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cross the line

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JAN
20-
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2015

PuSh INTERNATIONAL
PERFORMING ARTS
FESTIVAL

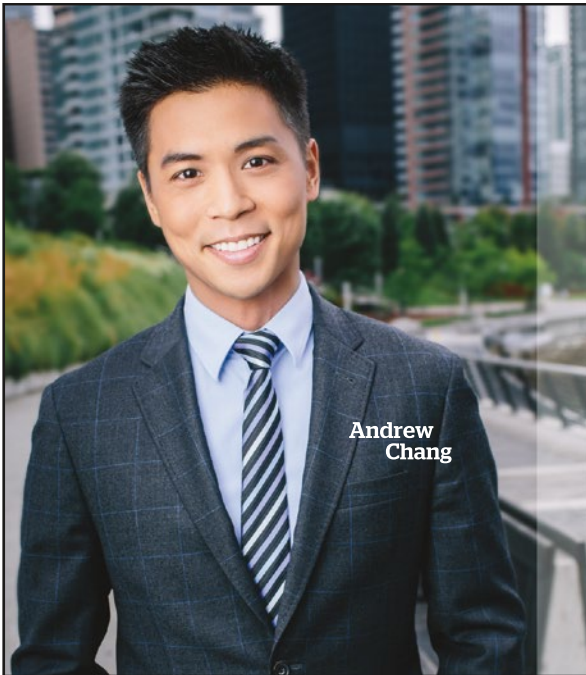
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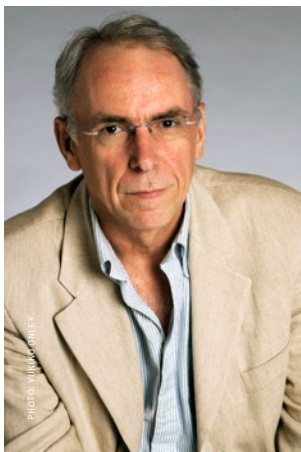


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WELCOME MESSAGES ←



Welcome to the 2015 PuSh International Performing Arts Festival. Have a read. Make your list, and perhaps choose something a little unfamiliar. PuSh is nothing if not an adventure. As the Festival embarks on a second decade, I too hope to encounter the unfamiliar, the unknown.

PuSh is moving its headquarters into the heart of Vancouver's downtown and bringing with us our very own special brand of live arts. In time for this year's Festival, we'll take up residence in a co-located space at 750 Hamilton Street with three of Vancouver's most trusted arts organizations: Touchstone Theatre, DOXA Documentary Film Festival and Music on Main.

As the saying goes, "It's a game changer!" And not just for the co-tenants and PuSh, but for the city too. The tenancy is a public declaration of sorts; situating the arts at the centre of our communal future, the city's civic and social life, its economic well-being and collective identity.

The horizon has shifted. The new facilities and neighbourhood call for a new vision for our organization. And while it's too early to know what exactly lies ahead for PuSh, the truly exciting proposition is precisely that we don't know—the unexpected and undiscovered realm of the possible awaits us. The synergistic opportunities for creative residency, for new collaborations and new partnerships are limitless. I invite you to watch, observe and ultimately step forward to participate, animate, lend your support, and seize the moment with us.

We can all think of an "overnight success" that was in actuality many years in the making. I like to think of our new home as a long, simmering triumph. This January we glimpse into what unknown possibilities lie ahead for the PuSh Festival's next 10 years. What's for certain? As with our glorious first decade, we promise to knock your socks off!

Norman Armour
ARTISTIC & EXECUTIVE DIRECTOR

"We are the facilitators of our own creative evolution."

This quote by comedian Bill Hicks speaks to me both as a scientist and someone who engages in the work of social change. We humans are creative beings, and our evolution is driven by who we are, what we experience and what we expose ourselves to.

This quote could just as easily apply to the PuSh International Performing Arts Festival. Each of its last 10 years has been about facilitating a greater creative conversation and through that, both Vancouver and the Festival have continued to evolve into something more than any of us could have imagined.

As we enter our 11th year, I can't help but want to pause time, so that we can take in this exciting moment as we evolve from what was a fledgling idea to what might now be called a local cultural institution. And pause to feel our collective energy as we uncover what that really means and all the potential that it opens up.

As I begin my term as President of the PuSh Festival, I find myself inspired and excited by where the Festival finds itself. Strong in leadership at both the staff and board level, grounded by a new facility to call home, and focused on the beginning of our second decade. We are in a fantastic place to continue sharing this creative journey with you.

I hope you'll take in this year's Festival feeling as we do, that PuSh has truly arrived – and that it continues to evolve, driven forward by the question, "What next?"

Christianne Wilhelmson
BOARD PRESIDENT





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Photo of Dairakudakan by Hiroyuki Kawashima

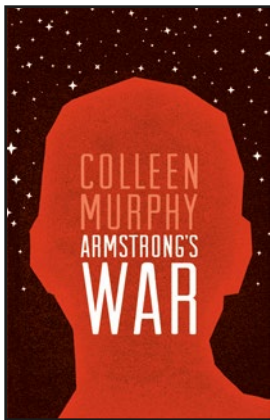


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Gao Yanjinzi in *Made in China*. Image Chris Randle.

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PuSh donors make free shows like *Le Grand Continental* (p. 24) possible, and programs like the PuSh Youth Passport (p. 15) a reality. Donations go towards bringing artists from across the country and the world to Vancouver to provoke and inspire you. Donors are the reason that the PuSh Festival thrives.

Please join this amazing group, the Patrons Circle, by making a monthly commitment or one-time donation today. By making a tax-deductible donation of any amount you'll be making a direct impact on the performing arts scene in Vancouver, and you'll get great benefits too!

For more information about Patrons Circle benefits or to donate online, visit pushfestival.ca/donate, or contact Individual Giving Coordinator Katie Koncan at 604.605.8284 ext 206, katie@pushfestival.ca.



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At the 2015 Festival, we've got great Patrons Circle benefits lined up as a thank you for all that you do. Join us at these exclusive, and always fun, events designed to give you the insider's experience of the PuSh Festival.

Festival Opening Gala Reception ←

January 22, 6pm

Vancouver Playhouse

Donors at Supporter level and above are invited to attend.

Opening Night Invitation & Reception ←

Kate McIntosh/*Dark Matter* (p. 26)

January 28, 8pm, *performance with reception to follow*

Fei & Milton Wong Experimental Theatre,

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Private Sneak Peek & Artist Chat ←

red diva projects/*The Road Forward* (p. 36)

February 4, 7pm, *excerpt performance with reception to follow*

York Theatre

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Artist Luncheons ←

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Lisbeth Gruwez/*It's going to get worse and worse and worse, my friend* (p. 22)

January 24, 12pm

Location TBA

Anita Majumdar/*The Fish Eyes Trilogy* (p. 25)

January 29, 12pm

Location TBA

Alana Mitchell/*Sea Sick* (p. 31)

February 4, 12pm

Location TBA

To RSVP for a Patrons Circle event, or to join the Patrons Circle and become eligible for these benefits and more, contact Individual Giving Coordinator Katie Koncan at 604.605.8284 ext 206, katie@pushfestival.ca.

Backstage - Maria Kong photo by ASCAF

Chutzpah! 2015

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PHOTO: TIM MATHESON

PUSH YOUTH PROGRAM ←

Are you 16 to 24 years old and interested in what PuSh has to offer, or know someone who is? The PuSh Youth Program ushers young people through the rich world of the performing arts by making it accessible, engaging and entertaining. Whether you're cautiously curious or an emerging pro, join us. *Supported by the TELUS Vancouver Community Board.*

Youth Passport: See select PuSh performances for only \$5 each with a Youth Passport! There are a limited number of Passports, so be sure to pre-register for yours at pushfestival.ca/youth.

Youth Academy: Attend performances with a small group of fellow performing arts lovers. The Academy—led by Youth Program Coordinator, Vancouver playwright/performer Dave Deveau—will help you gain a deeper understanding of the performing arts.

Youth Volunteers: Make a profound impact in the Vancouver arts community by becoming a volunteer. Gain invaluable work experience and make lifetime connections through youth-oriented volunteer opportunities.

Young Ambassadors: Are you considering a life in the arts? Explore this exciting career path by working behind the scenes with visiting industry professionals: technicians, artists, curators and administrators. For post-secondary students and recent graduates of any age.

Internships: PuSh is committed to providing long-term training opportunities for emerging arts professionals of any age. Each year we mentor a select number of interns in focused fields of festival production, providing them a leg up at the start of their careers.

For more information about the Youth Program, visit pushfestival.ca/youth, or contact Youth Program Coordinator Dave Deveau at youth@pushfestival.ca.

VOLUNTEER ←

Volunteers play a vital role in every facet of the Festival. From November to February, PuSh has many opportunities for people with a range of skills, passions and schedules. Volunteer for the PuSh Festival, and in return we reward you with gratitude, tickets, new friends and experiences.

Thank you to the enthusiastic volunteers who join the PuSh Festival family each year to help roll out the many activities and events!

For more information about volunteering, visit pushfestival.ca/volunteer, or contact Volunteer Coordinator Alba Calvo at volunteer@pushfestival.ca.

CONNECT ←

Connect with the PuSh Festival online to get the latest news, artist interviews, ticket discounts and other special promotions, behind the scenes access and so much more. Then spread the word to your friends and family. Share your Festival thoughts, tweets, posts and photos to get the conversation going.

