

STATE of the ART(ist): a PLATFORM for change

Part One

By Shannon Litzenberger

"As old structures begin to fall away, new possibilities will open up for us collectively and personally. Innovation, unexpected twists and turns, sudden ideas and events can reveal new potentials that take us by surprise. Trying to fix the current systems quickly and get back to 'normal' is not going to work. This is the time for change and radical restructuring."

~ Judy Joyce, 2013 *Astrology Guidebook*

As an arts-policy thinker and practising contemporary dance artist, I have been considering change on a larger systemic level for nearly three years now as the first-ever Metcalf Foundation Arts Policy Fellow. It's been my aim to dig deeper into the change evident in the arts world, both conceptually, through research and knowledge gathering, as well as practically, through my lived experience as an artist.

Today, the environment in which we are operating is radically different than in decades past. New technologies, global interconnectedness and the changing nature of public engagement in the arts have been at the root of this change. There is a need to take another look at some of the fundamental assumptions about how the arts are supported in Canada, including how public investment is distributed, what kinds of working models best facilitate the creation, production and distribution of art, where partnerships can be leveraged to better capitalize the sector and how the arts can better engage with, and create value for, the communities and audiences they serve.

For over fifty years, Canadian governments have invested public dollars to develop rich and diverse arts and culture infrastructure for Canadians. However, as the development of the sector now easily outpaces the growth of government investment, the same policies that were created to support and sustain a thriving cultural sector have created a legacy of adopted structures, models, working practices, and behaviours that are becoming increasingly challenged in a changing working environment.

Today, artistic innovation often blurs the lines between disciplines and genres. Art is now created everywhere, by anyone: it is broader, more innovative and boundary-less.

The dance world in particular has seen many shifts over the past two decades. Arts participation studies are telling us that more people are watching dance on TV, consuming dance online and participating in extracurricular dance activities. A 2012 poll conducted by the Department of Canadian Heritage reported that seventy-one percent of Canadians are consuming culture online, eighty-three

percent attended a live performance in the last year and twenty-two percent participated in acting, music or dancing activities¹. According to a recent Ontario-based survey, participatory types of engagement increase the rates of attendance at professional dance performances². However, dance still has the highest instances among all the arts of audiences who earn a portion of their income from performing or creating art (forty-nine percent)³.

Within the profession itself, we've experienced new challenges related to our fast-expanding industry. New dancers and budding artists entering the field without commensurate growth in the existing support structures create pressure on the 'system', resulting in discernible changes in how the industry is operating. How we understand dance as an art form is also expanding and becoming more inclusive of a whole range of forms and practices that reflect our changing demographics and the need to give voice to a contemporary identity.

In 2010, I worked with a group of savvy Toronto-based mid-career dance creators (the Alliance of Independent Mid-Career Dance Creators) to glean some insight into common challenges and to open a conversation about how to improve the overall working conditions for indie artists. A survey of fourteen artists uncovered some startling indicators that resonated well beyond this small focus group.

The study, titled *Stuck in the Middle*, revealed that eighty percent of artists were functioning on a project-basis with a typical budget of about \$27,400 per cycle of activity, and nearly sixty percent of revenues came from government

ON MEN DANCING

BY PHILIP SZPORA

"If you are serious about your work, you have to put it in front of the world, because it may create a great artist"

~ David Earle



Dave McConkey, Peter Earle, Brian Ling, Brian Nichols and Jose Botero in a work by Tedd Robinson for Old Men Dancing / Photo by Esther Vincent

WHEN historians tackle the challenge of writing a definitive and exhaustive essay on the vast and diverse world of men dancing on our stages and streets, one thing will be clear: they will undoubtedly embrace an inclusive appreciation of the field. It's important to look back at the past, and magnify the present, and reveal traits of those men manifesting versatility and unpredictability, some of the greatest virtues an artist can attain. My attempt, forthwith, to describe some of the individuals influencing the climate and the terrain in which we exist is far more modest in its scope.

Since the early part of the last century, a proliferation of figures in the Canadian dance world has altered people's perception of the passionate and vital male in dance. In retrospect, there were the "fathers of Canadian ballet" – Boris Volkoff, Ezzak Ruvenoff and Gérald Crévier, among others – who blazed trails and opened doors for young men entering the profession. Legendary dance artists later made their mark, such as David Adams, one of the founding dancers at The National Ballet of Canada, nicknamed "the forklift truck" for his ability to impressively lift his partners. His younger brother, the enterprising Lawrence, aside from a notable career as a choreographer and dancer developed a passionate interest in Canada's dance heritage, transforming publication and conservation concerns in this country, thereby affecting generations to come.

Consider Jean-Pierre Perreault who touched audiences profoundly with his relentless quest to understand humanity. Equally, the creative force of Paul-André Fortier's sustained oeuvre conjures up images of a solitary figure moving through space and time – the self-described "man who dances" grappling with this mortal coil. Watching Benoît Lachambre's provocative and beguiling explorations, which reveal his interest in cross-breeding art forms, improvisation and body consciousness, leave you feeling anything but complacent. Improvisers Andrew de Lotbinière-Harwood, Marc Boivin, Peter Bingham and Chris Aiken have a long creative working history together. Their ability to convey brute physicality, explore degrees of sensitivity and evoke pliant maturity has sustained them and their ever-expanding audiences.

For a number of years, the Montréal dance space Tangente produced a Moment'homme series for male choreographers (inspired by Deiter Heitkamp's MannTanz festival in Germany). It was later redubbed Moment'Homme: Danses Gaies to highlight a focus on gay dance. The event was a trigger for many, but for certain artists this kind of programming reduces life's complexities. A person may be gay, but that doesn't mean his work is about being gay. Some years ago, Montréal-based choreographer/performer George Stamos removed himself from the "gay dance" formula because he refused the narrow one-dimensional terms of identity politics. "Realizing separations and differences is less exciting to certain artists in a world that's often obsessed in categorizing people into slots, in a need to make order of the chaos," he said at the time.

José Navas, who exudes major doses of seductive and sensual charm, revealed in an interview with "Three Dollar Bill" writer Richard Burnett, "In the beginning, my sexuality was very out there. You have to go through it. You have to be loud, you have to be 'in-your-face', because once it's out, you can go deeper in the real world. It's also a reflection of your time and your age. But you have to do it." Navas later remarked to me, "I like to be political. The gay issue is a big theme in my dance and I like it to be an issue for the public when they come to see my performances."

I recall first watching Jeff Hall and Pierre-Paul Savoie in an early acrobatic work, *Duodenum*. There was an oddball mix between the two of them – one tall and strong, the other small and hyper nervous. Savoie, steeped in athletics and theatre, and Hall, an ex-jock, had an unstoppable energy in their creative bond, and a total confidence in working together, their physical prowess matched by their technical wizardry.

