

OKINUM

ÉMILIE MONNET



LAND ACKNOWLEDGEMENT

We acknowledge that we are located on the unceded Indigenous lands of Tiohtiá:ke/Montreal which is historically known as a gathering place of creativity, community, storytelling and culture for First Nations and Indigenous communities including but not limited to the Kanien'kehá:ka (Mohawk) of the Haudenosaunee Confederacy, Huron/Wendat, Abenaki, and Anishinaabeg (Algonquin). We acknowledge and honour the Kanien'kehá:ka Nation's relationship to and status as First Peoples on the lands and waters of the Island of Montreal and surrounding areas. We respect the past, present and future of Indigenous peoples in Montreal and we stand in solidarity with the Indigenous members of our community.

In relationship to our land, we also acknowledge that we are in a climate crisis and we support scientists and activists working towards sustainable solutions.

NOTES FROM ARTISTS

ÉMILIE MONNET

CREATOR, CO-DIRECTOR, PERFORMER

I have always been fascinated by dreams.

When waking up, I've even got into the habit of staying in that state between sleeping and waking, where it's easier to hold on to dreams - before they slip away and disappear inside my psyche.

Most of the time, what I remember are fragments. Words whispered in my ear while sleeping and whose meaning I try to decipher later, or images - like strange little films - that open new portals in the tributaries of my imagination.

I feel like these dreams help me broaden my vision.

I like to write my dreams down in a notebook, so as not to forget them and to be able to recall them to myself in due time. I always find inspiration for my creations there.

It was in my recurrent dream of Micha Amik, the giant beaver, that the image of the dam as a poetic metaphor appeared to me. I wanted to go up the river of my DNA to better understand where I come from and the beaver became a guide in this journey.

NOTES FROM ARTISTS

EMMA TIBALDO

CO-DIRECTOR, DRAMATURG, DIRECTION OF PERFORMERS

I first encountered Émilie's play through PWM, as part of the Interdisciplinary Writers Lab. It was at the beginning stage of creation, monologues exploring a personal story of discovery, and they were striking. Over time it has grown into a stunning play of a woman's journey through fear to finding strength and inner courage by connecting to her ancestors, and speaking her truth. As a co-director, my focus was supporting Émilie in her quest to finding meaningful images she could explore on stage as an actor, and to rediscover how she built her play so that the depth of the journey could be communicated to an audience. This production has shown me just how much richer a rehearsal process can become when we build on each other's ideas, and constantly seek for greater specificity in movement and storytelling. It has been a journey like no other.

NOTES FROM ARTISTS

SARAH WILLIAMS

CO-DIRECTOR, CHOREOGRAPHER

Usually, it takes a while to establish a working process. For this piece, the delineation of the roles between Émilie, Emma and myself was very fluid and fell into place naturally and quickly. Input on movement, dramaturgy, text or design would often come from any one of the three of us. This removal of the hierarchical model of directing served the process and the piece well.

The pentagon shaped set opened interesting challenges and wonderful, unexpected movement choices. Having the audience on five sides necessitated movement where the body fills the space in 360 degrees for the duration of the show.

I wanted to have Émilie connect with the emotion and evocative imagery of the text and I used the initial small impulses that the text produced in her body as the starting point to develop the movement vocabulary for the piece.

THE ENSEMBLE

Created, Co-Directed and Performed by **Émilie Monnet**

Frédéric Auger - Technical Consultant

Lucie Bazzo - Lighting Designer

Luciana Burcheri - Stage Manager

Clark Ferguson - Video Designer

Marie-Eve Fortier - Props Builder

Jackie Gallant - Sound Designer, Performer

Simon Guilbault - Set Designer

Maureen Labonté - Translation Dramaturg

Caroline Monnet - Costume Designer

Meky Ottawa - Illustrator

Sage Paul - Moccasins

Simon Riverin - Sound Engineer

Ted Stafford- Technical Director

Thérèse Telesh Bégin - Birch Bark Biting Performer and Knowledge Keeper

Véronique Thusky - Voice Performer/Anishnaabemowin Language and Culture Consultant