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Sun Xun, *Ancient Film*, 2012, installation at Liverpool Biennale, 2012, ink mural and video installation, Courtesy of the Artist and ShangHART Gallery

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CURATORIAL MESSAGE

A note on making your list for this year's PuSh Festival:

Choose a thread and follow it through the 2015 programming. Be delighted, astonished and disarmed by ideas and artists that defy expectation and shift your notion of what performance means and its wider potential.

Dance is tightly woven throughout the whole Festival. Start off with fierce, virtuosic women in *So Blue* and *It's going to get worse and worse and worse, my friend*. Then cap the week off with 75 of your fellow citizens moving their hearts out in *Le Grand Continental* at the Queen Elizabeth Plaza. Not enough dance? Check out documentaries about Mark Morris and Pina Bausch in the PuSh Free Film Series.

Iva Bittová, Marie Clements, Lisbeth Gruwez, Louise Lecavalier, Kate McIntosh, Anita Majumdar, Alanna Mitchell, Lotte van den Berg: strikingly diverse, each a powerhouse in their own right—add to that Ivan Coyote and Christeene—it's a statement of finally tipping the gender balance and a testament to who's pushing performance forward. (Yes, pun intended.)

Every year PuSh invites artists new to Vancouver but who are making a scene in their own cities—whether in Canada or internationally. We make introductions between artists, presenters and the audience through curation and create an ongoing conversation. As a born-and-bred Vancouverite, I crave work that challenges me to see the city in new ways, to look closer and consider my place in it more deeply. These are the works that make me fall in love with Vancouver all over again. This city is young and changing at breakneck pace. Just blink, and things are gone and replaced. Our Dis/Appearing City thematic encompasses two Dutch works that consider this notion: *Cinema Imaginaire* and *Fare Thee Well!*

Keep your eyes out for Experience Spheres, our first collaboration with the interactive design wizards at Tangible Interaction. These temporary public art installations will in equal measure transport you to another place and remind you of where you are. Find them across our city each weekend of the Festival.

In performance, we experience “liveness.” We are together in witnessing each other, having the potential of being transformed. In ways great and small, live performance creates shifts in understanding to bring us closer. It's an honour and a privilege to be able to connect people and place, artists and audience in this place we call home.

Joyce Rosario

ASSOCIATE CURATOR



Rob Drummond in association with The Arches (Scotland) ←
Presented with the Arts Club Theatre Company

BULLET CATCH

“Thrill seekers should go for the danger, thinkers for the philosophy, theatrical types for the drama, those of a curious disposition can go for the magic. And for all you cynics, just go for the Bullet Catch.”

—LONDONIST



PHOTO: COURTESY OF THE ARTIST

“Ladies and gentlemen, I require a volunteer...” Do you believe that free will is just an illusion? Do you wonder what you’re truly capable of? Do you think a man can catch a bullet between his teeth? In this heart-stopping piece, Rob Drummond appears before us in the role of William Wonder, magician, to tell an incredible tale. William Henderson tried to perform the bullet catch trick over a century ago; unsurprisingly, he died on stage. Wonder takes us through this story and beyond, treating the audience to mind reading, levitation and more on the way to a finale that will make your heart pound. This is a performance about truth, illusion and danger. As a magic show, it’s dazzling; as drama, it’s moving and profound. But it’s as a challenge to the audience that it goes over the top. Daring, shocking and suspenseful, this is theatre so good it’s almost against the law.

Based in Glasgow, Scotland, **Rob Drummond** is a playwright, director, actor and magician. His work includes a modern retelling of *The Passion* (2011) and *The Riot of Spring* (2013), an acclaimed work inspired by Stravinsky’s *The Rite of Spring*. He has worked as a choreographer with theatre group The Arches and the National Theatre of Scotland’s Auteurs Project.

January 15–February 7

Monday–Tuesday: 7:30pm / Wednesday–Friday: 8pm /

Saturday: 2pm & 8pm / Sunday: no performance

60 min, no intermission

Arts Club Theatre Company, Revue Stage

Tickets from \$25: artsclub.com / 604.687.1644

Eligible on the PuSh Pass, from January 20 to February 7 only

PuSh Conversations: February 3, post-performance

WRITER, PERFORMER: ROB DRUMMOND | DIRECTORS: ROB DRUMMOND,
DAVID OVEREND • PRODUCED BY THE ARCHES (GLASGOW)



PHOTO: ANDRÉ CORNELIER

Louise Lecavalier is a force to be reckoned with. She pushes against the limits of human movement. With the daring of an acrobat, the discipline of an ascetic and the ferocity of a wild animal, she gives a performance that explodes in energy. Along with partner Frédéric Tavernini, she leaps, spins and shakes onstage; as time goes on you may find yourself wondering how much further she can go. It's a liberated expression of the body, and with her shape-shifting, androgynous stage persona she comes close to representing a wholeness that our gendered world divides. *So Blue* has a certain strangeness to it, like that of a ritual with its own secret rules, but Lecavalier never loses rapport with the audience. She's an athlete, an artist and a spectacular entertainer, and her work is a triumph.

Hailing from Montreal, **Louise Lecavalier** has performed with David Bowie and Frank Zappa and in Michael Apter's film *Inspirations* (1996). Perhaps most famously, she was the long-time muse of choreographer Édouard Lock in his legendary company La La La Human Steps, performing as principal dancer in countless works, including *Human Sex* (1985). Since then she has collaborated with dance artists Tedd Robinson, Benoît Lachambre, Crystal Pite and Nigel Charnock, going on to create *So Blue*, her first choreographic work, in 2012. In 2014 she was among the winners of the illustrious 2014 Governor General Performing Arts Award for lifetime artistic achievement.

January 20–21, 8pm

60 min, no intermission

Fei & Milton Wong Experimental Theatre,
SFU's Goldcorp Centre for the Arts

\$31 early bird / \$36: dancehouse.ca / 604.801.6225

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: January 21, post-performance

CONCEPT & CHOREOGRAPHY: LOUISE LECAVALIER | CREATED & PERFORMED BY: LOUISE LECAVALIER, FRÉDÉRIC TAVERNINI | ASSISTANT CHOREOGRAPHER & REHEARSAL DIRECTOR: FRANCE BRUYÈRE | LIGHTING DESIGNER: ALAIN LORTIE | MUSIC: MERCAN DEDE | ADDITIONAL MUSIC: NORMAND-PIERRE BILODEAU, DAFT PUNK, MEIKO KAJI | REMIXING PRODUCER: NORMAND-PIERRE BILODEAU | COSTUME DESIGNER: YSO • PRODUCED BY FOU GLORIEUX, IN CO-PRODUCTION WITH TANZHAUS NRW (DUSSELDORF), THÉÂTRE DE LA VILLE (PARIS), HELLERAU (DRESDEN), NATIONAL ARTS CENTRE (OTTAWA), FESTIVAL TRANSAMÉRIQUES (MONTREAL) | CREATIVE RESIDENCY: SZENE SALZBURG

Louise Lecavalier (Canada) ←

Presented with 149 Arts Society and DanceHouse

SO BLUE

"Lecavalier was dancing her guts out to a packed audience who responded with a unanimous standing ovation ... a true deity of dance throws herself into her own choreography with such rebellion and playfulness." —THE ROVER

→ Les 7 doigts de la main (Canada)

Presented with Théâtre la Seizième & Tom Lightburn

SÉQUENCE 8

Torsos twist, bodies vault into the air, dancers bounce and somersault—these are just a few of the feats on offer. This awesome feat of contemporary circus draws its inspiration from Carl Jung’s statement that “The meeting of two personalities is like the contact of two chemical substances: if there is any reaction, both are transformed.” There are eight performers, each with a particular skill, but all working brilliantly together as an ensemble. *Séquence 8* is so generous, so ambitious, so daring in its sense of physical possibility that it seems to contain every aspect of performance. Dance, acrobatics, storytelling, circus—we get all this and more. It’s an evening at the theatre that combines imagination and athletics at dizzyingly high levels. Prepare to spend 90 minutes on the edge of your seat.

Les 7 doigts de la main (also known as 7 Fingers) is an experimental company: its founding directors work together as choreographers, performers and in other roles, seeking to bring circus to theatre audiences and expand the potential of dance and theatre. The company has presented works in over 300 cities and 40 countries. They may be new to many in Vancouver but around the world—including productions in the 2014 Sochi Winter Olympic Games and sold-out runs on Broadway—they have earned a reputation for fast-paced, smart works that deliver thrills. Past performances include *Traces* (touring the world since 2006), circus choreography for *Pippin: The Musical* (2013, winner of four Tony awards), and *Queen of the Night* (running in New York City since 2013).

January 22–24, 8pm

90 min, no intermission

Vancouver Playhouse

\$39–55: ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass with \$13 surcharge, and Youth Passport
PuSh Conversations: January 23, pre-performance

DIRECTORS & CHOREOGRAPHERS: SHANA CARROLL, SÉBASTIEN SOLDEVILA
| PERFORMERS: ERIC BATES, UGO DARIO, COLIN DAVIS, DEVIN HENDERSON,
ALEXANDRA ROYER, MAXIM LAURIN, CAMILLE LEGRIS, TRISTAN NIELSEN
• CO-PRODUCED BY LES NUITS DE FOURVIÈRE/DÉPARTEMENT DU RHÔNE
(LYON), TOHU (MONTREAL) | SUPPORTED BY CONSEIL DES ARTS ET DES
LETTRES DU QUÉBEC, CONSEIL DES ARTS DU CANADA AND CONSEIL DES
ARTS DE MONTRÉAL

“Will keep you gasping for breath, covering your eyes, peeking through your fingers, and shouting Oh My God! A seamless fusion of dance, acrobatics, circus arts, and theatre. Grace, agility, fluidity, precision, beauty, elegance.” —STAGE MAGAZINE



PHOTO: STUDIO PASTIS

Tim Watts (Australia) ←

Presented with the Vancouver International Children's Festival

THE ADVENTURES OF ALVIN SPUTNIK

"Ingenious and beguiling...this underwater micro-epic has as big a heart as its unlikely hero, and offers a whale of a time in a miniature format."