Byron Chief-Moon transcends cultural borderlines and delineates a process in which his male dancers are often reluctant to dance without the regalia instrumental in rites of passage ceremonies. “In the rehearsals and the improvisations they are very reluctant to emote,” he says. “I want them to get in touch with their feminine [spirit].”

And then there are informal or community groups such as Old Men Dancing, a concert dance troupe of men in their fifties or more based in Peterborough, Ontario. From a variety of backgrounds and with virtually no training, their performance work stems from a specifically male dedication to the expressive, emotional and spiritual dimensions realized through dance.

Bill James enlists a range of collaborators from other fields for his site-specific work and dance environments. John Alleyne, the former head of Ballet B.C., made his mark presenting “ballets of our time” and by consequence infusing Canadian dance-making with international signatures and vocabularies. And David Earle, who co-founded Toronto Dance Theatre, understands deeply the connection that can come about through performance to affect an assembled audience. He once said, “If you are serious about your work, you have to put it in front of the world, because it may create a great artist.”

That kind of revolution in dance evolves in different guises. There are the transformational efforts of Christopher House, whose intellectual force and expansive imagination not only drives his outstanding artistic stewardship of Toronto Dance Theatre, but also forges important links for the community. Brian Webb fields resistance in his work, noted for its queer philosophical/political bent, and he too has built a dynamic community base, both within the ranks of his own company, as well as during his tenure as head of the Canada Dance Festival for nearly a decade, forging engaged dialogue through dance.

Many men in dance have stories about the discouragement and the harassment they’ve experienced as well as the rewards a life in dance can provide. Nico Archambault, of *So You Think You Can Dance Canada* renown, uses his fame to speak about lack of training for men in dance, and the thornier topic of bullying, which he struggled with first-hand.

Just a few years ago, shortly after the success of the *Billy Elliot* movie, our film company was preparing the groundwork for a documentary series about “ballet boys”. We knew the statistics of men being in the minority in dance classes, and the desire to recruit young men into the field. And there was concern that there weren’t enough boys in Canadian ballet schools training for professional ballet in this country. So the focus of our proposal was to seek out courageous teenaged boys dancing and chart their pursuit of their as yet unarticulated passion, and how they challenge themselves physically and overcome stereotypes in their chosen profession. Fascinating subjects were found, and research proceeded around a few central questions concerning things such as physicality and how they saw themselves, and how others see the dancing boy. Other central issues included the teenagers’ motivations to dance, and what kept them dancing, as well as the pressure to conform. Sexuality was also front and centre in our interviews. As was education. We found a key ballet school in Montréal that was actively trying to change the frequently held perception of the public: that classical dance is a principally feminine avocation and is an inappropriate course of study for boys. In Vancouver, at the time, Edmond Kilpatrick was teaching a popular “Boys Only” program at Arts Umbrella (see page 11 for a brief profile of recent grad Scott Fowler). His approach created an environment where the boys, usually adolescents, could feel supported and affirmed, and the classes were geared to their wildly active energies, incorporating martial arts into the instructional scheme, for example. (Parenthetically, currently a number of dance schools country-wide now boast increases in boys enrolled in classes.)

As excited as we were about the subject, and our potential subjects, the project ultimately fizzled: broadcasters had had their fill of dance, and besides, a program about “ballet girls” had more legs than “ballet boys”. A friend was perplexed when I told him the outcome. He looked at me quizzically, “What’s not to like about a series about valet boys? I’d watch that.” ~

HARI Krishnan is a twenty-first-century triple threat – he’s an academic, a historian and a dance artist. His choreographic discourse is deliciously embedded with a pursuit of individualism, and he has a keen ability to express his subversive voice. What distinguishes his creative output – a paean of sorts to thoughtful adventurousness and artistic integrity – is that he’s articulating new paradigms, offering fresh approaches to gender and expressing strong political convictions that influence his engaging vision. As such, Krishnan ably flips postmodern considerations about deconstruction, crossing and blurring boundaries, connecting concepts and iconography in order to form new understandings of traditional forms through his gestures and attitudes.

At this past summer’s eightieth anniversary season of the Jacob’s Pillow Dance Festival, the triumph of founder Ted Shawn and his company of male dancers’ achievement was celebrated. To honour their efforts, dance collaborators Tina Croll and Jamie Cunningham created *The Men Dancers: From the Horse’s Mouth*, a unique and rousing show featuring a “who’s who” parade of twenty male performers – ranging from Arthur Mitchell, Lar Lubovitch, and Gus Solomons jr, to Josh Beamish and Krishnan – with each participant executing original choreography as well as sharing brief personal anecdotes. Krishnan’s layered solo about discrimination, the Other, and empowerment, *Pissing off the Neighbours* (2012), which had premiered a month prior at the Canada Dance Festival, was a standout.

In the bucolic splendour of the Pillow grounds, Krishnan revelled in his surroundings and spoke about the generosity and spirit of his “Horse’s

Mouth” colleagues, Ted Shawn’s legacy, and the important lineage of men in dance. The male dancer’s plight during Shawn’s time (see sidebar on page 45) was to be considered “effeminate, trivial, and an unworthy occupation for the strapping and well-muscled male,” according to the modern dance pioneer. As a result he developed heroic, male body images for his company of Men Dancers.

Krishnan is able to honour Shawn’s pioneering vision, but he also brings a contemporary understanding to the complexities implicit in the mystique of presenting men and dance on stage. Though he respects both tradition and the power of innovation, Krishnan states he doesn’t like to characterize his life or art in terms of compartments such as “traditional” and “contemporary”. The out and proud choreographer-scholar admits, “It’s about being in a danger zone, not knowing what’s next. I’m in perpetual flux. The diversity of ideas and people propels the landing, and then I’m off the cliff again.”

Krishnan was born in Singapore, part of the Indian minority in the city-state. He trained in dance in India before moving to Canada in 1991 to study. Linguistics and Asian studies were his undergraduate majors at the University of Manitoba and he later received his MA in dance at York University in his adopted Toronto. In 1999 he founded his own contemporary dance company inDANCE. Krishnan’s investigations in choreography and dance culture embrace contemporary, urban, postmodern traditions, and “communicate diverse aesthetic conversations and practices on the global stage,” he says. These dance creations, in which traditions blend seamlessly with the non-traditional, are far more than fusion. “What propels my work is ‘confusion’, a much more meaningful, realistic, nuanced and complex understanding of the world and

A Man's World

The Singular Path of Hari Krishnan



its revelation to cultural amalgamations and the diaspora,” he says.

As a dance-maker he finds himself “oscillating between past, present and future. I am very uncomfortable with ‘split personality’ art. I do what I do, but I don’t like to use labels like ‘East’ and ‘West.’” Krishnan says he is not interested in creating ‘South Asian dance for South Asians,’ a designation he feels is relative and mostly stifling. “I didn’t move to Canada to stay within my community.” And in fact, the strict bharatanatyam classical style in which he trained as a young man was “very frustrating” for Krishnan. “There was no freedom for me to express myself,” he says.

