



PHOTO BY MILK IMAGES

RUBBERBANDANCE GROUP: VIC'S MIX

Tuesday, September 13, 2016, at 7:30pm
Colwell Playhouse

PROGRAM

RUBBERBANDANCE GROUP: VIC'S MIX

The fruit of a unique meeting between classical ballet and 1990s West Coast hip hop, for the past 15 years RUBBERBANDance Group has been redrawing the boundaries of contemporary dance with its singular language.

Sometimes humorous, sometimes serious, *Vic's Mix* spans the immense creative territory of Victor Quijada, extracting a number of jewels from the choreographer's repertoire. Remixing his own work and orchestrating the clash of urban pop and classical composition, Victor continues to experiment here, challenging notions of theatricality and audience perception, ensuring that each of the bodies moving onstage in these highly athletic tableaux exemplifies the RUBBERBAND Method. A reflection of the freedom and openness of the ebullient Montréal dance scene, *Vic's Mix* is sure to astonish by its stylistic breadth.

CHOREOGRAPHY

Victor Quijada

LIGHTING

Yan Lee Chan

COSTUMES

Camille Thibault-Bédard

SOUND

Jean-François Gagnon

DANCERS

Amara Barner

Jean Bui

Franklin Luy

Sydney McManus

Zack Tang

Sovann Rochon-Prom

Tep

Lavinia Vago

Paco Ziel

PHYSIKAL LINGUISTIKS (EXCERPT)

Music

Jasper Gahunia

Physikal Linguistiks (excerpt)

SECOND COMING (EXCERPT)

Music

Jasper Gahunia

Second Coming (excerpt)

20-minute intermission

SECRET SERVICE

Music

Sergei Prokofiev

Romeo and Juliet (excerpt)

MEDITATIONS ON THE GIFT

Music

Jasper Gahunia

Enter Woven (excerpt)

SHIP SHOP SHAPE SHIFTING (EXCERPT)

Music

Johann Sebastian Bach

Partita (excerpt)

MI VERANO

Music

Antonio Vivaldi

"Summer" from

The Four Seasons (excerpt)

THE TRAVIATTL

Music

Giuseppe Verdi

La Traviata (excerpt)

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RUBBERBANDance GROUP

In RBDG, Victor Quijada reconciles the two poles that inhabit him: the spontaneity, risk, and fearlessness of the hip-hop culture of the American West Coast where he grew up, and the choreographic refinement of contemporary dance, the milieu in which he developed as a professional dancer. The revolutionary character of the aesthetic Victor has created is illustrated in more than 20 works during 15 years of artistic research. Imbued with the inherent independence of the street and a sharply perceptive sense of staging, his choreographies explore human relations, particularly focusing on the passion of obsession, the brutality of violence, and the delicacy needed for tragedy and comedy.

With his street-dancer sensibility intact, Victor Quijada seeks to integrate the spontaneity of hip-hop circles into stage performance and break down the barrier between performers and audience, as often as possible.

Besides his performance and film works, Victor has developed a training program, the RUBBERBAND Method, that prepares professional dancers for the choreographic requirements of the company. This program initiates dancers to the hybridity of a movement influenced by both urban and contemporary dance, while emphasizing interpretation, decision making, rhythmic variations, and partnering. Workshops and lecture presentations are offered regularly during company tours.

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Victor Quijada

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RUBBERBANDance GROUP APPEARS BY ARRANGEMENT WITH

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RUBBERBANDance Group would like to thank its Board of Directors for their generosity and support, and Anne Plamondon for her passion and commitment.

RUBBERBANDance Group wishes to express its appreciation for the dedication and the high quality of the work of the creators involved in the company's productions from its beginnings. *Vic's Mix* carries traces of each of them.

RUBBERBANDance Group also wishes to thank Michael Slobodian and Marc Bourgeois, photographers, Marie-Noël Pilon, videomaker, and the extraordinary team of 180 g, Chris de Muri, Cristina Marziale, and Charles-Étienne Brassard.

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PROFILES

VICTOR QUIJADA, an award-winning choreographer, is the founder of RUBBERBANDance Group and creator of the RUBBERBAND Method.

Leaving the hip hop of his native Los Angeles for a career with internationally renowned post-modern dance and ballet companies such as THARPI, Ballet Tech, and Les Grands Ballets Canadiens de Montréal, Victor Quijada was quickly recognized as a talented, prolific dancer. He possesses a rare range of experience that spans from the street corner to the concert hall.

Compelled to explore his own choreographic voice, Victor founded RUBBERBANDance Group in 2002. His work eloquently reimagines, deconstructs, and applies choreographic principles to hip-hop ideology, examining humanity through a unique fusion of expressive genres. His vision stretches into the arena of theatrical interpretation, improvisational approaches, and the visual imagery of film. He has created more than 24 short and full-length pieces both within the company structure and in commissions and has toured with his company across North America and Europe.

Victor Quijada developed the RUBBERBAND Method as a bridge to connect diverse movement styles. He teaches this technique internationally at conservatories, universities, and festivals and coaches dancers to transition masterfully between opposing dance worlds, enabling them to combine balletic lines and grace, contemporary angles and distortion, and capoeira-like fluidity and inversions with hip-hop dynamics and break power-moves.