—THE GUARDIAN



The oceans have risen, the land has been swamped, and the survivors look down at the water from the tops of skyscrapers and mountains. In this dazzling multimedia show, we follow the adventures of a man who braves the oceans. As human life lies on the brink of extinction, Alvin Sputnik will embark on a mission into the deep, to save the world and find the soul of his dead wife. Tim Watts is a puppeteer and animator at the top of his powers. Through this work, as performed by St John Cowcher, Watts evokes the enchantment of childhood wonder and the power of age-old storytelling, creating a world of beauty and wonder. Children and adults alike will be transfixed; this is an award-winning work of art that crosses boundaries of age. It's a revelation, and a delight.

Australian **Tim Watts** specializes in puppetry and animation, and has worked as a director, performer and producer of theatrical works. He is a founding member of The Last Great Hunt, a theatre company based in Perth. Over the years he has performed from Taipei to California. His co-creations and performances include *It's Dark Outside* (2012), *The Wives of Hemingway* (2013) and *Falling Through Clouds* (2014).

**January 21–22, 10am & 12:30pm /
January 23, 12:30pm & 8pm / January 24, 2pm & 8pm**
60 min, no intermission
Waterfront Theatre
\$15–25: ticketstonight.ca / 604.684.2787 ext 2
Eligible on the PuSh Pass and Youth Passport

CREATOR: TIM WATTS | PERFORMER: ST JOHN COWCHER | CREATIVE
ADVISOR: ARIELLE GRAY | TECHNICAL ADVISOR: CHRIS ISAACS |
PRODUCER: SARAH WEBER/THE LAST GREAT HUNT • SUPPORTED
BY THE BLUE ROOM AND PERTH THEATRE COMPANY | ASSISTED BY
THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL
FOR THE ARTS, ITS ARTS FUNDING AND ADVISORY BODY

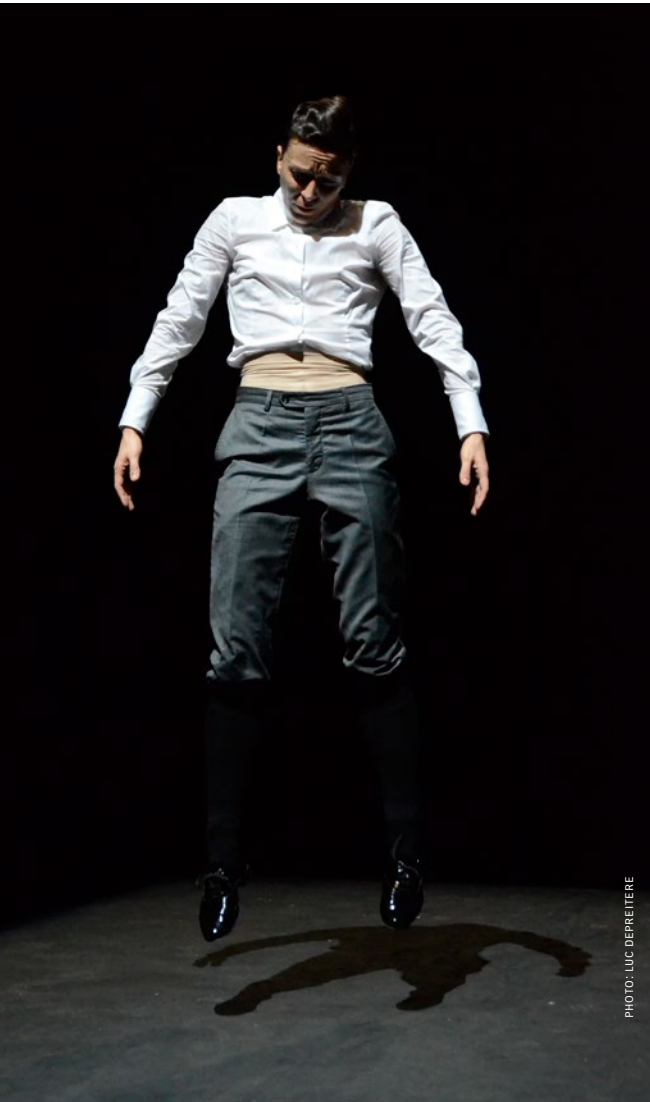


PHOTO: LUC DEPRETERE

Lisbeth Gruwez / Voetvolk (Belgium) ←
Presented with The Dance Centre

IT'S GOING TO GET WORSE AND WORSE AND WORSE, MY FRIEND

"Gruwez has a unique and weirdly beautiful style; she moves almost like a CGI animation come to life—more real than reality. The brilliance of It's going to get worse lies in the balance between calculation and emotion—essential to a successful speech—that she manages to convey through her body alone."

— TIMESUNION.COM

Speeches can move us to tears or action, herald revolution or catastrophe, work for our freedom or bring us into line. We often forget just how explosive the spoken word can be, and here is the performance to remind us, with dancer Lisbeth Gruwez bringing gesture and movement to the words of preacher Jimmy Swaggart. She appears onstage, simply dressed in grey and white. We hear the preacher's recorded speech, and Gruwez responds to it, first with small gestures and eventually with grand, leaping, beautifully choreographed movements. Her partner Maarten Van Cauwenberghe executes a live mix of the speech, with a soundscape that grows stronger and harsher as the piece goes on. Eventually things build to an ecstasy of movement, and the dance moves take on a puppet-like synchronization with the sound. It's a bravura display of skill; one comes away thrilled with the vision of rapture, and wiser for a glimpse into the fearsome power of language.

Hailing from Belgium, **Lisbeth Gruwez** is trained in both ballet and contemporary dance. Together with musician and performer Maarten Van Cauwenberghe she formed Voetvolk in 2006, and they have since created dance performances such as *Forever Overhead* (2007), *Birth of Prey* (2008), *HeroNeroZero* (2010), and *AH/HA* (2014).

January 22–24, 8pm

50 min, no intermission

Scotiabank Dance Centre

\$31 early bird / \$36: ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: January 23, post-performance

CREATOR, CHOREOGRAPHER & PERFORMER: LISBETH GRUWEZ |
COMPOSER & SOUND DESIGNER: MAARTEN VAN CAUWENBERGHE
| STYLIST: VERONIQUE BRANQUINHO | ARTISTIC ADVISOR: BART
MEULEMAN | LIGHTING DESIGNER: HARRY COLE | LIGHTING
ASSISTANT: CAROLINE MATHIEU • PRODUCED BY VOETVOLK VZW
IN CO-PRODUCTION WITH GRAND THEATER GRONINGEN, TROUBLEYN/
JAN FABRE, THEATER IM PUMPENHAUS AND ANDWHATBESIDE(S)
DEATH | SUPPORTED BY PROVINCIE WEST-VLAANDEREN, VLAAMSE
GEMEENSCHAP & PROVINCIE ANTWERPEN | SPECIAL THANKS TO
TOM DE WEERDT | TOURING SUPPORTED BY THE CANADA COUNCIL
FOR THE ARTS



Grace Schwindt (Germany) ←
Presented with the Contemporary Art Gallery

ONLY A FREE INDIVIDUAL CAN CREATE A FREE SOCIETY

Only a Free Individual Can Create a Free Society is a feature-length film installation that revisits discussions artist Grace Schwindt witnessed as a child in Frankfurt, Germany. The dialogue is drawn from an interview that Schwindt conducted with a left-wing activist influenced by the 1960s and '70s political landscape and shaped by the Frankfurt School, the Outer Parliamentary Opposition and the Baader Meinhof Gang.

Rather than aiming to gain a better understanding of the past, Schwindt attempts to take a system apart. Nothing is assumed to be neutral and every movement, word, gesture or colour has cultural, social, political or economic implications. The artist constructs her own processes of translating language into vivid material: choreographed dance, set, props, costume, lighting, sound and camera movement. Each element is equally important and should be read together as a melody where the words “chair” or “terrorism,” “clothing” or “freedom” carry equal weight.

The film challenges its viewers to question how freedom was, and is, understood, who has access to it and what socio-political structures need to be in place to create a free society.

German-born, London-based artist **Grace Schwindt** works with film, live performance and sculpture. Her theatrical sets for film use minimal architectural elements and props to mark a location, in which she places bodies. Her recent solo presentations include South London Gallery, Whitechapel Gallery (London), Collective Gallery (Edinburgh) and White Columns (New York).