Emma Tibaldo - Co-Director, Dramaturg and Direction of Performers

Sonya Vallis - Costume Builder

Sarah Williams - Co-Director and Choreographer

SPECIAL THANKS TO

Fatma Sarah Elkashef, Hannah Kirby, La Machinerie des arts for their administrative support, Cultivart, Joséphine Bacon, Simon Brascoupe, Floyd Favel, Anna Mapachee, Espace Go, Catherine Sasseville, Amelie Dionoski



LUCIE BAZZO - LIGHTING DESIGNER

A lighting designer for over 30 years, Lucie Bazzo has collaborated with renowned directors such as Robert Lepage and Denis Marleau, as well as emerging creators. She has also designed lighting for the contemporary dance community, most notably with Linda Gaudreau, Crystal Pite, Benoît Lachambre, Hélène Blackburn, Sylvain Emard, just to name a few.

Her work is not limited to the performing arts, collaborating with both musicians (Dear Criminals, Quatuor Bozzini) and several videographers, as well as creating in non-traditional venues.

Lucie Bazzo often conceives lighting installations for the Phénoména Festival and is also a photographer.



LUCIANA BURCHERI - PRODUCTION STAGE MANAGER

Luciana is an established Montreal stage manager whose career expands over twenty four years. She has been blessed to collaborate with the finest local artists. Selected favourite credits (amongst too many to mention): *Paradise Lost*, *The St-Leonard Chronicles*, *Good People*, *Paradise by the River* and *In Piazza San Domenico* (Centaur Theatre); *Mythic*, *Once*, *Prom Queen: the Musical*, *The Secret Annex*, *Funny Girl*, *Othello*, *The Apprenticeship of Duddy Kravitz: the Musical*, *Cabaret*, *The Diary of Anne Frank*, (The Segal Centre); *Corpus*, *Where the Blood Mixes* (Teesri Duniya) and many more. Luciana also translated and adapted for the stage St-Exupéry's fable *The Little Prince*, premiered in Montreal by Geordie Productions and produced since in Ontario and Australia. She also translated into French *The 39 Steps*, which toured all over Quebec. Directing credits include: *Better Late, Forever*, *Patsy Cline* (Theatre Lac Brome); staged readings of *Once Upon a Melody* and *When Blood Ran Red* (Segal Centre's Dora Wasserman Yiddish Theatre) and the 2017 METAS's Award Ceremony. Currently, Luciana is extremely happy to be part of the Centaur Theatre family as Production Associate.



CLARK FERGUSON - VIDEO DESIGNER

Clark is a Saskatchewan-born artist and filmmaker living, working and creating in Québec. His work has traditionally been concerned with issues related to identity politics and place. His narrative works focus on aspects of regionalism and attempt to use humour as a method of investigating these subjects. His documentary works also focus on regionalism and he is intent on making those subjects both interesting and accessible for those within and outside those borders. His work has traveled to festivals such as Festival du Nouveau Cinema in Montreal, the Yellowknife International Film Festival, The Sudbury International Cinefest Film Festival, The EnRegard Court Metrage Film Festival, Winnipeg's WNDX, Germany's Open Air Weiterstadt Film Festival, and has had several short works presented on CBC's National Independent film program Canadian Reflections. He's worked most recently in documentary forms including web documentaries, webseries, and feature length projects.



MARIE-ÈVE FORTIER - PROPS BUILDER

Marie-Eve Fortier holds a masters degree in Visual and Media Arts from UQAM (2009), where she focused on the materialization of textuality in installation. Her artistic practice led her to create spaces for the performing arts, guiding her to study scenography at the National Theatre School (2017). Fortier works as a set and props designer, illustrator and artist. She has taught in Cegep and was a guest scenographer at the ÉNT and the Conservatoire. She designed sets for *Matériaux Composites* (Graduating Class, Fred Barry Theatre, C.N.A.), and *Home Dépôt: un musée du périssable* – Espace Libre, le Théâtre INK (*Faire la leçon* – les Écuries), Alexia Burger (*Pulvérisés* + *La Terre tremble* – Studio Hydro-Qc), Productions Quitte ou Double (*Bluff* – S.A.T), Soleil Launière (*Sheuetam*, MAI), la Roulotte (*Astéroïde B613*), Geneviève Blais (*Unité B1717*) and Jocelyn Pelletier (*Hamlet Machine* - La Chapelle, *De l'instant et de l'Éternité* - Usine C, etc). As a prop designer, she has collaborated on *Corps Titan* (Théâtre d'aujourd'hui), *l'Énéide* (Quat'sous), *Britannicus* (TNM), *Chapitres de la chute* (Quat'sous), and *Furioso*, as a puppet builder (théâtre de l'Oeil).