While he still calls Toronto home, over the last twelve years, during the academic year, he’s a professor at Wesleyan University’s department of dance, in Middleton, Connecticut, a place he refers to as an “oasis that nurtured my investigation.” The environment of the liberal arts university has “enabled me to better understand the DNA make-up of who I am as an artist working in tandem with multiple aesthetics and styles,” he says.

Over two decades Krishnan has documented, translated and analyzed the last vestiges of hereditary systems of dance in South India – “shaping my understanding of sexuality, eroticism and spirituality as a complex entity,” he says. This inquiry has informed his highly personal viewpoints, sensibilities and meditations on art and art-making. His larger oeuvre has rigorously interrogated, for instance, the parameters of South Asian dance and created an awareness of Indian classical dance in innovative and dynamic ways, as well as challenging and displacing the conventions of fixed, immutable gender identities. He reveals that he realized quite early on that, in order to function, labeling people and

their ideas into categories was neither natural nor logical. “I’ve eschewed nationalist, religious, heritage-based interpretations of bharatanatyam in favour of an aesthetic based on the actual social history of the form,” he says.

In the richly textured *Quicksand* (2011) his interracial male cast of nine brashly commands the stage, investigating *Navarasa*, the nine emotions expressed in Indian classical dance forms (love, disgust, compassion, valour, humour, fear, wonder, anger and peace). Krishnan’s raucous, erotic and indulgent dance pulses, breaking through genres (Indian dance, techno, voguing) and the constraints of identity and sexuality. Making the work was a process of fluid empowerment, he says: “[It’s] important to showcase the gay male in all his strength and vulnerability and tenderness.” It’s this kind of bold juxtaposition that leads Pam Tatge, director of Wesleyan’s Center for the Arts, to call him “a maverick” and “an interdisciplinary thinker of the highest order.”

Indeed it is the fragmentation that interests Krishnan, and not the combining or blending, which tend to make performance more palatable, and ultimately, more bland. “I’m locating dance in the wider cultural sphere – in the midst of contested ideas of the body, sexuality, gender and class,” he indicates. What’s particularly compelling about Krishnan’s critical historical sensibility is that his reassessment does not yearn for an idealized representation of the past. “I do not, for example, run a community-based dance school that aims to inculcate teachings about Indian culture and morality to young Canadians of Indian origin,” he pointedly remarks.

Both as a scholar and practitioner Krishnan is one of the few people, in Canada or India, to articulate the quickly vanishing devadasi dance. Bharatanatyam stems/ruptures from

devadasi and there is no real distinction of vocabulary between the two, he says. “The rather generic Sanskrit term devadasi (servant of god) refers to a multiplicity of female communities from South India, known by regional names such as *tevaratiyal* (slave of god), *bhogam* (embodiment of enjoyment), *kalavati* (receptacle of the arts) and *gudisani* (temple lady).” Devadasis performed in the temple, the court and at private gatherings, often held on occasions such as marriages. But beginning in the mid-nineteenth century, a series of social reforms dislodged devadasis from their traditional socio-cultural and religious roles.

Krishnan is interested in the histories and aesthetics that celebrate secular traditions of eroticism and the body. Devadasi dance is a prime example of this, he says. “I am a feminist and the identity of the devadasi is one of the few exceptions in colonial India where women were empowered, financially independent, educated, socially respected as equals to men and not relegated to domesticity.” What he’s attracted to and finds extremely meaningful and analogous to his contemporary reality is “their unapologetic and unabashed rendition of repertoire merging the sexual, erotic and spiritual as one complex, beautifully poetic and sophisticated entity.”

Properly harnessed, Krishnan strongly believes bharatanatyam’s larger vocabulary can be renewed as a current, accessible and dynamic performance culture, “retaining the aesthetic integrity of the form, allowing it to speak to a new contemporary audience.” His perspective suggests that lessons from the devadasi could assist in this renewal. “The important word here is *could*.”

Although Krishnan readily acknowledges that “bharatanatyam is one of the primary colours in [his]

choreographic palette,” his current process-driven work is informed by his North American context and modern sensibilities. As DanceWorks and CoWorks presenter Mimi Beck points out, “He keeps challenging himself to stretch the boundaries of this form – looking at its earliest roots and propelling it into the future through multi-disciplinary collaborations.” Krishnan decisively brings together diverse dancers and collaborators, working with a plethora of information, whether it be drawn from research in Asian postmodern philosophy, Japanese classical dance, hip hop, martial arts, ballet and cabaret drag or more broad-based pop culture. “More than ‘tradition’ or ‘contemporaneity’ or ‘innovation,’ I am most committed to aesthetic exchange and dialogue”, he says, “[I want to] move audiences to think beyond these binaries and celebrate secular traditions of eroticism and the body.”

Krishnan grew up with dance and the arts. His mother is a classical Indian vocalist and his father proficient in an Indian theatrical form known as ottanthullal. This satirical solo dance-drama, from Kerala, on India’s west coast, is the prototype of kathakali. “This is similar to ballet being a derivative of baroque dance,” says Krishnan. Under the tutelage of his father, ottanthullal was young Krishnan’s initial foray into a physical discipline long before his training in bharatanatyam.

As he matured as an artist, Krishnan says the “pretty” or “technically perfect” dancing adopted in bharatanatyam training became meaningless for him after a few years of rote performance. “I became interested in producing meaning.” In service of that interest, Krishnan sought

to build “transnational bridges drawing from the post-colonial South Asian experience (but not limited to it) and from multiple global influences.” He began to choreograph, and sought out teachers from other communities – the legendary Margie Gillis challenged him to think as a “global citizen”, and his aged South Indian village-based devadasi/courtesan teachers spoke with him about sex and love-making, and taught him their traditional repertoire of dances.

Wide-ranging artists have inspired him. Digging into his own past, he recalls the indelible image of a young Mikhail

“I am most committed to aesthetic exchange and dialogue ... [I want to] move audiences to think beyond ... binaries and celebrate secular traditions of eroticism and the body” ~ Hari Krishnan

Baryshnikov at the barre in the film *White Nights*, leg up, in tights and leg warmers, a towel wrapped around his neck. It was a thrilling moment of reverie for an impressionable teenager. Krishnan became fixated and placed the movie poster on his wall when the film came out in 1985. “It was an idealized fantasy for me,” he says. In his late teens, he was in the audience when Rudolf Nureyev was performing his last solo tour. In spite of the great dancer’s fragility, Krishnan saw his power and strength. “Coming from a disenfranchised community, and not being from the modern or ballet world, I saw so much hope and the possibility of what I could do.”