Since 2011, Victor has directed the intensive summer dance workshop at Domaine Forget and since 2010, has been choreographer at the annual Springboard Danse Montréal. He was artist-in-residence at the Cinquième Salle of Place des Arts in Montréal from 2007 to 2011 and was asked to teach at the Kaufman School of Dance at the University of Southern California for the 2015-2016 and 2016-2017 seasons.

As a guest choreographer, Victor is regularly invited to create new works for circus, theatre, and dance companies, including repeat commissions for Hubbard Street Dance Chicago, Pacific Northwest Ballet, and Scottish Dance Theatre. His prestigious awards include the Bonnie Bird North American Award and the Peter Darrell Choreography Award in 2003, the OQAJ/RIDEAU Prize in 2009, and a Princess Grace Awards Choreographic Fellowship in 2010, followed by a second PGF prize with the 2016 Works in Progress Residency Award.

With more than a dozen films to his credit, Victor has worked as choreographer, director, and dramaturge in music clips, art film, and television productions. His short film *Hasta La Próxima* was a finalist at the American Choreography Awards in 2004; his choreography for the video clip of the k-os song, *Man I Used to Be*, won the 2005 Choreography Media Honor; and his film *Gravity of Center* won Best Experimental Short at the 2012 CFC Worldwide Short Film Festival. Victor was designated one of the stand-out artists in the documentary series *Freedom*, published in the "On the Rise" section of *Dance Magazine*. There is also an article on him in the Canadian Encyclopedia.

YAN LEE CHAN (Lighting Designer and Technical Director) began studying lighting design and subsequently earned a degree in stage management and technical direction in the theatre arts program at Cégep de Saint-Hyacinthe. He worked in Europe, assisting Olivier Duplessis and other dance artists before settling in Montréal, where he has worked in the performing arts for over a decade. Starting in his early teens, Yan performed as a sleight-of-hand magician, and he has brilliantly applied these skills to lighting concepts that create stage illusions. He has collaborated with many Canadian choreographers and performing arts companies, including Sonya Biernath, Lin Snelling, Bill Coleman, Andrew de Lotbinière Harwood, Nicole Mion, Stéphan Gladyszewsky, Jenn Goodwin, Pamela Newell, Hélène Langevin, Momentum, Théâtre du Grand Jour, Théâtre du Rideau Vert, Ondinnok, and Pigeons International. He began his relationship with RBDG as a lighting designer in 2003, becoming the company's technical director in 2009. This close collaboration has led Yan to accompany Victor Quijada in various commissions, notably with Hubbard Street Dance Chicago, Pacific Northwest Ballet, and Scottish Dance Theatre.

JASPER GAHUNIA (aka DJ Lil'Jaz, eljay II, Music Composer) is a DJ, producer, songwriter, musician, and teacher. He began his career in the mid-90s as a specialized DJ (turntablist), winning the Toronto DMC DJ competition title three times and becoming the Canadian DMC Champion in 1998. During this period, he also shared the International Turntablist Federation (ITF) Western Hemisphere Team title with his crew, Turnstylez; he became ITF World Beat Juggling Champ a year later. Jaz has graced stages worldwide as a DJ and keyboardist with Nelly Furtado and k-os. At Toronto's Royal Conservatory of Music, where he graduated in piano, Jaz currently teaches the first-ever Scratch from Scratch: DJ

Fundamentals course. He has also collaborated with the Canadian Opera Company in the production of a series of mini-operas fused with hip-hop beats and scratching and created the musical score for many of RBDG's stage productions and commissions carried out by Victor Quijada.

CAMILLE THIBAUT-BÉDARD (Costumes) graduated in fashion design from Collège LaSalle and began her career as a seamstress for several Montréal companies, until her fascination for body lines drew her to create made-to-measure clothes. In 2010, she met Liz Vandal, which led to costume-making for La La La Human Steps, Compagnie Marie Chouinard, Washington Ballet, and Cirque Éloize as assistant designer and seamstress. As a costume designer, she has collaborated with Manon Oligny (*Boire le bouillon de onze heures*, 2009; *Icônes*, À VENDRE, 2011), Marie-Hélène Panisset (*Sublime*, 2013), David Pressault (*Mûre*, 2012; *A Melancholic Journal*, 2013), Nancy Gloutnez (*Débile Métal*, 2014), and Les 7 doigts de la main (*Triptyque*, 2015). Camille's artistic path has taken her into the fashion world as much as into the dance world. Working with emerging young designers such as Betina Lou, Bon Vivant, and Christian L'enfant Roi, her two fields of expertise are closely linked in her perpetual study of clothing the body in movement.

AMARA BARNER (Dancer) started training at a young age from her hometown in Minneapolis, Minnesota. As a teenager, she began traveling to assist choreographers and train at numerous dance conventions including The Pulse On Tour and Intrigue Dance Convention. She gave workshops and performed in Australia, Mexico, London, and Italy. After moving to New York City, Amara joined Isodoc Dance Group where she both created and performed works with the company. Amara is joining RUBBERBANDance Group as an apprentice for the 2016 season.

