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Recherche · Création · Production · Diffusion

JOURNAL

\* NUMÉRO. 02



\* JANV. 2026

danse

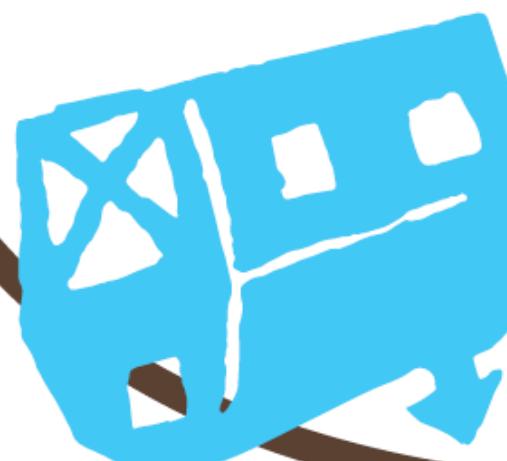
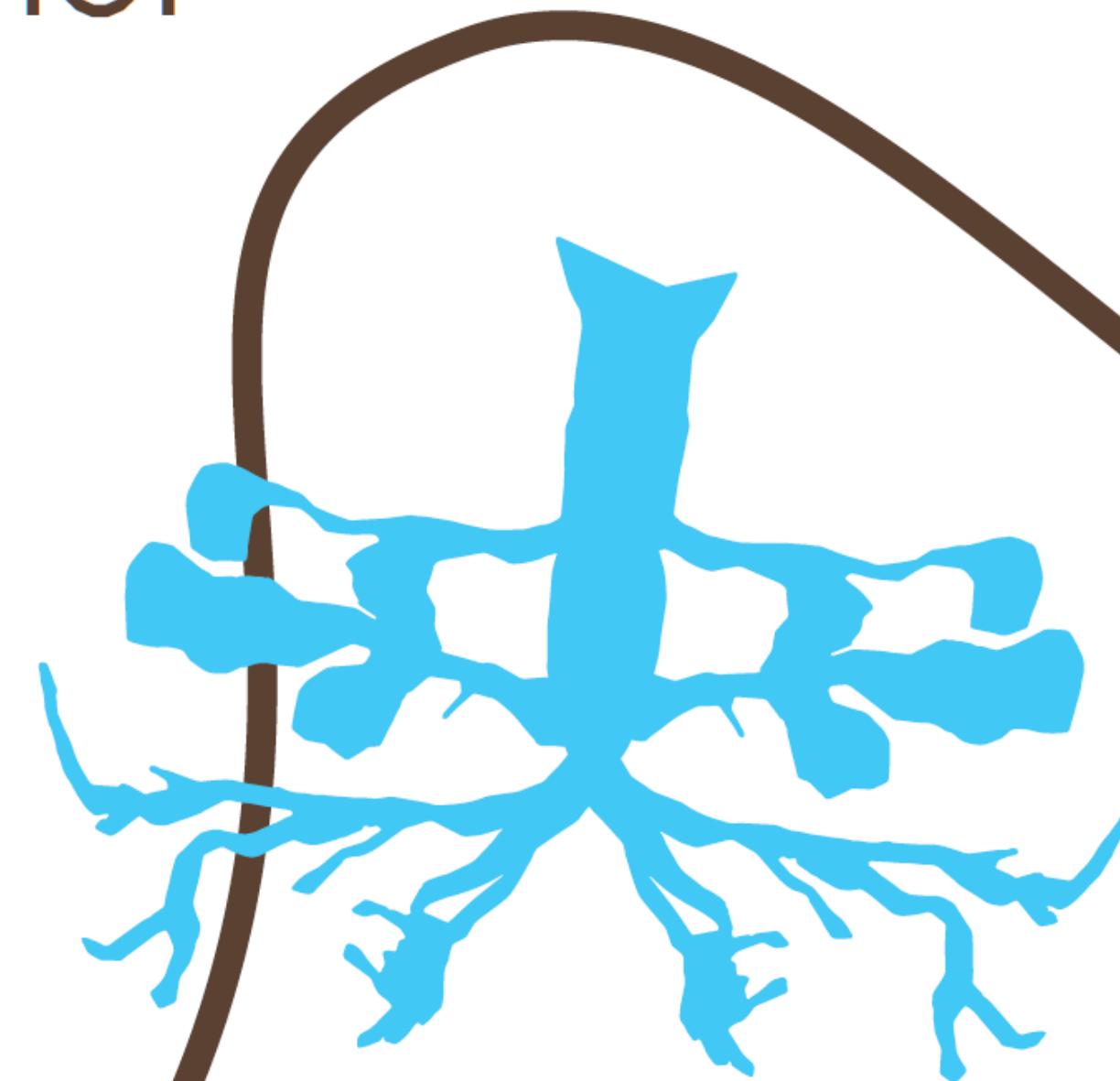
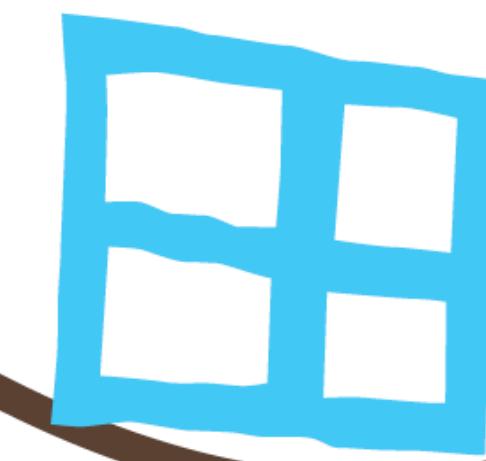
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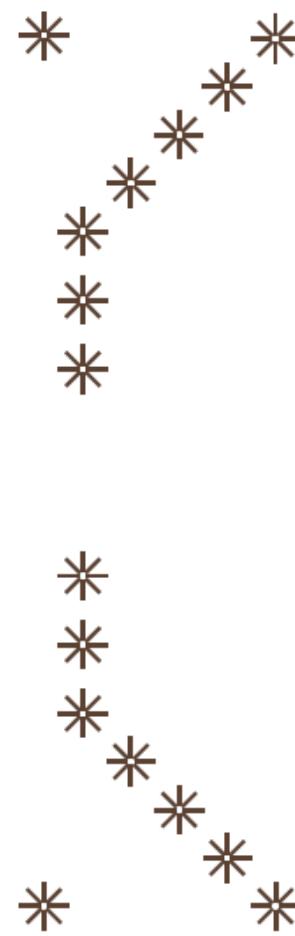
Research · Creation · Production · Presentation