As he became immersed in the dance world, his infatuations and initial stirrings

shifted. Pina Bausch, he says, affirms the “painful joy of existence and celebration of beauty and strength”. He was taken with Marcel Marceau, whose “Bib” character “transcends the pedestrian”; Ram Gopal and Uday Shankar, pioneers of Indian dance in the West; even Boy George with his unapologetic pop culture gender-bending and costuming fascinated him, as did other pop icons such as Cyndi Lauper, Annie Lennox, k.d. lang and David Bowie. “I am attracted to supremely confident people, who don’t shy away from whom they are, boldly wearing their politics on their sleeves,” he affirms.

Krishnan’s conviction takes “great delight subverting stereotype and cliché. The bizarre for me is the new normal.” In works such as *Bollywood Hopscotch* (2004) or *Recipes for Curry* (2007), he says “he’s exploring shades of being brown in this global world.” All these streams of information ripple through his dance discourse and

performance and have determined his receptivity to transformation. “I am grateful that my art is wholly integrated into my personality,” says Krishnan who describes himself as “passionate and highly motivated, eccentric and very funny”. Gillis endorses Krishnan’s “strong vision” and his understanding of respect for the leaders of the past, the present and the future. “He is desiring but with hope, passion and care,” she says.

If at one time he felt caught between categories, this is not the case today. The truth is, “I need not ‘play a role’ when I create dance,” he says. Integrating his art into his life – socially, politically, culturally and aesthetically – Krishnan is much more engaged. “The imposed boxes [of race, exotica or the gay card] are loosening up

– I have many more questions now and fewer resolutions.”

Krishnan’s subverting of gender and identity is an extension of his being a gay man of colour. Yet he isn’t the poster child for the queer body politic, and he’s moved away from a fixed dichotomy of gender roles. Identity was demarcated to him as a child. “I love to play with androgyny, [signalling] femaleness and maleness. It goes back to the devadasi. I play with genderless neutrality then fill in. And I’m intrigued with hyper-masculinity and hyper-exaggeration,” he says. “I’m not trying to make contrived or forced dances. And I’m not waving the multicultural or gay card. I don’t believe in body types or gender types. My source material – what and whoever is in front of me – viscerally informs the process.”

Dance scholar Ann Cooper Albright in her book *Choreographing Difference: The Body and Identity in Contemporary Dance*, argues that dance can comment upon socially constructed identities (racial, sexual, able-bodied, disabled) by mining the tension between the body as object/text and body as subject/author. It is in this “tension” implied by Albright that Krishnan sees great potential and possibility. When it comes to presenting experimental works, the choreographer intentionally moves away from simply presenting Indian dance in western costumes, preserving dialects or accents of the genre, or juxtaposing the two forms. It’s about elaborating a new language, pumping up a new syntax and an original movement vocabulary that he says are “radically post-structuralist, drawn from Indo-Canadian experiences of race, sexuality, multiculturalism and post-coloniality, and located in the company’s unique understanding of cultural hybridity and liminality.”

Krishnan’s keynote embrace of a saturated pluralism enhances the

dialogue in question and new truths emerge for him, and his audiences, whether in the choreography, visual and lighting design, or music composition. Both Krishnan and inDANCE are draws on the lecture/conference circuit and at artistic venues internationally. Recent achievements include curating a series at New York’s 92nd Street Y highlighting choreographers who draw from classical dance tradition yet hone their craft with redefined hybrid abstractions, while keeping a sensitive eye on de/reconstructing tradition. And he is preparing a new Singapore/Canada international collaboration called “Cyclops” for the upcoming CanAsian International Dance Festival (May 1st and 2nd, 2013), loosely inspired by George Balanchine’s *Jewels* and based on visceral responses to movement observed while living in Singapore, India and Canada.

Krishnan believes that the idea of erasing cultural/racial specificities as in the historical “Orientalist dances” of artists such as Ted Shawn, Ruth St. Denis or Anna Pavlova, is potentially deeply destabilizing. Historians, including Krishnan, indicate that these dances are not simply “ethnic” indulgences. “[This dance-making] is part of a much larger Euro-American engagement with ‘the other’ – a discourse that must include critical reflections on race, religion, gender, colonialism and imperialism, early transnational flows of culture, and even North American immigration policy,” says Krishnan. His own methodology and artistic impulses often harness these reflections. Thus, in the solo *Mea Culpa* (2007), he embraces the idea of satire, subversion and irony, taking on, he says, “the troublesome registers” of Shawn’s *Cosmic Dance of Shiva* (1925/26) in an appropriation of an appropriation. The early modern dance pioneer’s passion for Lord Shiva is up-ended. In Krishnan’s

fun riff on a riff, a Wall Street banker type misses his train, and shucks his suit for an unbuttoned gold silky shirt, g-string, and black fishnet stockings. Balletic connections and a strip-club booty shake, set to the cascading rhythms of Rossini’s *William Tell Overture* overlaid with random Indian percussion, is camp distraction, and as Krishnan says, “intentionally messed-up.” He adds, “To be sure, Shawn and St. Denis, and a number of others, have been uncritically co-opted into the Indian nationalist narrative about how forms like bharatanatyam came to be ‘gloriously revived’ for the Indian middle-class in the middle of the twentieth century.”

Krishnan’s fierce individualism and issues of cultural hybridity in his work are intimately linked and a direct response “to anxieties around art, race, immigrant experiences and diasporic >







Alexis O'Hara

In Conversation with George Stamos

PERFORMER/MUSICIAN

P Alexis O'Hara has been a close friend of mine for years. We're both based in Montréal and equally committed to defying artistic boundaries and categorization within our respective practices. O'Hara is well known for her cabaret work, crooning her own tunes and on occasion diving into deep pools of parodic, comic and drag performance. Her infamous drag king character, Guizo LaNuit, has made appearances across North America and Europe. And she has collaborated with many choreographers, including me.

O'Hara has recently been creating elaborate installations that incorporate sound and architectural elements. Her 2012 project *SQUEEEQUE The Improbable Igloo* includes an array of vintage speaker boxes used as building blocks to make an igloo. Inside the speaker-igloo, the spectator is invited to lounge on pillows and generate sound into a variety of hanging microphones. Her latest installation piece, *La Couvée*, works with a myriad of paper light spheres that are triggered by sound; it premiered in February 2012 at Oboro Gallery in Montréal as part of the HTMlles festival. Recently O'Hara and I sat down among some of those light spheres in her Outremont studio to chat about gender, the meaninglessness of the word "transdisciplinary" and Montréal versus Toronto work/lifestyles.

George Stamos: You're definitely one of the most prolific artists I know. To name a few of your talents: you're a singer, an installation artist, a teacher, a master of technological voice manipulation and a drag artist. Could you talk a bit about each of these practices?

Alexis O'Hara: Sure. Singing is part of pretty much all my performing although sometimes it has different permutations,

whether it's comedy singing or straight singing or singing as a character. The voice manipulation is tied to that intrinsically. I have been creating sound installations for the past four years, touring in Europe and Canada with *SQUEEEQUE The Improbable Igloo* in particular. In my workshops, I share my gear and the sound-related skills I've developed in my hybrid practice. Drag is something that I kind of fell into accidentally, having been commissioned by friends to come up with a male character for a show they were curating. I could talk more about the drag influence ...