JACKIE GALLANT - SOUND DESIGNER, PERFORMER

Jackie Gallant is a musician, video artist and sound designer who creates and performs for dance, video and film. She began her musical career as a drummer for several Montreal rock groups. Since then she's toured nationally and internationally with everyone from La La La Human Steps to Lesbians on Ecstasy. As sound designer and composer she has worked with, among others, actor/directors Marie Brassard and Brigitte Poupart, video artists Nelson Henricks, Nikki Forrest and Dayna McLeod and choreographers George Stamos, Sarah Williams and Karen Fennell. In fall 2015 she composed, directed and performed in the pop-opera (POD~the musical) as part of Montreal's Phenomena festival. In the spring of 2016 she created the multimedia piece *The King of Pop*. Recently, she's been involved as composer and performer in projects with Fortier Danse-Création (*Trois* and *Solo 70*) and H len Simard (*Idiot* and *Requiem Pop*). 2019 saw the release of the concept album *100 Years*, by the duo Home Alone (a collaborative project with musician Yan Basque). In 2021 she has been collaborating with video artists Midi Onodera and Sonya Stefan.



SIMON GUILBAULT - SET DESIGNER

For the opera he has collaborated with stage director Oriol Tomas and created sets for *La Traviata* (2019) at the Icelandic Opera, and for *Twenty-Seven* (2019) at l'Atelier lyrique de l'Opéra de Montréal. Designs for recent theatre productions include *Le Ravissement* (2019) by Étienne Lepage at Théâtre de Quat'sous directed by Claude Poissant, and *Les Hardings* (2018) by Alexia Burger at Centre du Théâtre d'Aujourd'hui. He collaborated with Marie Brassard creating set designs also for *Jimmy* (2001), *The Darkness* (2003), *Peepshow* (2005), *The Invisible* (2008) and *Trieste* (2013), plays that have been acclaimed both in Quebec and internationally. With Cirque du Soleil, he designed the sets for *Rebel* (2019), *Joyeux Calvaire – Hommage aux Cowboys Fringuants* (2019), *Juste une p'tite nuit – Hommage aux Colocs* (2018), *Bazaar* (2018) and *Stone - Hommage à Luc Plamondon* (2017). In dance he collaborated with Line Nault for *Super-Super* (2018) and Dana Gingras for *Somewhere Between Maybe* (2015). His film work includes the production design for *Le bruit des arbres* (2014) by Francois Péroquin and for *Lost Song* (2007) by Rodrigue Jean.



CAROLINE MONNET - COSTUME DESIGNER

Caroline Monnet (Anishinaabe/French) is a multidisciplinary artist from Outaouais, Quebec. She studied Sociology and Communication at the University of Ottawa (Canada) and the University of Granada (Spain) before pursuing a career in visual arts and films. Her work has been programmed internationally at the Palais de Tokyo (Paris), Haus der Kulturen der Welt (Berlin), TIFF (CAN), Sundance (US), Aesthetica (UK), Palm Springs (US), Cannes Film Festival, Whitney Biennial (NY), Toronto Biennale of Art (CAN), Museum of Contemporary Art (Montréal), Arsenal Contemporary NY, Walter Phillips Gallery (Banff), and the National Art Gallery (Ottawa). In 2016, she was selected for the Cinéfondation residency in Paris. Her work is included in numerous collections including Quebec Museum of Fine Arts, National Art Gallery, RBC Royal Bank, Museum of Contemporary Art Montréal. She is based in Montreal and represented by Blouin Division Gallery.