January 23–February 15

Tuesday–Sunday: 12–6pm

80 min, no intermission

Contemporary Art Gallery

Free

PLEASE NOTE: *This work runs on a loop during event hours.*

Opening reception, January 22 from 7pm

COMMISSIONED BY FLAMIN PRODUCTIONS THROUGH FILM LONDON ARTISTS' MOVING IMAGE NETWORK, EASTSIDE PROJECTS (BIRMINGHAM), THE SHOWROOM (LONDON), BADISCHER KUNSTVEREIN (KARLSRUHE), CONTEMPORARY ART GALLERY (VANCOUVER), SITE GALLERY (SHEFFIELD), TRAMWAY (GLASGOW), ICIA (UNIVERSITY OF BATH), ZENO X GALLERY (ANTWERP) | SUPPORTED BY ARTS COUNCIL ENGLAND, HESSIAN FILM FUND, THE JERWOOD CHARITABLE FOUNDATION

Sylvain Émard Danse (Canada) ←

Presented with the Roundhouse Community Arts & Recreation Centre
and The Dance Centre

LE GRAND CONTINENTAL®

"The roar from hundreds of spectators went from loud to deafening as the choreographed dance began to take energetic life with full-body gestures and synchronized shouts. It left the audience cheering for more."

—THE PHILADELPHIA INQUIRER



PHOTO: ROBERT ETCHERRY

Montreal-based choreographer Sylvain Émard has brought joy to audiences from Portland to Mexico; now it's Vancouver's turn to shine. Émard auditioned community dancers from across Vancouver for a chance to be part of a massive public dance. Chances are you'll know one of the performers, or you yourself are one! *Le Grand Continental*® combines elements of traditional line dancing with contemporary dance, and the mix is infectious, taking the spirit of old-fashioned communal dance and bringing it up to date. The choreography is a delight to behold, complex enough to wow spectators but still infused with the spirit of catharsis and fun. The result is a huge, joyful convergence of energy, with a mass of people coming together over humanity's universal languages: music and movement. A pleasure to be part of and a beauty to behold, this will be one of the key civic events of the year. See you there!

Based in Montreal and trained in theatre and dance, **Sylvain Émard** founded his own company in 1987. Since then he has presented highly acclaimed dance performances across Canada, Germany, the United Kingdom, France and the Netherlands. Past work includes *Terrains Vagues* (1993), *Rumeurs* (1996), *Fragments – Volume I* (2010), and *Ce n'est pas la fin du monde* (2013). *Le Grand Continental*® has been wildly successful in cities across the continent, including New York, Ottawa and Montreal.

January 24–25, 1pm & 4pm

30 min, no intermission

Queen Elizabeth Theatre Plaza

Free

PLEASE NOTE: *This performance takes place outdoors, rain or shine.*

CHOREOGRAPHER: SYLVAIN ÉMARD | SOUND DESIGNERS: MARTIN TÉTREULT, DJ MINI, EL INSTITUTO MEXICANO DEL SONIDO | REHEARSAL DIRECTOR: LARA BARCLAY | REHEARSAL ASSISTANTS: ANNA KRAULIS, CAROLINE LIFFMANN • PRODUCED BY SYLVAIN ÉMARD DANSE & FESTIVAL TRANSAMÉRIQUES | SYLVAIN ÉMARD DANSE IS SUPPORTED BY THE CANADA COUNCIL FOR THE ARTS, CONSEIL DES ARTS ET DES LETTRES DU QUÉBEC, CONSEIL DES ARTS DE MONTRÉAL | TOURING SUPPORTED BY THE CANADA COUNCIL FOR THE ARTS

SUPPORTED BY

SUSTAINING DONORS DAVID COUSINS & ANNDRAYA LUUI

Anita Majumdar (Canada) ←
Presented with The Cultch

THE FISH EYES TRILOGY:

FISH EYES / BOYS WITH CARS / LET ME BORROW THAT TOP

"She can act, she can write. She is even a mean Kathak dancer! And she accomplishes all this with ease, elegance and intelligence."

—DEEPA MEHTA, DIRECTOR

Three stories of teenage travails make for a winning combination in this mélange of dance, music and dramedy. Wunderkind Anita Majumdar plays three teen girls growing up in small-town Canada. All three are students of dance, whether contemporary Bollywood or traditional Indian. Meena is ready to ditch her commitment to dance for the sake of a crush on her school's most popular boy; Naz falls in with the boys' crowd but comes to have second thoughts; and Candice is an aspiring Bollywood dancer who's looking for a life outside her cramped environment. The three narratives explore issues running the gamut from teen heartache to cultural politics and the true nature of colonialism. The dancing is superb, the writing is sharp and funny, the politics are pointed and provocative. The best storytellers are those who can find the universal in the specific, and on that score Majumdar is a major talent.

One of Canada's rising talents, **Anita Majumdar** has won acclaim as a dancer, playwright and actress. A graduate of the National Theatre School of Canada, she has appeared in the CBC drama *Murder Unveiled* (2005), worked with acclaimed director Deepa Mehta, and toured with her plays for eight years. She is the playwright-in-residence at Nightswimming Theatre.



PHOTO: MAX TELZEROW

FISH EYES :

January 27, 29, 8pm / January 31, 5pm

70 min, no intermission

BOYS WITH CARS & LET ME BORROW THAT TOP :

January 28, 30, 31, 8pm

105 min, plus intermission

See all three parts of the trilogy on January 31 at 5pm, and add an optional delicious in-theatre Indian dinner!

The Cultch

Tickets from \$19: thecultch.com / 604.251.1363

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: January 28, post-performance

PLAYWRIGHT, PERFORMER & CHOREOGRAPHER: ANITA MAJUMDAR | DIRECTOR: BRIAN QUIRT | SET, PROPERTIES & COSTUME DESIGNER: JACKIE CHAU | LIGHTING & TECHNICAL DESIGNER: REBECCA PICHERACK | SOUND & PROJECTION DESIGNER: CHRISTOPHER STANTON | STAGE MANAGER: SANDY PLUNKETT | PRODUCER: RUPAL SHAH • DEVELOPED AND PRODUCED BY NIGHTSWIMMING WITH DEVELOPMENT SUPPORT FROM THE BANFF CENTRE | LET ME BORROW THAT TOP WAS CO-COMMISSIONED BY NIGHTSWIMMING WITH THE BANFF CENTRE | TOURING SUPPORTED BY THE CANADA COUNCIL FOR THE ARTS AND THE ONTARIO ARTS COUNCIL

“A humorous investigation of how far the theatre can go in its attempt to explain reality from the stage... Beautiful and true.”

—NACHTKRITIK.DE



PHOTO: LUC MASSIN

Kate McIntosh (Belgium) ←

Presented with SFU Woodward's

DARK MATTER

Like so much good art, *Dark Matter* defies categorization. Creator Kate McIntosh takes the weightiest issues—time, space and existence—and turns them into wild, anarchic play. You might call this a musical about the universe—the one we know and others that may exist. Or you might say it's an exploration of the mind/body problem—with the emphasis on bodies. It has billowing smoke, propulsive percussion, powerful symbolism and crazy dance. A woman stands before you with a mic and asks questions, some of which have no answer. You can think about them while you're watching the universe being poured into a glass, darkness coming out of a paper bag, dancers being dragged across the stage with lassoes. What does it all add up to? The answer will be different for everyone, but one thing's for sure: no one will emerge unshaken. With her two performance partners, McIntosh has produced a triumph of physical performance, of theatrical conjecture, and, most of all, of imagination.

Hailing from New Zealand and trained in dance, **Kate McIntosh** works in the intersection of performance, video art, installation and theatre. For 20 years she has performed, both as a dancer and as a creator of original works; among these are *All Natural* (2004), *Loose Promise* (2007), *Worktable* (2011), and *All Ears* (2013). She was a founding member of the performance collective and punk rock band Poni, and is a member of the production and research platform SPIN, based in Brussels.

January 28–30, 8pm

80 mins, no intermission

Fei & Milton Wong Experimental Theatre,

SFU's Goldcorp Centre for the Arts

\$31 early bird / \$36: ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: January 29, post-performance

CREATOR: KATE MCINTOSH | PERFORMERS: THOMAS KASEBACHER, KATE MCINTOSH, BRUNO ROUBICEK | WRITERS: KATE MCINTOSH, TIM ETHELLS | DRAMATURG: PASCALE PETRALIA | LIGHTING DESIGNER MINNA TIHKAINEN | SOUND DESIGNER: MIKKO HYNINEN | COSTUME DESIGNER: SOFIE DURNEZ | TECHNICAL DIRECTOR: NADJA RÄIKKÄ | PRODUCTION MANAGER: MARGARITA PRODUCTION FOR TOF VZW | TOUR MANAGER: SPIN • CO-PRODUCED BY CONNECTIONS NETWORK, KAAITHEATER, LES SPECTACLES VIVANTS - CENTRE POMPIDOU | IN PARTNERSHIP WITH DE PIANOFABRIEK, STUK KUNSTENCENTRUM, WORKSPACE BRUSSELS, WP ZIMMER, FABRIK POTSDAM IN THE FRAME OF TANZPLAN POTSDAM: ARTISTS-IN-RESIDENCE, SOPHIENSAELE | SUPPORTED BY DE VLAAMSE OVERHEID, VLAAMSE GEMEENSCHAPSCOMMISSIE

PRESENTED BY



Studios Kabako (Democratic Republic of the Congo) ←
Presented with The Dance Centre

LE CARGO

Faustin Linyekula is a great dancer and a genuine storyteller. Here, in his first solo performance of his long career, he uses these skills to bring us closer to a distant reality: his homeland of the Congo. It's a nation that has had many names and been through many tragedies. What survives—if tenuously—is the people's culture, and it's this that comes through in the performance, expressed with soft speech and wild movement. Twisting, coiling and thrusting his body, Linyekula dances in a way that seems at once culturally specific and universal. The movement is fluid, sinuous, utterly transfixing. Alternating with this are reflections on memory, heritage and history—words replying to dance and vice versa. Linyekula creates a dialogue with himself, and it's our privilege to share it. His work is a marriage of spirit and body—moving, thought-provoking and spellbinding.