JEAN BUI (Dancer) developed a passion for movement art when practising parkour. The study of propulsion through space through the brute force of the body led him to explore the circus arts. He undertook general circus training from 2011 to 2012, after which he plunged into the world of dance, earning a BA in contemporary dance (performance profile) at UQAM in 2015. Over the course of his young career, Jean has had the opportunity to work in Les Minutes complètement cirque and with Destins Croisés, George Stamos, Manuel Roque, Maud Saint-Germain, and Katya Montaignac, appearing in several videos and promotional clips. He joined RUBBERBANDance Group as an aspiring dancer in 2015.

FRANKLIN LUY (Dancer) was born in Caracas, Venezuela. After practising capoeira and acrobatics, he moved to Quebec City in 2007 to study the circus arts and subsequently completed his training as a hand balancer in Montréal. He then performed with Cirque du Soleil and Cirque Éloize, as well as in the street. He attended a workshop given by Victor Quijada in late 2012 and has since strongly identified with the RUBBERBAND Method, an approach that allows him to use his training in a new dimension of creation and expression. Franklin joined RUBBERBANDance Group in 2013 for a new production of *Gravity of Center* and is part of the cast that created *Empirical Quotient* and *Vic's Mix*. He also performs as a circus artist at the Montréal Jazz Festival and the Montréal complètement cirque festival.

SYDNEY MCMANUS (Dancer) was born in London, Ontario. Following high school, she resided in Toronto, where she has worked with choreographers and companies such as TOES For Dance, Helix Dance Project, Conteur Dance Company, Bridge to Artists and Transcendence Project. Additional training includes Springboard Danse Montréal, where she worked exclusively with RUBBERBANDance Group (Montréal) as well as Frog in Hand (Mississauga) learning both their method as well as their repertoire. She has also worked with MADboots Dance (New York) and Kate Wallich of The YC (Seattle) while also being an emerging choreographer herself. Beyond dance, Sydney is also a commissioned visual artist and designer.

ZACK TANG (Dancer), born and raised in Texas, began his dance training at Dancescape, under the direction of Joyce Beck. He graduated from The High School for Performing and Visual Arts in 2007, under Luanne Carter. He also trained in programs at Ballet Austin, Tulsa Ballet, Joffrey Ballet, Perry Mansfield, and Springboard Montréal. Upon receiving his BFA from The Juilliard School, under Lawrence Rhodes, Zack won the Hector Zaraspe Prize for choreography. He has worked with choreographers Peter Chu, Victor Quijada, Alexander Ekman, Stijn Celis, Larry Kegwin, Mark Morris, and Darrell Grand Moltrie, and performed works by José Limón, Anthony Tudor, Martha Graham, Paul Taylor, and Nijinska. In 2012, Zack was listed in *Dance Magazine's* "Top 25 to Watch." Before joining RUBBERBANDance Group, he spent two years with Alonzo King's LINES Ballet.

SOVANN ROCHON-PROM TEP (Dancer) was only nine when he was introduced to urban dance. Taking up the practice, he was quickly welcomed by the Montréal b-boy community. At 13, he became a member of the Sweet Technique group, with which he participated in many competitions over the years, further developing his talents. To date, he has chalked up over 20 victories and is frequently invited to compete in the United States and Europe as a participant or as a judge. His passion for the mastery of the body spurred him to enter l'École de danse contemporaine de Montréal in 2011; during his time there, he also attended a variety of training workshops. Sovann has had the opportunity to perform works by Mélanie Demers, Estelle Clareton, and (LA)HORDE collective, among others. He joined RUBBERBANDance Group as an aspiring dancer in 2015 and became an apprentice in 2016.

LAVINIA VAGO (Dancer) is a dance artist from Italy. She graduated *magna cum laude* from Cornish College of the Arts. While in Seattle, she worked with artists such as Tonya Lockyer, KT Niehoff, and Zoe Scofield. Lavinia performed with Sidra Bell Dance New York, and toured internationally with Korhan Basaran and Artists. She is presently working with Loni Landon Projects in New York and is co-director and performer with The YC in Seattle. In January, 2013, she was invited to attend the Robert Rauschenberg Residency in Captiva Island, Florida, with her collaborator Kate Wallich. Since joining RUBBERBANDance Group in 2013, she keeps on working with Loni Landon Projects in New York and as an associate director and performer for The YC in Seattle.

PACO ZIEL (Dancer) began studying music and art at age 12 at the Instituto Nacional de Bellas Artes in Mexico, his country of origin. He won a scholarship to attend Estudio Profesional de Danza Ema Pulido, where he honed his technique and performance skills. Paco went to Montréal in 2011 to continue his training in classical ballet. During his years at l'École supérieure de ballet du Québec, he became interested in various movement techniques, especially the RUBBERBAND Method. Among Paco's choreographies, *Huapango* won first prize at the 2011 Bravissimo competition, and another work, *Mexica*, garnered positive reviews from eminent Mexican dance critics. He is also a co-founder of the Montréal-based dance collective Quantum. He joined RUBBERBANDance Group in 2015 as an apprentice dancer.