GS: Go ahead.

AO: While doing drag I started to also think of the aging female body on stage and how a woman's body is loaded with representation, perceptions, pre-conceived notions and judgments from the audience's perspective and that, you know, it's very difficult ...

I've talked to a lot of female performers and we all agree it's different for a woman. Regardless of gender roles and the queer space/non-queer space, we do live in a patriarchal society. Women are conditioned to be very hard on each other and men are conditioned to see the female body as an object rather than a subject, so a woman on stage has a certain amount of weight to it, and there are dangers.

If a woman goes on stage, it's very hard to receive the performance without thinking about her body, her face and her desirability/lack of desirability. So, as I approached the end of my thirties I was starting to think about my own power, so to speak, as a desirable woman in my waning [years] (which I don't necessarily think is totally true), but I started thinking, "Well how do I do a performance without having my body be part of it?"

GS: I would totally agree with you that the history of the objectification of the female body on stage is kind of inescapable. Would you say that gender is an underlying theme or concern in all of your work, or are there other themes or issues that arise?

AO: I think that men can have a choice in deciding whether or not gender plays a role, but women don't necessarily have that choice. It's always going to be there because of what we were just talking about. Early on in my career I was doing a lot of philosophical, improvisational, spoken word, electronic ... you know, that kind of stuff. I had somebody come up to me afterwards and say, "How do you reconcile these heavy themes that you're talking about with the fact that you're so sexy?" And I was like: "Why do I have to reconcile that? Why is that an issue?" But I suppose I know that's an issue, innately, so I always feel very self-conscious when I'm being sexy. I tend to move things towards the grotesque and therefore maybe cause some discomfort in the audience for even going there in their minds to objectify me. I'll make it feel gross. Or, some of the cabaret characters that I've played with will be really out front with their vaginas, or they'll be really out front with whatever they're lacking as a female figure so yes, gender does play a role.

GS: But more than just something that you've inherited as a woman on stage?

AO: Yeah, I don't think I consciously started out with it as an idea but when you realize that it's going to be there anyway ... I definitely felt like, "Okay, I need to explore this." That's what's so great about drag: I get to explore it in a totally different way; it doesn't have to be a grotesque or perverse version of femininity – it can be something else.

GS: For those who haven't seen you perform, I should mention that you're a very physical performer. Whether you're playing a character or performing as yourself, your body is very engaged and, from my perspective, it seems like the voice work you do is a way into your physical presence as well. Is that true, or do you have other physical techniques or ways you approach performing?

AO: I definitely am someone who lives in my mind a lot, so it can be an added-on thing to think about the body. It doesn't necessarily come naturally to me and I don't think of myself as somebody who's particularly elegant or graceful. So there is a conscious approach to that. With Guizo LaNuit, my drag king character, there's a lot more thought that goes into that. The danger or the obstacle to being embodied in my performance work can be the fact that I do so much improvisation, and the improv is usually text based – telling jokes, making music, speaking. So it's this real, mechanical, inside-the-brain process where the secondary or tertiary thing becomes, "Oh, how do I move my shoulders? How do I move my wrists?"

GS: Intuition is what it's sounding like. There's a sort of intuitive nature to how your physicality clicks in with the act of telling a story and gesture, the different tones of voice and how they resonate in your body.

AO: Yeah. I think that there's a big difference also between the recording process when I'm working in the studio and when I'm working on stage. I sometimes work in this experimental music, sound art kind of world where so many people are working from a non-embodied space, behind a laptop or looking at pedals. I often feel like I have to go away from that and try very hard to make sure that my body is connected to the audience. There's something I'm radiating outwards with my body and my face and my chest that is making a connection, that is a performative link to the audience, as opposed to just being a spectacle that they look at.

GS: You mentioned costumes being something that help you achieve this. Does it come naturally? How does that work for you?

AO: You know this too; sometimes the movement dictates what kind of costume it's going to be. Other times you find a costume and you're inspired by the costume. With the drag characters that I've done, I've invested in packers, which are these prosthetic, limp penis and balls. You put that on with some male underpants and then some pants, and you can even try this with a rolled up sock, right away you feel that weight. It somehow lowers your sense of gravity and you're moving in a different way. I have to always be careful with Guizo because I look at video footage and I realize that I'm still doing all these finger things and these wrist things that men, or at least the kind of man that Guizo



is, wouldn't do ... I really like working with costumes because it helps me not do that.

GS: It seems like it balances the cerebral side of it – the technology and the text and everything – with play. So you come into your body with a generous playfulness opening up the performance.

AO: And I don't have any technique. I've been very bratty throughout my career; I haven't really had any training.

GS: You just developed your own way.

AO: Yeah, I'm very stubbornly autodidactic.

GS: Well it's working, so ... I'm becoming more and more interested in how practices are interconnected as opposed to separate. It seems that the categorization of dance, music, theatre, performance art and so on is less relevant to contemporary practices; almost every artist I know is doing interdisciplinary work. Would you call yourself a performance artist?

AO: Yeah ...

GS: How do you feel about that, or does it change?

AO: I've always hated that question because I never really knew. I still don't feel confident that this is the thing I do, because it's changing all the time. It's kind of project to project, week to week, year to year, what am I doing now? I could actually say the closest definition of what I really, honestly do is cabaret. But then that would leave a lot of things by the wayside as well.

GS: I've heard you called a transdisciplinary artist.

AO: Yeah, but transdisciplinary, interdisciplinary, multidisciplinary, non-disciplined – these are all the same thing. I sit on the board of the RAIQ, which is the Regroupement des artistes interdisciplinaires du Québec, and it's a really weird board because everyone who's on it has a different practice, and so we're asking what is the umbrella, and

how can you defend this field? But then we're like, "Well, it's not really a field."

"Oh, is it a practice?"

"Well, it's not really a practice."

How you define the undefineable is basically the challenge. And then if I look at what's happening with grants, especially on a federal level, the issue is that every dancer now has video, has live music, and that certain artists are now doing spoken word. It can be a challenge for the undefinables because we didn't previously fit into dance or wherever else. It's definitely a twenty-first-century situation; there's a hybridization happening across the arts and there are more artists than ever, because the tools of production are so much more accessible.

GS: It seems like the bilingual environment of Montréal contributes to the plural nature of much of the work created here. As a flawlessly bilingual person, how do you address the bilingual nature of your audience in the artistic community here?

AO: I love being able to slip from English to French, with a tiny bit of Spanish in there to français, to jòal.

GS: Your voice work includes playing with the accents and the nuances of all those too. So it's a great arena for you to do all that.

AO: There are certain things that you can do in terms of wordplay that just won't work with another audience, so it's sort of a gorgeous thing. It's also a hindrance because it means I've developed all this work that doesn't work anywhere else (laughs). I brought the Guizo LaNuit character to France and found that I had to make him 100 percent jòal Québécois because that has a sort of novelty.