Residing in Kisangani, in the north-east of the Democratic Republic of the Congo, **Faustin Linyekula** heads Studios Kabako, a training and production space dedicated to nurturing young artists in the field of dance, theatre, music and film. As a performer, he focuses on issues of memory and cultural legacy, exploring the effects of war, poverty and oppression on himself and his people. With Studios Kabako he has presented works in Africa, Europe and North America, appearing in many prestigious venues and festivals, including the Avignon Festival, Dance Umbrella in London and Comédie Française in Paris. After Vancouver, *Le Cargo* travels to the National Arts Centre in Ottawa.

January 29–31, 8pm

55 min, no intermission

Scotiabank Dance Centre

\$31 early bird / \$36 : ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: January 30, post-performance

CHOREOGRAPHER & PERFORMER: FAUSTIN LINYEKULA | COMPOSERS: FLAMME KAPAYA, OBILO DRUMMERS | PRODUCER: STUDIOS KABAKO/VIRGINIE DUPRAY • PREMIERED AT THE CENTRE NATIONAL DE LA DANSE (PANTIN) | CO-PRODUCED BY CENTRE NATIONAL DE LA DANSE, FRANCE | SUPPORTED BY THE DRAC ÎLE-DE-FRANCE, FRENCH MINISTRY OF CULTURE AND COMMUNICATION

SUPPORTED BY



INSTITUT
FRANÇAIS

“Faustin Linyekula reminds us that moving performance doesn’t need pixels and live feeds—it can exist on the raw strength of the performer alone.”

—PORTLAND MONTHLY



STO Union (Canada) ←

Presented with Newworld Theatre and SFU Woodward's

"A fine theatre jewel, no more and no less than a biography put to stage. George Acheson, rebel, hippy, anti-Vietnam activist, has lived through all the stops between Flower Power and the underground; as he stands onstage with Nadia Ross, he is the epitome of a wonderfully old-fashioned, principled man, ever so faithful to the generation from 1968. With interviews, self-reflections and happenings the two Davids show that they are always more intelligent, more humorous and more talented than all Goliaths of this world."

—FRANKFURTER RUNDSCHAU

7 IMPORTANT THINGS

George Acheson was a rebel with a cause. At age 16 he was kicked out of the house by his father because he wouldn't cut his hair—it was a sign of things to come. He lived the '60s counterculture, embraced the '70s Punk movement, and somehow scraped through the years of reaction that followed. Now, together with collaborator Nadia Ross, he's going to tell you his story. Like many boomers, Acheson looked at his parents' values and found them wanting; the '50s were a bubble of conformity that he helped burst. What followed, as we know, were some big victories and some crushing defeats. This isn't a hopeless story, although it's a sad one. It's about things worth fighting for, and things worth fighting against. *7 Important Things* is a raw, vital performance.

STO Union was founded in 1992 by Nadia Ross. It's a production company that creates original collaborative work using video, performance art and innovative dramaturgy. From Australia to Austria and all across Canada, STO Union has presented challenging, radical works. The "How Can We Live" series centres on knowledge, freedom and their limitations within our society. Its previous works have explored 20th century history (*Recent Experiences*, 2000) and the nature of psychology (*Revolutions in Therapy*, 2004). This is the final work of the trilogy.

January 29–30, 8pm / January 31, 4pm & 8pm

60 min, no intermission

Studio T, SFU's Goldcorp Centre for the Arts

\$31 early bird / \$36 : ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: January 30, post-performance

DIRECTOR: NADIA ROSS | CREATORS: NADIA ROSS, GEORGE ACHESON
| PERFORMERS: GEORGE ACHESON, NADIA ROSS | STAGE MANAGER &
TECHNICAL DIRECTOR: ROB SCOTT | SET DESIGNER: BARRY PADOLSKY
| LIGHTING DESIGN: STEVE LUCAS | VIDEO: W.A.C. | MASK: RICK RITZA
| COSTUME DESIGNER: ANDY TAIT | TOUR PRODUCER: SARAH CONN |
TOURING AGENT: MENNO PLUKKER THEATRE AGENT INC. • PRODUCED
BY STO UNION AND THE NATIONAL ARTS CENTRE ENGLISH THEATRE IN
ASSOCIATION WITH WAKEFIELD ART COLLECTIVE | SUPPORTED BY THE
CANADA COUNCIL FOR THE ARTS, ONTARIO ARTS COUNCIL



PHOTO: ANDRÉE LANTHIER

“Extraordinary...distance and nearness, publicity and privacy, melancholic swansong and cynical political incorrectness all interlock magically.”

—NACHTKRITIK.DE



Dries Verhoeven (The Netherlands) ←

FARE THEE WELL!

In this haunting installation, interdisciplinary artist Dries Verhoeven turns the world upside down. The viewer looks through a telescope at a location two to three kilometres away, optically inverted. Centred in the telescope image is a large LED display, placed upside down but appearing right side up to the viewer. Across the display scroll phrases of valediction: “Farewell Libido;” “Farewell Hollywood;” “Farewell to the Idea of Infinite Growth.” It’s like a funeral procession in words, evoking loss on a massive scale and reminding us of the things we may have taken for granted. Rounding out the mood of melancholy is a Handel aria, brought to the spectator through headphones. If this sounds grim, fear not: Verhoeven has the type of humour that makes us laugh in recognition. And while it may be a humbling experience, it’s the humility of awe, not shame. Verhoeven turns public space into private worlds, work that straddles a paradox: it’s an epic but intimate experience.

Hailing from the Netherlands, **Dries Verhoeven** studied at the Maastricht Academy of Fine Arts and Design and worked as a scenographer before striking out on his own. His works include *No Man’s Land* (2008) and *Ceci n’est pas...* (2013), and he has worked as a director for the Münchner Kammerspiele, the HAU Theatre in Berlin and Battersea Arts Centre in London, among other places. His theatre installations tour across the world.

Fare Thee Well! is twinned with Lotte van den Berg’s *Cinema Imaginaire* (p.32) under the thematic Dis/Appearing City.

January 30–February 8, 12–6:30pm

Approx. 15 min, no intermission

Location to be announced (downtown Vancouver)

Free

PLEASE NOTE: *This work runs on a loop every 20 minutes.*

Limited capacity.

SUPPORTED BY

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KUNSTEN**
PERFORMING
ARTS FUND NL

CREATOR & WRITER: DRIES VERHOEVEN | PRODUCER: PIEKE BERKELMANS
| TECHNICIAN: ROEL EVENHUIS | CREATIVE PRODUCER: OTHER SIGHTS
FOR ARTISTS’ PROJECTS • SUPPORTED BY THE VANCOUVER FOUNDATION,
LEON AND THEA KOERNER FOUNDATION AND BURRARD ARTS FOUNDATION



PHOTO: COURTESY OF THE ARTIST

“Though well-known from her entrancing recordings, Bittová is more of a marvel in person. Physically slight and wearing a red cocktail dress, she emitted an incredibly improbable combination of sounds with pinpoint precision, as casually as most people would a folk song or nursery rhyme.”

—THE PHILADELPHIA INQUIRER

Iva Bittová (Czech Republic) ←
Presented with Music on Main

IVA BITTOVÁ

Avant-garde performer Iva Bittová is a forward-thinking composer who sings and plays violin simultaneously, whose small frame emits huge amounts of sound and energy onstage. She has been performing for 35 years, her reputation garnering her concerts in world-class venues and A-list collaborations. At her return visit to Vancouver at the newly renovated Fox Cabaret, you can expect her expertly improvised fusion of Old World and new music. Her plaintive violin and minimalist vocal lines, infused with the spirit and language of Eastern European folk music, will fill the room—along with her dedicated fan legion.

Iva Bittová has been compared to other perhaps better-known powerhouses Meredith Monk, Laurie Anderson and Björk, for her ability and propensity to use her voice beyond the realm—and range—of traditional Western music. But comparisons only go so far; she is a singular artist. Her powers of spontaneous creativity are more bountiful than it is fair to confer on one person.

February 2–3, 8pm

70 min, no intermission

The Fox Cabaret (19+)

\$15–39: ticketstonight.ca / 604.879.9888

Eligible on the PuSh Pass and Youth Passport

→ Alanna Mitchell (Canada)

SEA SICK

“Sea Sick is a fantastic example of how to bring journalism, especially science journalism, to the theatre-going masses. Alanna Mitchell is an inspiration for her drive, research, and entertaining anecdotes of a hot and complex issue.”

—THE CHARLEBOIS POST



PHOTO: CHLOE ELLINGSON

It makes up most of the planet. Alanna Mitchell says it “contains the switch of life.” So why do we know—and care—so little about the sea? Following from her award-winning book of the same title, Mitchell’s *Sea Sick* is an exploration of a subject that we ignore at our peril. She tells the story of her lifelong love of nature and her gradual change in focus from the land to the oceans. Curiosity led to alarm as she discovered the damage done to them, and the huge risk this degradation poses to human life. The setup is spare: a chalkboard and a table. These and her words are all the author needs to keep us riveted. Her work is personal, scientific and political, and on all three counts it’s a revelation.