danse



**What is Danse-Cité?**

Montreal-based non-profit organization + dance and performing arts shows and activities + nomadic structure in the city

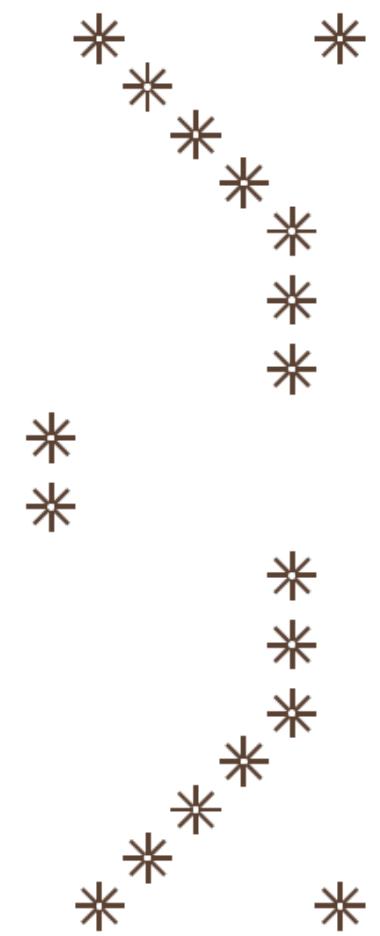
**Renewed Pleasure**

It is with renewed pleasure that we offer you this second edition of the Danse-Cité journal! Once again, this journal reports on the creative abundance that surrounds us and the effervescence of the community in which we work. We invite you to dive in, discover, explore and be inspired by the reflections, upcoming projects and initiatives of the artists who, near and far, inspire us: their explorations, their experiments, the behind-the-scenes of their creations and the small and large sparks that fuel their work.

Your impressions and comments are always welcome. We look forward to seeing you here or there.

Happy reading!