GS: Are there other ways that living in Montréal influences your work?

AO: Well, the fact that it is so inexpensive here is sort of a velvet handcuff scenario. On one hand you are afforded the possibility of being more experimental; you can kind of go further as an artist because you're not aspiring for

commercial success. Even though I am bilingual I really am viewed as an Anglophone here. It's weird how I end up being the francophone content at all the Anglo shows. I don't think it's that I don't have the opportunities, it's just that I don't necessarily pursue them and that could be possibly because it's so cheap to live here and I don't have to.

GS: That's why you called it a velvet handcuff.

AO: Exactly. If I lived in Toronto, okay, yes, I'd have to work harder to pay my rent, but then working harder might actually bring me more success or might push my career to a different level, whereas here it's easier to just be kind of bohemian in a cheap rented apartment.

GS: Which is another kind of success.

AO: Yeah, it depends how you view things.

GS: I see a link between the Montréal architecture and the installations you're doing. This kind of seventies, Olympic stadium kind of ...

AO: Yeah, there's a lot of retro here. In other cities, things have been torn down and renovated a lot more than they have been here, so you still have all this grimy stuff. If we're lucky we'll get to hold onto that. And that's inspiring.

GS: I really like how in Montréal you can get a lot done and have a really hectic pace, if you want, but you can also have this kind of chilled out, more reflective time too, which is rare for a city, because usually the city dictates this one pace that it has.

AO: That's true.

GS: It's more settled. But at the same time there's a buzz in the daily rhythm, the traffic is faster, people talk and move quicker.

AO: I believe there is some link between the fact that Québécois historically see themselves as an oppressed minority within North America, so then the attitude towards how you live and how you ... there's something rebellious in it.

GS: Which is kind of great energy for art making. That creative, rebellious spirit. What role, if any, does narrative play in your work? Are there ways that narrative plays into your process or does it come and go?

AO: I'm not really that much of a fan of narrative, actually. I'm more interested in character. Narrative involves some commitment, and I'm not very committed. I feel that everything is in flux, everything is a work in progress, which is why I love improvisation so much and why I love installation. It's the same piece being rebuilt every time but it has different components. So it's going to be slightly different every time.

GS: But it seems to me that, because the other elements are clear, you're in a position where narrative can arrive in a spontaneous way.

AO: Yeah, I suppose. I guess I'm not committed to the idea of beginning, middle and end. I deal with whatever's available right now. Certainly when I go to a different city and I'm doing a performance (especially with *The Sorrow Sponge*, which is a performance that is entirely nourished by interactions that I have with people on the street), but even if I'm doing stand-up, I'll spend some time in the bathroom beforehand and listen to conversations of girls who go in or spend some time in the bar or really think about what's happening that day in that space. So that there will be this inside joke between me and the audience.

GS: I really enjoy your latest CD *Ellipsis*. What was the in-studio process of creating *Ellipsis* like with those musicians?

AO: It was great. I worked with a bunch of musicians that I had worked with on stage. They are crackerjack, amazing jazz, rock trained, *music actuel* players. There's Bernard Falaise on guitar, Michel F. Côté on percussion and Alex St-Onge on stand-up bass and then there were a few other musicians that came in and played some parts, Radwan Moumneh, a good friend of mine. These people were familiar with my cabaret work, and this

was the first time that we had worked together on real *music* music.

GS: Some of these songs are songs that you have been playing in your cabaret work for years with you providing all of the live musical elements yourself with your voice and electronic equipment.

AO: Some of them were like that. Others were songs that I had written and never performed. To this day, there are songs on the album that were only performed on the day of the launch. The issue was that when the CD came out, things were really starting to happen with the installation.... Right now the only way that people can get my record is from my website.

GS: A few years ago, you composed all of the music for a full evening of work that was part of Studio 303's twentieth anniversary celebration at Place des arts. Want to talk a little bit about that process?

AO: Miriam Ginestier gave me this assignment. She wanted to do a celebration for the twentieth anniversary of Studio 303 and to celebrate all the choreographers who had been through. I don't know how many of them she asked, but twenty of them agreed.

GS: I was one of them.

AO: There were some big names there – Louise Bédard, Dana Gingras, you, Roger Sinha, Zab Maboungou, Victor Quijada, Dana Michel, so many great names, Sasha Kleinplatz and so on. Miriam asked me to do the sound for it and she wanted everyone to have three minutes and three seconds each. My original concept was to divide it into four groups of five with each group representing a musical key. I picked the four keys according to this very funny musicologist's compilation of what various musicologists had interpreted as the emotional tenor of these keys. So for instance, D major is the key that many national anthems are written in, so it is the key of pomp and victory and ceremony. If I remember correctly, yours was in F sharp minor, which was this thing about overcoming adversity and emerging.

GS: Oh that's why I got that! Well, it pulled the whole show together – it was a sonic thread.

AO: It was a great exercise. I loved it, but I would do it totally differently if I was given it again and I would love to work with choreographers in the future to make music for work.

GS: What kind of collaboration would you like to have working with a choreographer?

AO: What I discovered through that and through work with you is that most choreographers have a much more intense working schedule than I do. I am definitely a lot more "fly by the seat of my pants", whereas with dance there's so much rehearsal, so much process. So I would be curious to go through the experience of working in studio but I think part of me would have a hard time with that. I think the idea of working in conversation, collaborating and then trying to – on my own – work out what the choreographer might want and having a sort of back and forth would probably be the ideal situation for me.

GS: Would you want to be more implicated in the performance, to perform with the dancers?

AO: Absolutely.

GS: Yeah. Because you're a performer and ...

AO: Yeah, and because that's the most fun part. It felt kind of silly because Miriam wanted me on stage for the Place des arts thing, and all the pieces were already composed and ...

GS: You were just pushing buttons?

AO: I was just checking my e-mail.

GS: Well we'll see what the future holds. Maybe there will be some interesting, exciting collaborations with choreographers. Will there be more cabaret?

AO: I'm sure there will always be more cabaret. Always. ~

Sommaire

L'interprète et musicienne Alexis O'Hara et le chorégraphe George Stamos sont de bons amis. Les deux habitent Montréal et chacun, dans leur pratique, est engagé à mettre au défi les frontières disciplinaires et la catégorisation artistique. O'Hara est bien connue pour son travail de cabaret – elle roucoule ses propres chansons et, à l'occasion, elle plonge loin dans la performance drag, parodique et comique. Sans compter son récent travail en installation interactive et sa carrière de musicienne, la créatrice est toujours attirée par la performance. « Il y a quelque chose qui émane de mon corps et de mon visage et de ma poitrine qui crée un lien, c'est-à-dire un lien performatif entre le public et moi, contrairement à un show que le spectateur ne ferait que regarder », explique-t-elle. L'échange entre Stamos et O'Hara touche aux questions de sexe, du défi de termes comme « transdisciplinaire », et du je-ne-sais-quoi qui rend Montréal si agréable aux artistes qui y travaillent. ~

Learn more >>

dyslex6.com; georgestamos.org



Alexis O'Hara
tends to an interdisciplinary practice that exploits allegories of the human voice via vocal and

electronic improvisation, sound installation and performance. She has released one book of poetry, two music CDs and a number of experimental mini-CDs.