An award-winning journalist, **Alanna Mitchell** has written extensively on science and social trends. Her book *Sea Sick* won the Grantham Prize for excellence in environmental writing, and she has toured the world, captivating and informing audiences on five continents. Mitchell has written for *Globe and Mail*, *New York Times*, *Canadian Geographic Magazine* and the CBC.

February 3–4, 8pm

75 min, no intermission

Roundhouse Community Arts and Recreation Centre

\$31 early bird / \$36: ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: February 4, post-performance

CREATOR & PERFORMER: ALANNA MITCHELL | DIRECTORS: FRANCO BONI WITH RAVI JAIN | LIGHTING DESIGNER: REBECCA PICHERACK | SET DESIGNER: SHAWN KIRWIN | SOUND DESIGNER: TIM LINDSAY • PRODUCED AND ORIGINALLY CREATED AT THE THEATRE CENTRE (TORONTO) | SPECIAL THANKS TO CAPE FAREWELL FOUNDATION

Lotte van den Berg (The Netherlands) <
Presented with the Contemporary Art Gallery

CINEMA IMAGINAIRE

“There is a liberating feeling that descends upon us, when we open up our senses and our attention devoted entirely to the time when people left and right hunted rushing us.”

—CUTTINGEDGE.NL



PHOTO: COURTESY OF THE ARTIST

February 4–6, 3pm / Feb 7–8, 10:30am & 3pm

180 min, no intermission

110-750 Hamilton Street (meeting point)

\$31 early bird / \$36: pushfestival.ca / 604.605.8284 ext 200

Eligible on the PuSh Pass and Youth Passport

PLEASE NOTE: *This performance involves walking, and takes place in parts outdoors, rain or shine. Advance purchase recommended due to extremely limited capacity; latecomers will not be admitted.*

CREATOR: LOTTE VAN DEN BERG | DRAMATURG: SODJA LOTKER | GUIDE: HOWARD LOTKER | PRODUCER: ANTWAN CORNELISSEN | PUBLICITY: KARIN VAN DE WIEL | MANAGER: ANNEKE TONEN • DEVELOPED IN COLLABORATION WITH HET HUIS UTRECHT AND IS PART OF FESTIVALS IN TRANSITION/ GLOBAL CITY LOCAL CITY WITH SUPPORT OF THE CULTURE PROGRAMME OF THE EUROPEAN UNION | FUNDED BY THE CITY OF UTRECHT AND THE KFHEINFUN | SUPPORTED BY THE VANCOUVER FOUNDATION AND THE LEON AND THEA KOERNER FOUNDATION

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ARTS FUND NL

Ground-breaking theatre artist Lotte van den Berg is out to alter our basic notions of spectatorship. This piece is a movie in which you get to be the maker and the viewer. It happens in small groups, at an outdoor location. You will be given a series of assignments—say, focusing on a given object, or watching a certain person walk down the street. It’s not nearly so simple as it sounds and, as they say, results may vary. You may gain a sense of how your sight has been conditioned over a lifetime. You may realize, with dismay, how little you actually notice of what crosses your eyes every day. You may discover something beautiful, even revelatory, that you’d ignored a thousand times in your life. What van den Berg gives us is a sensory adventure, a reminder of how much our perception can be altered, and, on a simpler level, a reintroduction to the pleasures of the senses. There’s beauty all around us—all you have to do is look.

Lotte van den Berg works in the realms of theatre, cinema and dance, performing in North America, Europe and Africa. Her work is defined by its concern for everyday reality and its concern for uniting theatre and audiences. Her current projects are *Cinema Imaginaire* and *Building Conversation*; in both works audience members become active participants. Past works include *Les Spectateurs* (2010) and *Agoraphobia* (2011-2012).

Cinema Imaginaire is twinned with Dries Verhoeven’s *Fare Thee Well!* (p.29) under the thematic Dis/Appearing City.

MACHiNENOiSY (Canada) ←
Presented with The Dance Centre

TIME MACHINE

Time Machine features eight children, ranging in age from 5 to 13, alongside seven professional dancers. In their contrast of styles the groups show the difference between the visceral, innocent creativity of childhood and the experience of adult pros. MACHiNENOiSY is a group dedicated to pushing boundaries, and here as ever their work upends our comfortable ideas about age, difference and the division between dance and theatre. As a spectacle, this is rich and rewarding; as a challenge to our notions of children and their abilities, it's truly radical. With visuals from sculptor and costume designer Natalie Purschwitz and sound from composer Chris Kelly, the work takes us on a physical adventure, where meaning is formed from chaos and ideas are born from the movement of bodies. It promises to be a powerful, liberating performance.

Co-directed by Delia Brett and Daelik, **MACHiNENOiSY** is a Vancouver-based contemporary dance company that specializes in works of collaboration. In their work, the company seeks to transcend our received ideas about the difference between theatre and dance. The company has toured throughout Canada, the US and Europe.

February 4–7, 8pm

60 min, no intermission

Scotiabank Dance Centre

\$31 early bird / \$36: ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: February 5, post-performance

CONCEPT: DELIA BRETT | CHOREOGRAPHERS: DELIA BRETT, DAELIK, PERFORMERS | ADULT PERFORMERS: DAELIK, DELIA BRETT, JAMES GNAM, MINNA KARTTUNEN, NATALIE LEFEBVRE GNAM, BEVIN POOLE, LINDSAY SHAW | CHILDREN PERFORMERS: ISAAC BERNARD, BECKETT FERGUSON, FINN GNAM, ALEX KUBANEK, ALBERTA MURCHISON-WATT, CELIA-LOU RICKUS, SOPHIA-RAY SCHMID, CURTIS VANDERSCHYFF | COSTUME DESIGNER: NATALIE PURSCHWITZ | COMPOSER: CHRIS KELLY | MUSICIANS: CHRIS KELLY, PEGGY LEE, DYLAN VANDERSCHYFF | PRODUCTION MANAGER: DAELIK | LIGHTING DESIGNER: JAMES PROUDFOOT • SUPPORTED BY THE CANADA COUNCIL FOR THE ARTS, BRITISH COLUMBIA ARTS COUNCIL, CITY OF VANCOUVER



PHOTO OF SOPHIA-RAY SCHMID, BEVIN POOLE BY CHRIS HANDLE

STEPPEN- WOLF



PHOTO: COURTESY OF THE ARTIST

“Entrance not for everybody.” — HERMAN HESSE

In this new work inspired by Herman Hesse’s 1927 novel of self-reflection and transformation, and staged for the Russian Hall, the audience is seated before a bank of mirrors. Somewhere within the reflection, a story begins. As the evening unfolds, the viewers become the viewed.

Steppenwolf is the debut work of **Fight with a Stick**, a recently formed Vancouver theatre company by veteran artists Alex Lazaridis Ferguson (performer, director, writer) and Steven Hill (former artistic director of Leaky Heaven). The company pursues an interest in space, place and perception.

February 4–6, 8pm / February 7, 4pm & 8pm / February 8, 2pm

60 min, no intermission

Russian Hall

\$31 early bird / \$36: ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: February 4–8, post-performance

COLLABORATORS: ALEX LAZARIDIS FERGUSON, STEVEN HILL, NATALIE PURSCHWITZ, JOSH HITE, PARJAD SHARIFI, NANCY TAM, NNEKA CROAL, JESSE GARLICK, ALBA CALVO • SUPPORTED BY THE CANADA COUNCIL FOR THE ARTS, CITY OF VANCOUVER OFFICE OF CULTURAL AFFAIRS, WITH FINANCIAL ASSISTANCE OF THE PROVINCE OF BRITISH COLUMBIA



Mariano Pensotti (Argentina) <
Presented with SFU Woodward's

CINEASTAS

February 5–7, 8pm

105 min, no intermission

Fei & Milton Wong Experimental Theatre,

SFU's Goldcorp Centre for the Arts

\$31earlybird / \$36: ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: February 6, post-performance

PLEASE NOTE: This work is performed in Spanish with English surtitles.

PERFORMERS: JAVIER LORENZO, VANESA MAJA, JULIANA MURAS, MARCELO SUBIOTTO, HORACIO ACOSTA | DIRECTOR & WRITER: MARIANO PENSOTTI | SET & COSTUME DESIGNER: MARIANA TIRANTTE | COMPOSER: DIEGO VAINER | LIGHTING DESIGNER: ALEJANDRO LE ROUX | CHOREOGRAPHER: LUCIANA ACUÑA | PRODUCER: FLORENCIA WASSER | SOUND ENGINEER: ERNESTO FARA | SET ASSISTANT: GONZALO CÓRDOBA | PRODUCTION ASSISTANT: RODRIGO PÉREZ | STAGE MANAGER: LEANDRO ORELLANO • CO-PRODUCED BY KUNSTENFESTIVALDESARTS, WIENER FESTWOCHE, HAU HEBBEL AM UFER, HOLLAND FESTIVAL, THEATERFORMEN, FESTIVAL DE AUTOMME PARIS, COMPLEJO TEATRAL DE BUENOS AIRES AND EL CULTURAL SAN MARTÍN | SUPPORTED BY THE GOBIERNO DE LA CIUDAD DE BUENOS AIRES

"Cineastas is a masterpiece . . . an absolute necessity. Beautiful theater that endures."