BY DANSE-CITÉ

**Living with What We Don't yet Know**

There are moments when moving forward is not measured by distance covered, but by movement itself.

By something that continues, even when the direction is not yet clear.

In artistic work, we often move ahead with what we don't yet know: when funding will arrive, what shape a project will take, what an encounter will transform. And what time will quietly rewrite along the way, without warning.

Decisions tend to take shape more than they impose themselves.

They emerge. Sometimes slowly. Through friction. Through listening.

Uncertainty enters the landscape. It circulates among projects, calendars, meetings, cycles. It is there. It fades. It returns. When a project shifts form,

when a place moves, when an idea arrives without yet knowing where it leads, when an answer is delayed, when time simply asks to be allowed to find its own way.

We often associate the advancement of projects with clarity and decisive choices. But, more often than not, something else matters. Staying present. Not rushing. Accepting not knowing right away. Letting things take shape, rather than forcing them.

Journalist and author Maggie Jackson, in her book *Uncertain: The Wisdom and Wonder of Being Unsure*, describes uncertainty as a space to inhabit rather than a void to fill. Not knowing everything can sharpen attention, open curiosity, deepen listening. A simple and deeply accurate idea, one that puts words to something familiar.

Uncertainty asks us to slow down just enough to see differently. To listen to what is said between the words. Or to what is

not yet ready to be said.

Working within uncertainty does not mean giving up responsibility. It may mean shifting it. Caring for the workspace more than the immediate outcome. For the quality of relationships more than speed. For rhythm more than performance. Accepting that things are not always perfectly aligned.

Creation itself rests on not knowing, on exploration, on trial and error. A way of working that welcomes uncertainty aligns naturally with these processes. It supports without prescribing. It accompanies without locking things in place.

Perhaps, in fragile and shifting contexts, making room for uncertainty is simply a choice to remain attentive. Available. In motion. Even when everything is not yet clear.

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

THE CYCLE:

FEB 4—7

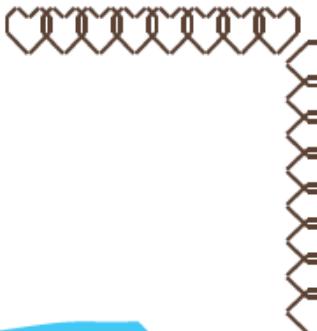
PERFORMANCE : Down That Trail in the Woods  
by Kizis at Agora de la danse

FEB 21

Audio Description at TOHU

MAR

Announce Collection Regards  
Hybrides & Danse-Cité

**Down That Trail in the Woods  
BTS**

*Down That Trail in the Woods, a folkmusical tale by Kizis, to be discovered from February 4 to 7, 2026 at Agora de la danse (Montreal). Onstage: Drew Bathory, Emma-Kate Guimond, Be Heintzman Hope, Rony Joaquin, Luigi Luna, Jossua Satinée, Maxine Segalowitz Mulu Tesfu, Nien Tzu Weng, Nate Yaffe — Music: Christopher Edmondson, Thanya Iyer, Eli Kaufman, Daniel Kruger, Carmen Mancuso, Pompey, Matthew Rogers, Julian Rice, Eliana Zimmerman*

# \* COSMOS, Edition 3 \*

From the 23rd to the 25th of April 2026, we invite you to 3 evenings of performances presented at the end of 3 weeks of creative immersion. A presentation at 900 Ontario E St, in the new CCOV spaces.

COSMOS represents a momentary constellation, a coming-together of dance artists that we aim to be intergenerational, interdisciplinary, intercultural, inter-everything. I can't wait to see the artists dive in- carte blanche- to their current obsessions and come out with something to share. Not only do we gather around three new works from three artists, but we gather around food

BY MICHAEL MARTINI  
This year's Sophie Corriveau and I collaborated on inviting three artists - Justin De Luna, Mara Dupas, and Priscilla Guy - who will present works ranging from 30 minutes to 10 minutes. In proposing this structure, I'm hoping to destabilize two habits: that of comparing two artists sharing a double-bill and that of treating longer works as inherently more significant.

I trust these artists- their delicatesse, their intelligence, their critical engagement.



