring 5'3" x 35'  
2 rolls measuring 5'3" x 31'6"

for info, contact:  
administration@danse-cite.org

## Credits

Graphism : Sydney (syd) McManus

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## Horoscope

BY WINNIE HO



Winnie Ho (*Superhova*) is an interdisciplinary dance performance artist and curator who was born in Hong Kong, and currently resides in Montreal.

**Aries** - Body care: give yourself a luxurious face mask practice. Body action: my heart will lead the way. Mantra: slow cooking makes things more juicy and tender.

**Taurus** - Body care: touch more dirt. Body action: spend as much time lying on the ground. Mantra: when I listen, I get creative.

**Gemini** - Body care: practice a Sweating routine. Body action: acknowledge your hands lovingly and often. Mantra: more touching less talking will do wonders.

**Cancer** - Body care: all you need is some ginger tea and bone broth. Body action: follow how your body wants to move with every inhale and exhale. Mantra: water your own plants before saving your neighbors.

**Leo** - Body care: treat yourself often to extravagant healthy meals. Body action: make a spine dance and share it with your friends. Mantra: your sparkle lifts others up without even trying.

**Virgo** - Body care: re-create more traditional family meals. Body action: take time lie down at a park and daydream about your next creative pursuits. Mantra: a little drama goes a long way, it's time to look bold and beautiful.

**Libra** - Body care: there are parts of your body that need some love right now so find them and moisturize! Body action: indulge in spending time (eating, travelling, dancing, shopping etc.) with friends and the more the merrier. Mantra: treasures are awaiting to be re-discovered in the miscellaneous pile in your closet.

**Scorpio** - Body care: gently massage your third eye then laugh for 2 mins non stop 3x/week. Body action: hips don't lie. take a recreational social dance class. Mantra: watching a comedy show will keep you grounded.

**Sagittarius** - Body care: getting a hair cut will inspire more adventures. Body action: make a 2 mins repeatable dance with your legs. Mantra: it's time to travel, perform, share your wisdom and repeat.

**Capricorn** - Body care: let the sun shine on your belly button. Body action: make a sentence about your friends and sing it to them. Mantra: What's the worst that can happen?

**Aquarius** - Body care: organize a massage train with friends. Body action: spend time near moving water and let your body be water. Mantra: nothing is permanent not even crazy glue.

**Pisces** - Body care: soak your feet in alternating hot and cold water as a mid-day ritual. Body action: shake your whole body or isolated parts every morning for 1 week. Mantra: pets sitting will give you great joy.





danse—cité

# MAKING TIME

\* PAR SASHA KLEINPLATZ \*

\* 10—13 SEPT 2025 \*

\* À LA CHAPELLE SCÈNES CONTEMPORAINES \*

Performance : Ky Brooks, Winnie Ho, Laura Jeffery, Nien Tzu Weng, Angélique Wilkie — Équipe : Nindy Banks, Paul Chambers, Robin Love, Michael Martini, Jordana Natale, Emile Pineault — Image : Francesca Chudnofsky — Coproduction : Danse-Cité, Sasha Kleinplatz, La Chapelle Scènes Contemporaines — Soutiens financiers : Conseil des arts et des lettres du Québec, Conseil des arts du Canada



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