In 2012, Montréal dance artist and teacher **George Stamos** became a resident choreographer at L'Agora de la

danse. He also danced with Compagnie Danse Nyata Nyata, taught at the Contemporary Dance Department of Concordia, and premiered two works, *Husk* and *Liklik Pik*. He recently received the 2013 Northrop McKnight Fellowship Award from the University of Minnesota.

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PHOTO: GRIJEWski Photography Inc.

Tango

The People's Embrace

PHOTOGRAPHY BY EK PARK



THE dance of Buenos Aires belongs to the world now. Tango has been declared part of the world's Intangible Cultural Heritage of Humanity by the United Nations. And it is enjoying an unprecedented popularity around the world – perhaps people crave the intimacy of social dancing in the context of our alienated, mediated lifestyles.

The Argentine tango was started in the 1800s by the lowest class of society in Buenos Aires – workers, prostitutes, slum dwellers – and was only later taken on by the middle class; popularity in Paris had brought it new respectability. Today,

the majority of tango aficionados in Argentina tend to be working class, bohemians and taxi drivers, with a sprinkling of adventurous bourgeois. Here in North America, it's a white-collar pursuit, especially popular with engineers and computer programmers.

We teach a traditional style of tango salon from the Villa Urquiza neighbourhood of Buenos Aires. Tango has been exported primarily as stage performance, and often the uninitiated confuse what's on stage for what is appropriate on the social dance floor. Dramatic, skirt-splitting dips and poses don't go. ~ *Alison Murray and Carlos Boeri*



Alison Murray and Carlos Boeri
demonstrating at Hart House in Toronto
as part of a *milonga* organized by the
University of Toronto Tango Club.



El abrazo/the embrace

In Argentina, dancers spend seventy-five percent of their time learning to embrace and walk and twenty-five percent of their time learning steps. In North America, dancers spend ten percent of their time learning to embrace and walk and ninety percent of their time learning steps. In our teaching here we are trying hard to reverse that trend. We ask the men and women to walk for an hour separately before moving on to the embrace.



La mujer/the woman

It's a joyful ride to experience how the leader *drives* the dance – the follower enters an almost meditative state of compliance in which she doesn't know what is coming next. This is challenging to modern women who are used to being in control. The idea of executing steps has to be given up and replaced by a mental and physical state of pliancy and relaxation in order to give control of her body's movements over to the man.





El hombre/the man

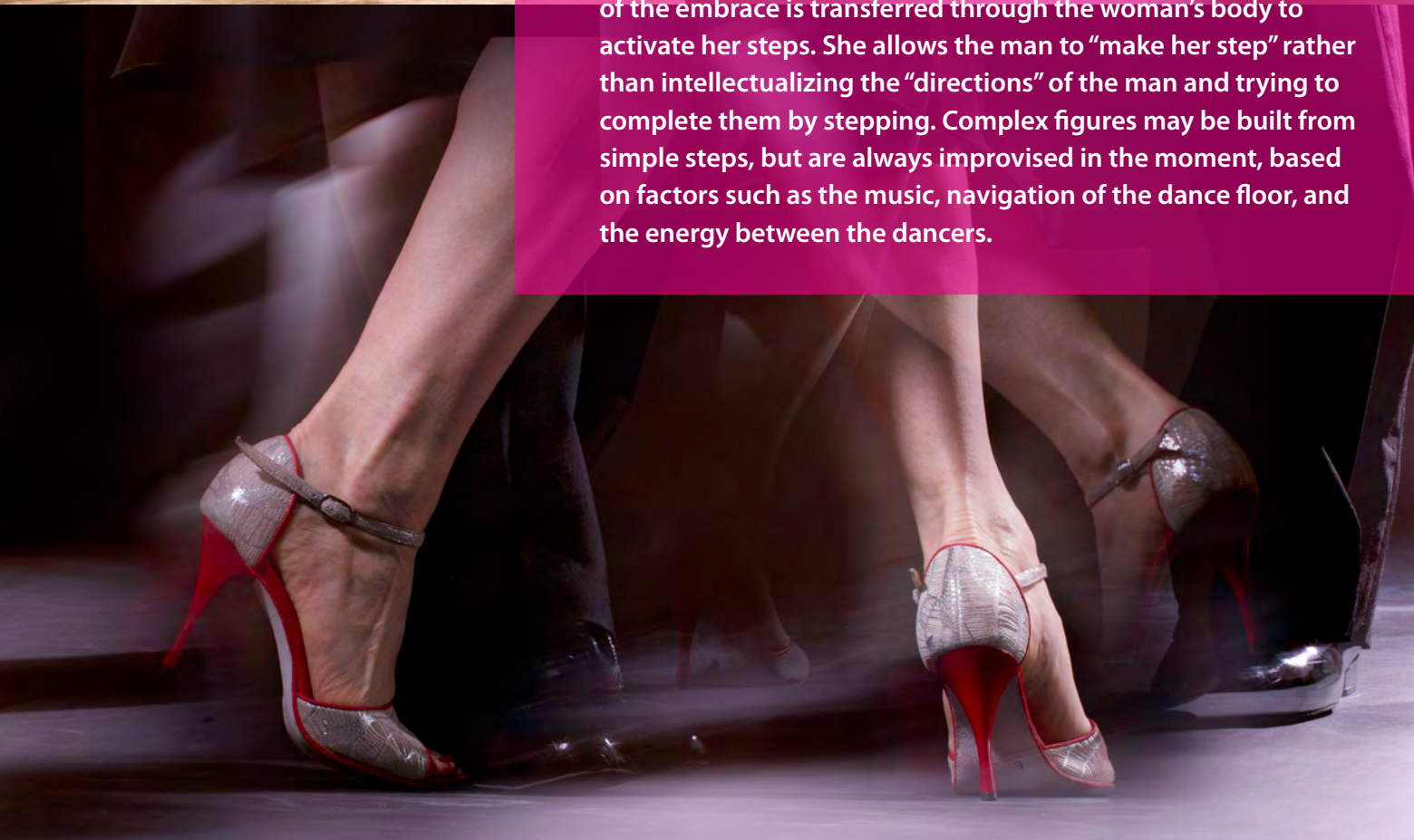
To discover the role of the man in tango, return to a model of masculinity from another era. In the shadowy taverns of Buenos Aires men gave form to the sound of the guitar with defiant movements. In tango, the man has to be that guy in the bar who improvises steps in a contest against his rival, in which he who cannot repeat or follow, loses.