## Betting on the Living About the Audio Description Project

You may already know that for the past five wonderful years, we— In February, I will listen with my eyes closed to our 21st live performance work translated orally, alongside a multitude of human beings navigating a world in which sight is an undeniable social weapon, an often-unrecognized privilege. Once again, I will feel very small beside these people who, while we absorb everything through our eyes, enrich their imaginations through sound, scent, touch, sensation, and an incomparable faith in all kinds of invisible worlds. These giants we encounter at every event teach us to trust, to move forward slowly but surely, to smile in the face of adversity, to put things into perspective, to truly appreciate, and to persevere.

Without realising it, and while in some offices generative artificial intelligence was honing its strike tactics, we, on our small scale, were committing to the human and the living. In an era of maximum growth, over-performance and the quantification of things, data and outcomes, we were focusing on our development one person at a time and trying to bring big players into our modest game. A counter-current, counter-productive, space-time shift, perhaps?

In 2019, we initiated the development of a complete live audio description service for performances so that blind and partially sighted people could have adequate and stimulating access to the performing arts as well as to the rich diversity of venues in Quebec. Ultimately, behind the scenes, we created a beautiful breath of fresh air that allowed our personal and organisational cells to produce unexpected energy, transform what we had learned, breathe deeply, and lose track of time as it flew by at breakneck speed.



© Steffie Boucher

At the beginning of this project's development, we had to discover everything, try everything, implement everything. Without imagining for a single second the paradigm shift that it would trigger, we were learning the ways of empathy, listening and altruism.

This experience can be shared. I personally invite you to do so.

Audio Description  
at Agora de la Danse

MAR 20

Fundraising Campaign

MAR 20 - APR 25

Sophie and I are excited to see how these artists will take on our challenge. Join us in April.



© Justin De Luna, Lauren or Rosset, Moïse Marcoux-Chabot  
An interdisciplinary creator, performer and collaborator, Michael Martini has been co-curator of Danse-Cité since 2025.

danse—cité  
presents

3



23 - 25

APRIL 2026

900 ONTARIO E. ST

3 ARTISTS — 3 CREATIONS

MARA DUPAS

JUSTIN DE LUNA

PRISCILLA GUY

Production : Danse-Cité

Financial support : Canada Arts Council

Conseil des arts et des lettres du Québec

Conseil des arts de Montréal

Graphic design : Sydney (syd) McManus





# Spicey VS Sovann



Alexandra 'Spicey' Landé and Sovann Rochon-Prom Tep are two major figures in hip hop dance in Quebec. We asked them to ask each other three questions and share their answers.



## #1 - From Spicey to Sovann

Spicey: What drives you in your creative work? You work almost exclusively with street dancers. How do you manage to draw them into your world, and how does that differ from performing solo?

Sovann: I work with street dancers for several reasons. I've developed a sentimental attachment to the cultural codes surrounding these dances. Now that I also navigate the contemporary dance community and organizations that receive public funding for the arts, I feel I have a certain responsibility to participate in the discoverability of the talent I have access to through my immersion in the street dance scene.

Artistically, I am deeply inspired by the experience a person lives in the moment they dance, and by how that experience is conveyed. I understand street dancers' relationship to improvisation. I understand their connection to music, the importance of authenticity, empowerment through dance, and their relationship to time. Creating with them allows me to consider the context, the music, the clothing, and the progression of movement, in order to bring together the conditions necessary for them to experience a moment that is powerful and true to themselves. That's the goal!

When I work solo, it's the same process, but I try to create conditions for myself that make me want to be seen. The big difference is that the process merges with my personal life. My artistic reflections intersect with my identity, my desires, and my shame, confronting me and propelling me in my life choices.

Spicey: What is your state of mind when you're about to participate in a battle? What motivates you in this form of exchange, and how does it differ—or not—from performing on stage?

Sovann: I forged my identity by participating in battles. I grew up developing a mindset specific to breaking, where dominating the other person is at the centre of interactions. The reflex of domination is to put the other down in order to elevate yourself. It is common and accepted to openly critique the other person in a battle, telling them they messed up, lack talent, or lack originality, etc. Over the years, my relationship with domination has changed. I am proud of what I do. What I do reflects who I am. Today, for me, entering a battle with confidence and self-respect, being able to appreciate the talent of others, and defusing the confrontational attitude is my personal way of playing with this game of domination. I approach my art with rigour, and interpersonal dynamics with lightness.