ÉMILIE MONNET - CREATOR, CO-DIRECTOR, PERFORMER

At the intersection of theatre, performance and media arts, Émilie Monnet's practice is centred on collaborative creations. Her work has most often taken the form of interdisciplinary theatre and immersive performance experiences. As a writer, performer, and director, Monnet created *Okinum*, a piece which is firmly rooted in issues surrounding colonialism and language reclamation. *Okinum* marked the start of Monnet's three-year artist residency at Centre du Théâtre d'Aujourd'hui and announced her as a major talent in theatre. Both Anishnaabe/Algonquin and French, raised between the Outaouais, Quebec and Brittany, France, she is now living in Tiohtià:ke / Mooniyaang / Montréal. She is the artistic director of Onishka Productions and the new artist-in-residence at Espace GO.



SIMON RIVERIN - SOUND OPERATOR

Simon is Innu originally from Pessamit on the North Shore and has been established in Montreal since 2014. He has been advancing in the art world since 2017 as a sound technician, musical creation and sound designer. Creator of music for the aboriginal production house Yändata`, he also collaborates extensively with aboriginal art companies located in Montreal such as Production Menuentakuan with Charles Bender and Marco Collin, Productions Onishka by Émilie Monnet, as well as with Natasha Kanapé Fontaine as part of her interdisciplinary project *Tshishkushkueu*. Simon also works with Lara Kramer, most recently on her project *Them Voices*.



TED STAFFORD - TECHNICAL DIRECTOR

Having a broad interest in all the tricks that make live events magical, and a mind for the mechanical, Ted has developed a diverse career working behind the scenes for theatre, tours and live events since 2004.

He has been the Stage Supervisor at Concordia University's DB Clarke Theatre since 2011, and also has a busy practice as a freelance Technical Director, Production Manager and Lighting Designer, working for a wide array of productions and clients across the entertainment sector.



EMMA TIBALDO - CO-DIRECTOR, DRAMATURG, DIRECTION OF PERFORMERS

In 2008 Emma was named Artistic and Executive director of the national new creation centre Playwrights' Workshop Montreal (PWM), where she has dramaturgically collaborated on numerous award winning plays, including *Jabber* by Marcus Youseff, *Squawk* by Megan Coles, *Instant* by Erin Shields, and *Behaviour* by Darrah Teitel.

So far in 2021, she co-created *Skin*, a new performance piece with the interdisciplinary company The Bakery, directed a digital staged reading of *Behaviour* by Darrah Teitel, and co-directed the audio play *The Ringtone* by Audrey Dwyer in April.

Just last year, Emma was the recipient of the Elliott Hayes Award for Outstanding Achievement in Dramaturgy.

Emma is a graduate of Concordia University's Theatre Department and the National Theatre School of Canada's Directing Program. She feeds her inner (and outer) punk rocker by playing in the family band The Tibaldos.



SARAH WILLIAMS - CO-DIRECTOR, CHOREOGRAPHER

Sarah Williams has been working in the Canadian and Quebec dance scene for more than 30 years. As a performer she has danced with prominent choreographers and companies including, Holy Body Tattoo, Louise Bédard, Benoît Lachambre, George Stamos and La La La Human Steps.

She has been artistic advisor, rehearsal director and choreographer for dance, performance art, video and theatre and has co-created projects with artists Nik Forrest, Marie Brassard, Eddie Ladd and long-time collaborator, Jackie Gallant

Currently, Sarah is the rehearsal director for Animals of Distinction's *Frontera* and *Creation Destruction*, and will be performing alongside dancer Louise Bédard in a new creation choreographed by Catherine Gaudet.

Make good SENSE of it
it will be ok
Making sense of IT ALL
Mino Abijiton

VULNERABILITY IS A PRIVILEGE

Kotaadjiwin: FEAR

Kotaanendâgoziwin: THAT WHICH CREATES FEAR

Kotaadendagon: IT'S SCARY

Kotadji: TO BE AFRAID

SOONGIDEYE: TO STOP BEING AFRAID.