Today the dance is the same. As the man looks around the floor, embracing and protecting the woman (whose eyes may even be closed), no one must interrupt the cocoon of their dance. In his embrace the world disappears for a moment. The bodies are united, she does not move if he does not move, they breathe together.



Pasos/footwork

Everything that happens with the feet happens as a result of the tango embrace. With relaxed legs (always a working leg and a free leg, like other dance forms) the energy and dynamic of the embrace is transferred through the woman's body to activate her steps. She allows the man to "make her step" rather than intellectualizing the "directions" of the man and trying to complete them by stepping. Complex figures may be built from simple steps, but are always improvised in the moment, based on factors such as the music, navigation of the dance floor, and the energy between the dancers.





The tango high

In order to appreciate the *tango high*, the follower must allow control of his/her movements by the leader. There is an elusive pleasure in having someone else control one's dance – it is emotional and scary, but can also be thrilling. The tango junky goes in search of the *tango high* – a connection that is physical, musical, perhaps spiritual – with their partner, dancing night after night in search of those special moments of transportation.



Learn more >> carlosyalisontango.com



Alison Murray was born in Halifax, Nova Scotia. **Carlos Boeri** was born in the province of Buenos Aires. They teach, compete and perform Argentine Tango. Murray and Boeri are the first couple to be formally qualified by Carlos Perez and Rosa Forte as official teachers of Esquela Tango Sunderland Club (Villa Urquiza, Buenos Aires). In 2009 and again in 2011, Murray and Boeri were finalists in the Campeonato de Baile de la Ciudad de Buenos Aires, the Buenos Aires Tango Championship.



EK Park is a Toronto-based photographer and videographer. She completed her BA in Arts and Contemporary Studies focussing on photography and new media at Ryerson University. Currently, she is working at Pasada Media as director of visual media. She loves that moment of connection with the subject when that hidden but incredible aspect of their true nature is revealed to the camera. In this sense, EK views the camera as a vehicle to practice compassion. ~



sources. Half were operating as non-profits with charitable status, the other half as sole proprietors. Artists were volunteering time in virtually every aspect of their business. For every paid hour, an additional thirty-six minutes of volunteer time was required to realize a cycle of activity. And this did not include time volunteered by board members. Artists were spending less than fifty percent of their time on artistic activity. Though receiving high levels of public support, these artists were still struggling for opportunities to promote and disseminate their work. They were also struggling to develop an appropriate resourcing strategy and administrative support structure to facilitate a range of activities. Those working in the traditional charitable model were actually no better off than those functioning as sole proprietors. What seemed clear for all of them was that the hefty reliance on public funds inevitably caused a roadblock in their longer-term development. Growing an institution with government seed money as in decades past was not viable, nor was it possible to carry on without significant new revenue. They were at an impasse.

It occurred to me after the fact that these results may be indicating a kind of tipping point – a moment in the evolution of the dance sector where the old model of seeding organizations through public investment has proven ineffective. This resourcing model that succeeded in the past makes less sense today when existing organizations are struggling to find stability and so many new high-potential ideas and innovations are left unsupported by the long relied-upon government sources. As this study indicated, the new generations of artists that were attempting to replicate an existing business model focused heavily on public investment and unlimited organizational infrastructure growth are not succeeding at effectively supporting their artistic pursuits. A more significant recalibration is needed. To develop new working and resourcing models, it will be absolutely essential that, as artists, we better understand how to articulate our value not only to our peers through the arts council assessment processes, but also to a wider consumer

market that includes potential audience members, donors, patrons, sponsors and supporters. While government dollars dwindle, significant potential lies in the private sector and wider consumer marketplace.

It seems evident that our current circumstance is already causing a shift in the behaviour of the arts and dance sector – exemplified most clearly by the generation of artists who have entered the field over the last decade or so – *after* the period of more aggressive growth in organizational arts infrastructure occurred. For this generation, entering into the built infrastructure cultivated over the past fifty plus years is more obviously no longer a viable or likely career path. In the absence of company positions or development programs that provide real work experience for promising newcomers, we've seen a dramatic rise in the number of independent dance artists and artist-led enterprises. In essence, the artist has become a micro-business, designing a career through a resourceful application of a whole range of skills and talents. To survive and thrive while continuing to develop their craft, these artists have largely turned away from the institutional model and instead adopted more fluid, project-based, collaborative working models, focussing scarce resources on one-off arts activities rather than administrative structures. Consequently, these artists are also acting more often in roles that extend beyond their artistic talents through a process that may include roles as producers, fundraisers, administrators, project managers, touring and outreach co-ordinators, among others.

Given this new reality, it's clear that change is imminent. We need to test new working models, re-imagine how we articulate our public value, and pursue new supporting partners to help us fulfil our mandates. Policy-makers in the cultural sector must work to realign critical support structures with current practice. Current and future generations of artists and arts organizations will need to move from a culture of growth and independence to a culture of adaptability and collaboration. We need to refocus our aims on building the capacity of the

artist, for as we enter this time of change, the artist must be at the heart and the helm of our progress. ~

Sommaire

Aujourd'hui, le milieu de la danse diffère radicalement de celui des dernières décennies. Au coeur de cette transformation : les nouvelles technologies, la connectivité mondiale et la nature changeante de l'engagement public dans les arts. Plus que jamais, nous avons besoin de revoir les prémisses du financement et de la durabilité des arts au Canada, y compris la distribution des fonds publics, les modèles d'opération pour la création, la production et la diffusion de l'art, les partenariats qui pourraient mieux servir notre secteur, ainsi que l'engagement accru des arts dans les communautés et auprès des publics. Dans le premier volet d'une série en trois parties, Shannon Litzenberger, artiste de danse et chercheuse en politique des arts, explore des stratégies pour créer un changement systémique significatif dans le paysage de la danse et des arts au Canada. ~

This is the first in a three-part series looking at strategies for systemic change within the Canadian arts landscape. Part Two – *Creative Partnerships* will appear in the May/June issue of *The Dance Current*.

Learn more >> shannonlitzenberger.com ; thedancecurrentfeatures.blogspot.ca/2011/01/feature-stuck-in-middle.html



Shannon Litzenberger

is a Toronto-based dancer, choreographer, writer, director and arts advocate. Currently an Innovation Fellow

at the Metcalf Foundation, she is exploring the changing relationship between arts policy and practice. As an independent dance artist, she recently presented her new dance production *HOMEbody* - lessons in prairie living... to critical acclaim. She is the recipient of the 2012 Jack McAllister Award for Accomplishment in Dance from Ryerson University.

¹ Ontario Arts Council. *Ontario Arts Engagement Study*, (September 2011, Wolf Brown.); ² Creative Trust for Arts and Culture. *Audience Engagement Survey*, (December 2010);

³ The Department of Canadian Heritage. *Arts and Heritage in Canada: Access and Availability 2012*, (November 2012, Phoenix Strategic Perspectives).