The confrontational nature is far less accepted in the theatre world. When sitting in a theatre, it is socially unacceptable to shout that you think something is bad or that the performer stumbled. Nevertheless, comparison is still present. In thoughts as well as in private conversations, artists can be very critical of their colleagues' work. It's human. When I present a show, the attitude I have developed toward my work remains the same as in a battle. I know my work will be compared to everything else.

COSMOS\* with Mara Dupras,  
Justin De Luna, Priscilla Guy

APRIL 6 - 25

COMPETITIVE FREESTYLE  
RAP OR DANCE CONTEST

happening in the field. It is important for me to maintain extreme rigour in my artistic work, immense pride in what I present, and to feel that I can leave a mark that has value for me. I can tell myself—or tell the performers I collaborate with: 'Don't worry, we worked hard, we're going to kill it, we're going to open it up.'

Spicey: Very similar to your last question: what do you think my generation fails to grasp or understand about the motivations of your generation and the generations after you?

Sovann: I was fortunate to grow up around your generation and witness the complete transformation of the scene since then. In my view, the dynamics between generations in street dance reflect a very similar dynamic to what happens in society. Young people have access to a lot of information, opportunities are plentiful, and there are multiple ways to reach their goals. Young people are less inclined to look for role models or authority figures to fit into a hierarchy and follow a predetermined path. I believe the only way OGs can pass on the values of the past is by being present with the younger generation, supporting them, and being curious about the way they live the culture. In Montreal, many do this. You—DKC, Tash, Zig, Omegatron, and many others—are present, you offer opportunities, you share your knowledge, and that makes an enormous difference for young people.

I sometimes sense a certain jealousy from older generations of street dance toward the younger ones, which I can understand. Before the internet, access to information was very limited. When you found a mentor, you had no choice but to follow their guidance precisely to access rare knowledge. This dynamic exposed aspiring artists to many situations of power abuse. Street dance spaces were male-dominated, where confrontation was central to the culture. There were no employment prospects. You had to toughen up, accept being yelled at or insulted. You had to invent your work opportunities from scratch.

I perceive that it can sometimes be hard for older artists to see young artists today achieve success and recognition without having experienced the realities of the past, without understanding the immense work others did to open the way. I want to take this opportunity to tell you, Spicey, *Bust A Move* changed my life and shaped the community I grew up in. All the work you did to bring street dance to the stage opened the door for me to have a career today. Thank you for your sweat, your sacrifices, your courage, and your confidence.



Sovann Rochon-Prom Tep is in the process of creating a new show that we will be presenting very soon. He will be in residence at La Petite Place des Arts in Saint-Mathieu du Parc (Mauricie) from 27 April to 2 May 2026. On May 2nd, his residency will be open to the public.

'ORIGINAL GANGSTER': SOMEONE WHO HAS BEEN INVOLVED IN THE COMMUNITY FOR A LONG TIME

OG = SIGN OF RESPECT

Audio Description in Quebec

APRIL 18

## #2 - From Spicey to Sovann

Sovann: I notice opposing trends between street dance communities and experimental contemporary dance communities. The former tend to value a connection to the past: the 'foundations', the roots, the 'OGs' of dance. The latter often tend to dissociate themselves from the past in order to rebuild on new foundations. You work closely with both communities. How do you navigate this paradox?

Spicey: That's an excellent question. It's a very real trend that I believe is rooted in the experience of street dance creators and the community they build around their practice. They often respond to desires; these desires are linked to seizing the opportunity to finally explore other aspects of their expressiveness. I believe that many street dancers feel the desire to explore ideas of aesthetics, movement and choreography in greater depth, which they don't have the opportunity to do in 5-minute showcases or battles. They finally have access to resources and spaces that allow them to take what they have been developing for years in the shadows to the next level. It hasn't been very long that our practices have been embraced. It's normal that they want, first and foremost, to reclaim their form and continue to push the boundaries of that form as it is.

I believe that artists who explore contemporary dance in an experimental way have had these opportunities beforehand through their dance studies or the process of choreographing contemporary dance. These experiences have surely opened their minds to the possibilities of combining their street dance practice with contemporary dance to create a new language and thus a new aesthetic of movement rooted in both forms. What they seek to convey cannot be expressed solely through their street dance practices, and what already exists in contemporary dance is not enough either. Hence the desire for diversity. In my opinion, to mix well, you need to be knowledgeable. The success of this diversity often depends on the mastery these artists have of the two forms they are trying to fuse. For my part, I think it's wonderful that these two communities exist. The stage belongs to everyone.