SOONGIDEYE: TO STOP BEING AFRAID.

SOONGIDEYE: TO STOP BEING AFRAID.

The French production of Okinum was developed by CEAD and PWM, through a residency at Théâtre Aux Écuries. Okinum was premiered at Centre du Théâtre d'Aujourd'hui, and produced by Onishka in collaboration with PWM.



Translation commissioned and developed by Playwrights' Workshop Montréal, with the support of the Cole Foundation.



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WABI SABI PLANNING LAB

ABOUT IMAGO THEATRE

Imago Theatre is a catalyst for conversation, an advocate for equal representation and a hub for stories about unstoppable women.

Imago Theatre creates work rooted in a daring feminist artistic practice. We are committed to pushing boundaries, expanding form, engaging in essential dialogue about urgent social issues, and centering on the diverse stories, voices and experiences of unstoppable women. This is present in every aspect of our work: productions and presentations, the ARTISTA free mentorship program for young women, artistic residencies, post-show talkbacks, workshops, community events, and our Pay-What-You-Decide initiative. An artist-driven organization, we value radical artistic practice, impactful and challenging dialogue, equity, mentorship and social change.

Imago Team

Micheline Chevrier - Artistic & Executive Director

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Danna-Rae Evasiuk - Associate Artist, Communications

Shauna Janssen - Associate Artist

Joy Ross-Jones - Associate Artist, ARTISTA Associate Program Director

Kathleen Stavert - ARTISTA Program Director

Alessandra Tom - Artistic & Administrative Assistant

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imago
THEATRE

ABOUT ONISHKA THEATRE

Based in Tiohtià:ke/Mooniyang/Montreal, the Onishka interdisciplinary arts company - whose name means “wake up” in Anishinaabemowin - weaves interconnections between Indigenous peoples in Quebec, Canada and all over the world. The creators of each of the company's projects work together to develop a way of relating to the world, that draws on the philosophies, practices and knowledge from their diverse heritages.

Often collaborative, the creative processes nurtured by Onishka are embedded in the locations and interrelationships that unfold therein. Frequently involving knowledge keepers, these intergenerational processes rely on an approach characterized by being present, listening and caring for what surrounds us. Artistic practices are intertwined, rather than compartmentalized.

In Onishka's creative processes, the relationships that emerge are based on a continuous interaction between the artists involved, as well as their communities and territories. Ways of doing and knowing are resolutely non-linear, and make use of a physical and multisensory practice.

Convoking the presence of land, Onishka's creations often make use of sound documentation, integrating excerpts from audio recordings of interviews. In the resulting performances, the atmosphere and the relationships that are created between the people conversing become audible, for example through the manner in which they sip their tea.

Bringing together the world of the visible and the invisible, several of Onishka's projects have emerged from dreams. Keeping a dream journal is thus an integral part of Émilie Monnet's artistic practice; for the artist, the dream world is a very fertile breeding ground for creativity.

ONISHKA



CENTAUR THEATRE STAFF

Eda Holmes - Artistic & Executive Director

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Victoria Hall - Assistant Box Office Manager

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Haleema Mini - Director of Development