—THEATERKRANT

Life vs. Art: it's an age-old dilemma for creative types, and in this dazzling work Mariano Pensotti tackles it with gusto. His story revolves around the lives of four filmmakers in Buenos Aires, and the four movies they create. The set is a two-level metal structure, with each floor representing different realities: one shows us the filmmakers' lives, the other their fictions. This format speaks to Pensotti's other main concern: Cinema vs. Theatre. The split levels evoke movie techniques like split screen and montage, transforming them into theatre while retaining their graphic power. Funny, thought-provoking, life-affirming and wonderfully inventive, *Cineastas* is about the possibilities of each art form; it's also about art as a part of life, as an influence on life, as the creation of life.

Mariano Pensotti is an experimental playwright and director, renowned in his native Argentina and abroad. The creator of over fifteen performances, he has garnered praise across the world for his site specific and theatrical works. One of Argentina's most celebrated theatrical exports, Pensotti is no stranger to Vancouver audiences: he's a PuSh alumni, having presented his *Sometimes I Think I Can See You* (2013), *El Pasado Es Un Animal Grotesco* (2012) and *La Marea* (2011) here. The Vancouver stop for *Cineastas* is part of a cross-continent seven-city tour.

red diva projects with Visceral Visions (Canada) ←
Presented with The Cultch and Touchstone Theatre

THE ROAD FORWARD

“An amazing performance...entertainment at its best.”

—REVIEW VANCOUVER



February 5–7, 8pm

90 min, no intermission

York Theatre

Tickets from \$19: thecultch.com / 604.251.1363

Eligible on the PuSh Pass and Youth Passport

PuSh Conversations: February 6, post-performance

WRITER, DIRECTOR & PRODUCER: MARIE CLEMENTS | LEAD COMPOSER & PERFORMER: JENNIFER KREISBERG | ASSISTANT DIRECTOR & PRODUCER: VALERIE SING TURNER | GUEST COMPOSER, PERFORMER, GUITAR: WAYNE LAVALLEE | CONTRIBUTING COMPOSERS & VOCALS: LATASH MAURICE NAHANNEE, DELHIA NAHANNEE | PERFORMERS: CHERI MARACLE, MICHELLE ST. JOHN, OSTWELVE, RUSSELL WALLACE | VOCALS & GUITAR: JJ LAVALLEE | VOCALS & KEYBOARDIST: MURRAY PORTER | VOCALS & DRUMMERS: MICHEL BRUYERE | VOCALS & BASE GUITARIST: SHAKTI HAYES | TRADITIONAL DANCER: NYLA CARPENTIER | SET DESIGNER: CONNIE WATTS | LIGHTING DESIGNER: PAUL ARMSTRONG | MULTIMEDIA DESIGNER: JAMIE GRIFFITHS | 3D SPECIALIST: ROB SCHAREIN | PRODUCTION ASSISTANT: RICHARD WILSON | STAGE MANAGER: SAM ROSE | TOUR PRODUCER: PAUL ARMSTRONG • SUPPORTED BY THE BRITISH COLUMBIA ARTS COUNCIL

SUPPORTED BY
VISIONARY DONOR LESLIE NOLIN

Marie Clements and Jennifer Kreisberg's *The Road Forward* is a tribute to the Aboriginal women murdered or vanished on the Highway of Tears and Vancouver's Downtown Eastside. It debuted as the closing performance of the Aboriginal Pavilion of the 2010 Vancouver Winter Olympics. And now, as presented by red diva, it's been adapted into a multimedia blues/rock musical—inspired by the groundbreaking movement of the Native Brotherhood and Sisterhood of British Columbia and their *Native Voice* newspaper. It's a hybrid work of First Nations tradition and contemporary practice, with breathtaking singing, pulsing drums and images from historical archives. *The Road Forward* follows a long tradition of coming together to raise a collective voice and answer the call for change. Raw, rollicking and powerful, this is a musical evening you won't forget.

red diva projects is a collaboration between veteran artists Marie Clements and Michelle St. John, and is committed to deepening the vocabulary and aesthetic style of integrated Indigenous performance and storytelling. Based in Vancouver, the company develops original works influenced by contemporary storytelling methods that shape and shift, embracing artists of all disciplines who call for social change through their artistic expression.

Presented with Zee Zee Theatre

HUMAN LIBRARY



Back to the PuSh Festival for a third year, *Human Library* continues to lure Vancouverites with its simple, novel and compelling premise: borrow a book, discover a life.

Human Library is a selected collection of ‘human books’ covering a diverse range of topics, from “Hitchhiker” to “Autistic Actor” and “Invisible Minority.” Pick from one of 30 human books at the Vancouver Public Library Central Branch, start a one-on-one conversation, and the rest will be a personal adventure that will open your eyes to the world.

This hugely popular participatory experience began in 2000 in Copenhagen, Denmark by a collective called **Stop the Violence**, and since then, *Human Library* has popped up from England to Australia, Japan to Kazakhstan, Singapore to Brazil.

January 23–25, 30–31 / February 1, 6–8, 12–4pm

20 min, no intermission

Vancouver Public Library, Central Branch

Free

PLEASE NOTE: *Human books* are available on a first-come, first-served basis during event hours

ZEE ZEE THEATRE | MANAGING ARTISTIC DIRECTOR: CAMERON MACKENZIE
| ASSOCIATE PRODUCER & PLAYWRIGHT-IN-RESIDENCE: DAVE DEVEAU
• STOP THE VIOLENCE | CREATORS: RONNI ABERGEL, DANY ABERGEL,
CHRISTOFFER ERICHSEN, ASMA MOUNA SUPPORTED BY THE VANCOUVER
PUBLIC LIBRARY



Presented with the Vancouver Art Gallery

FUSE

On select Fridays, the Vancouver Art Gallery is transformed into *the* place for art, music and live performance in the city. Since its inception in 2005, thousands of *FUSE*-goers have converged at the Gallery for this unique event. Live performances in the gallery spaces, DJs and unexpected surprises have made *FUSE* Vancouver’s favourite art event—a place to see some of the best in local performance art, theatre, contemporary dance and music. For the second consecutive year, the PuSh Festival and the Vancouver Art Gallery join forces for a special edition of *FUSE*. It will be one unforgettable night of outstanding, boundary-pushing performance by local and international artists featured in this year’s PuSh Festival.

January 30, 8pm–1am

Vancouver Art Gallery

\$20: vanartgallery.bc.ca

Free: PuSh Passholders and Vancouver Art Gallery members

PHANTASMAGORIA: CIRCUS OF DREAMS

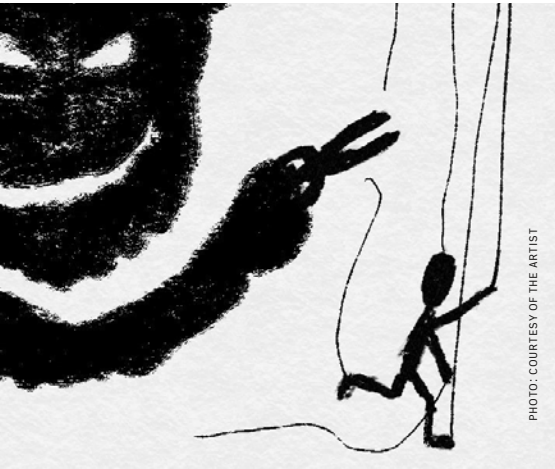


PHOTO: COURTESY OF THE ARTIST

January 29–30, 8pm / January 31, 4pm & 8pm

Approx. 85 min, no intermission

Roundhouse Community Arts & Recreation Centre

\$18.25: ticketstonight.ca / 604.684.2787 ext 2

Eligible on the PuSh Pass and Youth Passport

The sun sets just like on any other day, but tonight is different. As darkness stretches across the sky, a murky outline slowly appears. Light leaves our world and a passageway to another forms. An archway marks the entrance and its sign reads *Phantasmagoria: Circus of Dreams*.

The gates open and your curiosity compels you to venture within. Inside, the sights and beings are dizzying. The acts are both perplexing and intoxicating. The line between reality and the imaginary blur, seeping into one another. Just as you rationalize what you've witnessed, something else captivates you entirely. You begin to question whether you ever left your pillow, whether this is all just a dream.

The **Loose Leaf Collective** is a group of 23 students with backgrounds in theatre, music, dance, visual arts, design and production management who are part of the Bachelor of Performing Arts program, a joint degree from Capilano University, Douglas, Langara and Vancouver Community colleges. The PuSh Festival is proud to provide the BPA program this platform to showcase the culmination of their educational experience.

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- The Georgia Straight

Jan.17/2015

Roam

@ The Juice Truck
presented with Here There

Feb.2 & 3/2015

Iva Bittová

@ The Fox Cabaret
presented with PuSh International Performing Arts Festival

Feb.13/2015

SHOPTALK hosted by Music on Main

@ 110-750 Hamilton
presented with Theatre Replacement, The Chop & grunt gallery

Feb.25/2015

The English Orpheus

@ The Fox Cabaret
presented with Early Music Vancouver

Mar.12/2015

Jennifer Koh, violin

@ Heritage Hall

Apr.14/2015

An American Tune

@ The Fox Cabaret
presented with Early Music Vancouver

Apr.30/2015

Raging Against the Machine

@ The Fox Cabaret
presented with The Little Chamber Music Series That Could

May 5/2015

Marc Destrubé & Jaron Freeman-Fox

@ The Fox Cabaret
presented with Early Music Vancouver

Jun.2/2015

Bhangra on Main

@ The Fox Cabaret
presented with Vancouver International Bhangra Celebration

DAVID PAY Artistic Director
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Alexander Weimann *music director*

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Rosa 'L.D. Braithwaite.' Scanograph by Alex Waterhouse-Hayward.