I believe my work falls within a different paradigm. I always want to connect my choreographic practice to my roots and foundations. However, I try to imagine it being practised in a fourth dimension (lol!). It's sometimes strange, sometimes even uncomfortable, but it remains rooted in hip hop.

Sovann: Being a leader in a community often means doing a huge amount of work behind the scenes and being criticised for every little detail. After several decades of devotion to the arts, how do you maintain the strength and motivation to dedicate yourself to artists and culture?

Spicey: I believe I am driven by convictions. Convictions that things can be done differently, that you can forge your own path, in your own way, and that you can open doors for others. As I often mention, I don't work alone. I am a team player. I collaborate with a multitude of people, each as talented as the next. The people around me inspire me enormously, and I want to see them excel through my initiatives, but above all through their own projects. I am motivated by a vision that is bigger than myself. It allows me to pursue my personal artistic ambitions while taking into account a kind of collective consciousness of artistic expression. I don't know if that makes sense (hahaha!), but that's how I can explain it.

I don't worry about what people think of me, even though human nature is what it is. I think it's perfectly normal that not everyone believes in what I believe in or likes what I do. Lucky me (lol!). That's what sets us apart and ensures that what we do is special. I still believe that to be a good leader, you have to know how to follow, you have to trust those around you, and you also have to know how to take risks. In my opinion, if what I do doesn't satisfy a group of people, it's good motivation for them to imagine and initiate new approaches. I often come across people who want things to change or don't like how certain things are done, and

I always say to them, 'Then you start a new movement, be the agent of change in your field!' I know it's not that simple, but it's a good starting point. You don't have to be an 'OG' to initiate a new doctrine or way of thinking. When I founded *Bust A Move*, I was at the very beginning of my dance career. I had just left a stable job to devote myself to dance, I had only one dream in mind and completely empty pockets (lol!). But I believed in this vision, bigger than myself, larger than life, and I went for it.

Sovann: Looking at the street dance community when you started out and today, can you tell me one thing that was better before and one thing that is better now?

Spicey: Today, I would say that I am not one of those people who believe that things were better in the past, otherwise I would not be doing what I am doing. I often look ahead, but I understand the importance of what came before me. I believe that in order to evolve properly, we need to understand what happened before us. We can ignore the past, but it always catches up with us. I think what the younger generations sometimes forget is that we were young once too. We too were passionate, we too said 'fuck that,' 'I don't care what that OG thinks of me and my dancing,' only to realise much later that they weren't wrong about a lot of things. I understand that when we reprimand or strongly suggest ideas or seem to impose our ways on the next generation, it can be seen as jealousy, as you mentioned above, but it's quite the opposite. For people of my generation who are still here giving, sharing and exchanging, we are fuelled by people's potential. That's what inspires us the most and motivates us to do what we do. Otherwise, we would be doing other things. It takes many years to truly understand the motivations of previous generations. We must also understand that we live in a different era and that things change enormously over time, and sometimes not at all. The challenges we faced 20 years ago are not those of the new generation.

If I am honest, there have been times when I have said to myself: 'Ah, things were better before.' I realise that what differs between our generations and those of today are our value systems. We all have a passion for the art of movement, but we don't value the same things, which, in my opinion, explains our differences.

At the beginning of the *Street Dance* movement, music was our greatest source of inspiration; everything started from there. Today, I think music is important, but there is more emphasis on aesthetics, physicality, or visual impact. We are much more into the *feeling* that the music gave us. I've been dancing almost my whole life, but when Wu Tang or Nas released their albums, I couldn't imagine any moves to their tracks. It took me several years before I was able to freestyle to that music. I was more of a 'Hip Hop Head' who geeked out on this music. The breakers were already doing it back then while I was dancing to New Jack Swing (lol!).

Today, we have more information and greater access to the history of street dance, for example. There is a whole generation of street dancers who are ready to share their knowledge with anyone who wants to listen. We have greater access to images and videos as sources of inspiration. Social media has also changed the game. It is easier to access international content. Everything is much more accessible. I think it's wonderful, but at the same time it must be very overwhelming.