Liana Rose Mundy - Interim Development Assistant

Aleksandra Oleszkiewicz - Accounting Manager

Rose Plotek - Associate Artist

Vanessa Rigaux - Digital Media Manager

Eloi Savoie - Communications and Marketing Manager

Layne Shutt - Front of House Manager

PRODUCTION

Luciana Burcheri - Production Associate

Peter Cerone - Audio & Video Engineer

Howard Mendelsohn - Production Manager

Elly Tomasson - Assistant Production Manager

TECHNICIANS / SET-UP CREW

Caite Clark

Taylor Cott

Jamie Lavin

Öykü Önder

Annalise Peterson-Perry



**CENTAUR
THEATRE**



Marguerite: le feu

Productions Onishka

Written and Directed by

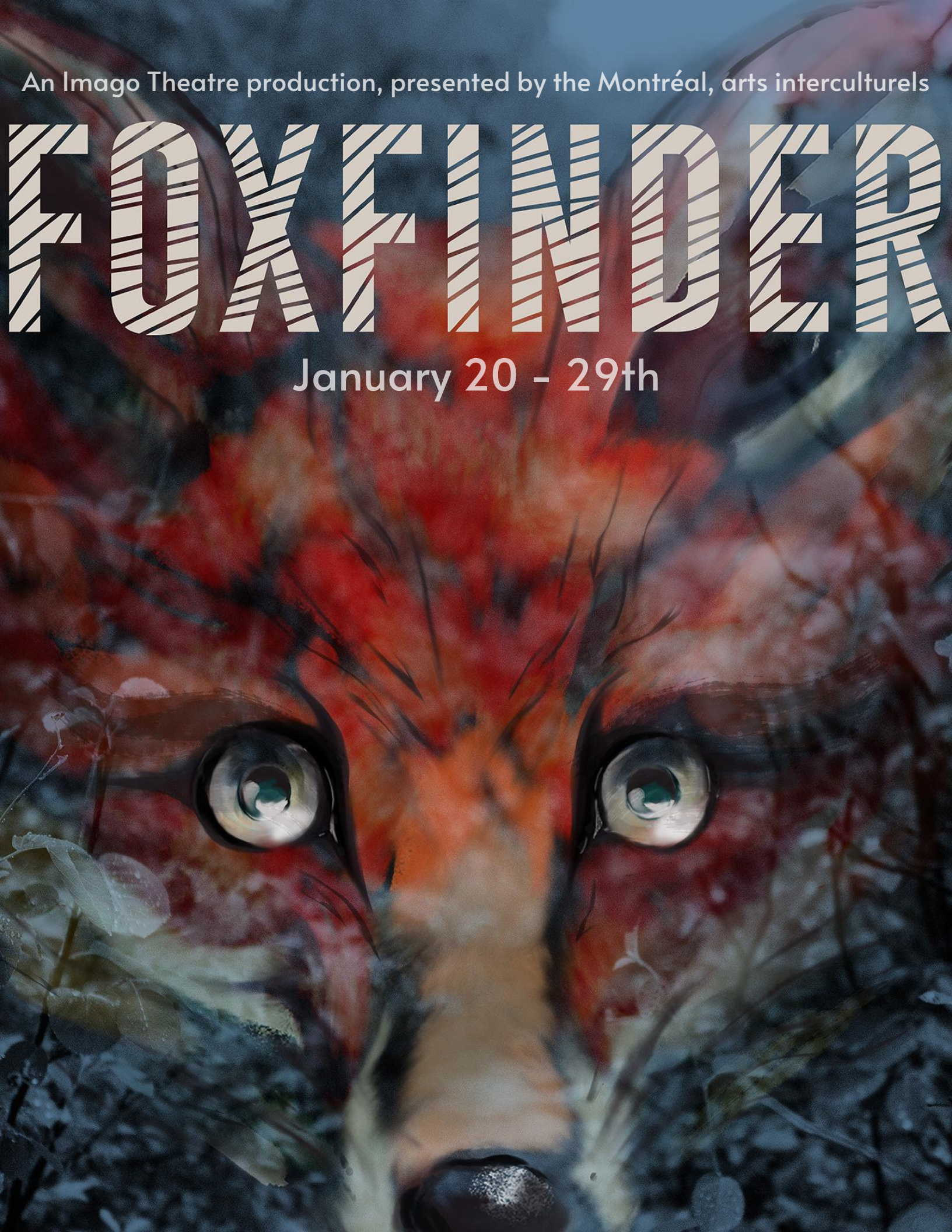
Émilie Monnet

Premiering in 2022

An Imago Theatre production, presented by the Montréal, arts interculturels

FOXFINDER

January 20 - 29th



ARTISTA

IMAGO THEATRE'S FREE MENTORSHIP PROGRAM FOR YOUNG WOMEN*



**APPLICATIONS OPEN
FALL 2021**

*Imago Theatre promotes an inclusive definition of women which includes all people who experience the world as women; trans women, cis-women, as well as non-binary people who are comfortable in a space that centres the experiences of women.

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