I think there's a kind of idolatry and fantasy that we create around the people who came before us or artists who are very successful in their careers. Behind this success often lies a colossal amount of work, with many unpaid hours, personal sacrifices and a multitude of small losses of dreams, projects and relationships. But above all, behind all this lies a human being, quite simply.



In 2024, we co-produced and presented *Mōnād* by Alexandra 'Spicey' Landé, a show that is enjoying a successful tour. Spicey and her company EB NFLōH are currently in the process of creating a new show.

Shows of COSMOS\*

APRIL 23 - 25

تحت سماء بونيري  
ارواحنا البدوية تحضن التنساخ الإنساني والحيواني ،  
لتشفي جروح تتجوّل بيعروقنا

*Sous un ciel Bonairien,  
nos âmes nomades s'étreignent dans la réincarnation humaine et animale pour guérir les  
blessures qui survivent dans nos veines.*



BY RADWAN GHAZI MOUMNEH

i, individual. i, struggle. i find a voice. i find a broken peoples.  
i find a barren people.

An island. A land.  
Shaped by the tide. A tide of an empire.  
A beach. A sand. A salt.

The victor's fist shore.  
Alienation traced in salt.  
Alienation written in sand.

Each beach, a sand and a salt.  
Shrivelled and dry, salted to a bone. Glazed in salt.  
Dry fish, dry fruit.  
Not dead. But lifeless.

Osmosis of the human.  
A rainfall of salt.  
Pink salt.

In a dark godless world.  
Black.  
Nothing.

But light, shining from a behind.  
Behind the hour-glass.  
Pink. Salt.  
Under a Bonairean moon.  
Under a Bonairean sun.  
Under a Bonairean gloom.

In the valley of the dead tropic, the donkey talks.  
In the valley of the dead tropic, the donkey strolls.  
Want to talk, want to tell, want to swell but to a cry.  
Still, the donkey does not want to understand.

A harmony of form, subject and vagaries.

The many faces of salt.  
The many faces of Stacey Désilier.  
The many faces of Radwan Ghazi Moumneh.

Sovann Rochon-Prom Tep Residency  
showcase at La Petite Place des Arts

*Radwan Ghazi Moumneh is a Lebanese-Canadian artist, director and musician.  
Radwan offers you the text he wrote as a preamble to a new creation in which  
he will share the conception and the stage with dance artist Stacey Désilier.  
Danse-Cité will have the honor of co-producing and presenting this co-creation.*

MAY 2

# Why Create Critical Spaces Today

with partners such as Danse-Cité. These learning spaces are not intended solely for those who wish to write, but for anyone interested in better understanding how dance is made, viewed, and shared. They open up possible pathways rather than imposing definitive conclusions about the works.

Since its founding, *moveo* has existed to respond to this void. Here, criticism is not conceived as an expertise reserved for a few authorized voices, but as a collective practice of reception—a way of learning together how to name what moves us, unsettles us, or eludes us.

It is in this spirit that the upcoming launch of our new newsletter takes place, conceived as a living extension of the magazine. It will feature artist portraits, critical texts, and reflections emerging from our support and training work with artists in contemporary dance and movement. The *BY MARCO PRONOVO* newsletter is not presented as just another dissemination tool, but rather as an invitation—an invitation to enter into processes, to slow down our gaze, to read dance differently, whether one is an artist, a cultural worker, a student, or an attentive spectator.

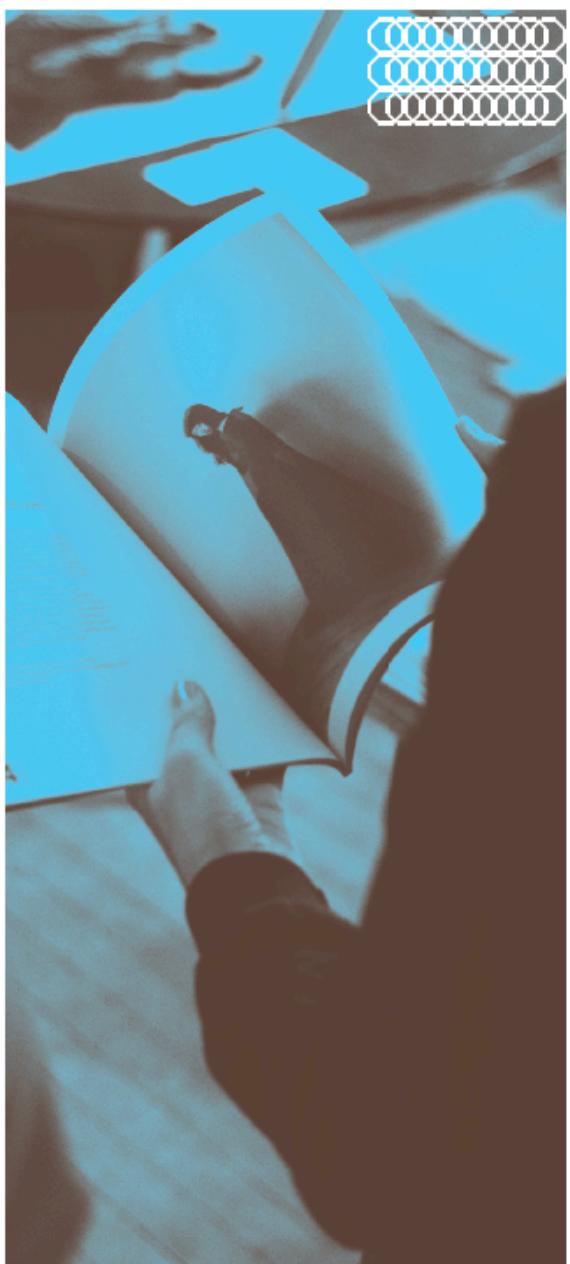
The history of art has been shaped through relationships between artists and those who observe their work. These observers leave traces of their feelings and reflections on practices that are deeply embedded, yet often ephemeral. In the field of contemporary dance, works circulate, practices renew themselves, and artists are trained and transformed, while spaces to think about, write about, and debate dance remain scarce, fragile, and often peripheral.

Many of us have likely left a theatre with the feeling that there was still something left to say—without always knowing where, how, or with whom. This silence that sometimes follows a performance is not a sign of disinterest; it is often the result of a lack of spaces in which to extend the encounter. *moveo* was born from a simple yet persistent observation: without these critical spaces, works risk fading once the performance is over, leaving no lasting traces, no expanded dialogue, no collective memory.

This editorial approach is inseparable from the work of training and support carried out with artists in contemporary dance and movement, notably in collaboration

By bringing together portraits, criticism, and traces of training, *moveo* seeks to sustain critical spaces that are living, porous, and collective—spaces where dance continues beyond the stage, in thought, exchange, and transmission. Because to exist as a community also means giving ourselves the means to tell our stories, to question ourselves, and to transform together.

To subscribe and take part in the conversation, visit our website ([www.moveomag.com](http://www.moveomag.com)) or our Instagram page.



© Charlotte Rainville

*Marco Pronovost is an artist-mediator whose work is firmly rooted in social art. In addition to his work as an artist, he is a curator, cultural mediator, consultant, trainer and lecturer. Since 2023, Marco has been co-founder and editor-in-chief of *moveo*, the first French-language magazine dedicated to contemporary dance in North America.*

Audio Description at  
Maison Théâtre

MAY 9

Audio Description at the FTA  
MAY/JUNE



COPRÉSENTATION:  
danse—cité

AGORA  
DE LA  
DANSE



*Down That Trail  
In The Woods*

PAR KIZIS

4 → 7 FÉV. 2026

À L'AGORA DE LA DANSE

COMÉDIE MUSICALE

Sur scène : Drew Bathory, Emma-Kate Guimond, Be Heintzman Hope, Rony Joaquin, Luigi Luna, Jossua Satinée, Maxine Segalowitz, Mulu Tesfu, Nien Tzu Weng, Nate Yaffe — Musique : Christopher Edmondson, Thanya Iyer, Eli Kaufman, Daniel Kruger, Carmen Mancuso, Pompey, Matthew Rogers, Julian Rice, Eliana Zimmerman — Équipe : Matthieu Héard, Adam Capriolo, Daniel Kruger, Matthew Rogers, Nien Tzu Weng, Kate Ray Struthers, Stéphanie Christiné, Michael Martini, Max Green — Coproduction : Kizis, Danse-Cité — Soutiens financiers :