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- The Sunday Telegraph



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CLUB PUSH

Hello, hello again!
Welcome back to Club PuSh.
Doesn't it seem like the carousel
gets faster with every revolution?
Come break your winter open.

We'll start big and downtown raunchy (and we do mean raunchy, not ranchy) Austin-style with Christeene. Then we move through a myriad of settings: outer space, old forms with new digital tongues, a New Orleans funeral, orienteering in Northern Canada, Scandinavian film and song, desert-themed roots music and an L.A.-Mexican political dance party. We offer Vancouver-Asia property investment strategies following a Lang Lang étude, a workshop on rocking well into old age, and on thriving as a tomboy. We are also bringing back our popular cocktail bar and late night DJs, so all this art and a fancy party too. Come and see someone, come and be someone...at Club PuSh. (Cue sweet, sad theme music. Or shredding guitar. Your choice). Just come on down!

Norman Armour, Tim Carlson, Veda Hille
CLUB PUSH CURATORS

CLUB PUSH is all about cutting-edge performance in a less formal, less traditional space. It's the social hub of the PuSh Festival where you can catch an amazing lineup of performances alive with experimental spirit. Meet up with friends, grab a few drinks and catch a startling performance at Club PuSh. *Club PuSh opens one hour before the performance, and stays open until 1am!*

Performance Works (19+)
\$22-24 early bird / \$25-29
pushfestival.ca / 604.684.2787 ext 2
Eligible on the PuSh Pass and Youth Passport

HOST A TABLE AT CLUB PUSH. Experience Club PuSh in style by hosting up to five of your friends at the best table in the house. A bottle of wine and hors d'oeuvres await you, along with dedicated table service all night.

\$500 (includes a \$300 tax receipt)
Jocelyn Macdougall, DEVELOPMENT DIRECTOR
jocelyn@pushfestival / 604.605.8284 ext 202



PHOTO: TIM MATHESON



PHOTO: JASON RODGERS

Christeene (USA) ←

THE CHRISTEENE MACHINE

January 22-23, 8pm, \$24 early bird / \$29

Enter The Christeene Machine. It's a gender-blending, booty-pounding queer perversion of punk dragged through a musical theatre gutter, commanded by Christeene, a human pissoir of foul hilarity and raw unabashed sexuality. In this furious ritual, Christeene embodies the beast pure of heart, shaped by its broken surroundings and society's feelings of inadequacy and fear of the unknown. Christeene calls on the world to bring their tawdriest secrets and stained hopes.



PHOTO: COURTESY OF THE ARTIST



PHOTO: TALIA GORDON

Gérald Kurdian (France) ←

1999

Nick Jaina (USA) ←

THE HOLE IN THE COFFIN

January 24, 8pm, \$22 early bird / \$27

In the 1970s, people had bizarre notions of what the future would be: spaceships, tight suits with shoulder pads. Gérald Kurdian mines this divide between the imagined future and actuality to reimagine the television series *Space 1999* into a sci-fi musical. Performed alone with a laptop and some old-fashioned musical instruments, the result is charming, lo-fi and delightfully entertaining.

The Hole in the Coffin is Nick Jaina's story about that time he went to his musical hero's funeral in New Orleans and ended up embroiled in an outlandish revenge plot, all the while trying to reconnect with his former lover. The truth is elusive, and the stakes are high. Jaina tells this intimate, funny tale scored by his live songs of looped guitar and piano.

1999 SUPPORTED BY



**INSTITUT
FRANÇAIS**

CLUB PUSH

CONT'D



PHOTO: CHOP THEATRE

The Chop Theatre (Canada) ←

SONIC ELDER

January 29, 8pm, \$22 early bird / \$27

Can a song change your life? What is hidden in the music of the past? In this newly commissioned work, six Vancouver music legends come together to form a band, share their greatest hits, deepest heartbreaks and rock Club PuSh. *Sonic Elder* examines the music of the '50s and '60s and how it shaped youth culture, spawning a generation of social and political agitators whose words and actions continue to resonate. *Presented with Theatre Conspiracy.*



PHOTO: NOAM ALVBERG

Eye of Newt Ensemble (Canada) &
Sissel Vera Pettersen (Norway) ←

HOUR OF THE WOLF

January 30, 8pm, \$22 early bird / \$27

Eye of Newt returns to Club PuSh with a very special guest. Norwegian vocalist Sissel Vera Pettersen takes to the stage to perform a live soundtrack to Ingmar Bergman's *Hour of the Wolf*, described by *Time Out London* as "a dazzling flow of surrealism, expressionism and full-blooded Gothic horror." Pettersen is joined by Vancouver's Viviane Houle to weave a mesmerizing vocal soundscape that brings the palpable madness of Bergman's film to life.



PHOTO: DEEPA SETHI - PHOTOGRAPHY

Digital Handloom (Canada) ←

CHAR BAGH

January 31, 8pm, \$22 early bird / \$27

Char Bagh is the Persian term for a quadrilateral garden divided by water and pathways; a space for exchange and contemplation. Enter Digital Handloom's curated modern bagh, and experience four methods of storytelling: Mandeep Sethi spits hip hop with a social conscience; graffiti artist Nisha Sembi responds with painting; Rupi Kaur celebrates the beauty of broken English; followed by a dance party DJed by Sethi. Nights like this are, too often, only dreamed of!



PHOTO: RICK MADDOCKS

Sun Belt (Canada) ←

SUN BELT: CABALCOR

February 1, 8pm, \$22 early bird / \$27

PuSh Passholder Appreciation Night – Get a free ticket!
Details at pushfestival.ca

Sun Belt plays desert-themed roots music with a surreal edge and an environmental bent. For Club PuSh their debut release—an experimental book/album of fantastical, dusty songs and stories—gets adapted into an invented multimedia history of an imaginary tar sands company town on the verge of becoming a desert wasteland. *Sun Belt: Cabalcor* is preceded at 7pm by a screening of *Kiss the Rabbit*, a moving PuSh Festival documentary about its 10th anniversary year. *Presented with Theatre Conspiracy.*



PHOTO: HEATHER TSANG

On select nights, Club PuSh marquee acts are followed by Late Nights at Club PuSh. So why go home? Stay for another drink and another amazing experience starting at 10pm. Live music, DJ sets and other surprises: Vancouver's DJ Del Stamp (Jan 22–23), Winnipeg folk rocker Christine Fellows (Jan 24), dance party with DJ Mandeep Sethi (Jan 31), and more!

LATE NIGHTS AT CLUB PUSH

January 22–24, 29–31 / February 5–7, 10pm

Free (except January 24, \$10)

Full schedule at pushfestival.ca/clubpush



PHOTO: YVONNE CHEW

Hong Kong Exile (Canada) ←

EATINGTHEGAME

February 5, 8pm, \$22 early bird / \$27

Advancements in foreign property investment, cultural exchange, and policy-making are changing the face of international trade. Artist/entrepreneur Conor Wylie delivers a keynote exploration from and between two worlds: Vancouver and China, West and East, business and culture, ethics and desire. *eatingthegame* is preceded at 7pm by *Lang(Lang)guage*, an interactive installation and recital that investigates the consequences of mass-scale Chinese piano ownership and worship. *Presented with Theatre Conspiracy.*



PHOTO: ROBIN TOMA

Ivan Coyote (Canada) ←

TOMBOY SURVIVAL GUIDE

February 6, 8pm, \$24 early bird / \$29

Tomboy Survival Guide is part anthem, part campfire story, and part instructions for the dismantling of the gender stories we tell. Writer and storyteller Ivan Coyote and an all-tomboy band take the audience on a musical journey navigating the narrow halls of public washrooms, skirting the childhood threat of being picked to be a flower girl, triumphing over tying a double Windsor knot, and discovering the beauty in being handsome, not pretty, all along.



PHOTO: PIERO GUNTH

Las Cafeteras (USA/Mexico) ←

LAS CAFETERAS

February 7, 8pm | \$25: capilanou.ca/centre / 604.990.7810

East L.A. meets Mexico in an intoxicating blend of fresh and edgy urban-Cali sound inspired by *son jarocho*, a musical style popularized by Ritchie Valens' 1958 hit "La Bamba." Described by the *L.A. Times* as "magnetic," Las Cafeteras has opened for such bands as Edward Sharpe and the Magnetic Zeros, wowing audiences around the world. Hip and modern, yet traditional and authentic—and just downright fun.

PUSH ASSEMBLY

Presented with Simon Fraser University's Institute for Performance Studies

The PuSh Assembly is an open invitation to performing arts industry insiders and arts aficionados alike to connect and share ideas and perspectives—hosted by PuSh Associate Curator Joyce Rosario.

The PuSh Assembly aims to reflect upon industry trends, take an expansive vision of 'practice,' and foster a sense of community through dialogue amongst local and international practitioners—whether artists, producers or presenters; emerging, mid-career or established. *Full details at pushfestival.ca/assembly.*

REGISTRATION & BOOKING

PuSh Assembly events are free and open to the public (unless otherwise noted). To attend PuSh Assembly events, you must first register and book your desired event(s) at pushfestival.ca/assembly.

BREAKFAST SERIES ←

January 24, 31 / February 7, 10–11:30am

110-750 Hamilton Street

Free: Pre-registration required

Lively conversations hosted by members of the PuSh Festival team to introduce perspectives and practices of international artists of the Festival. Discussions tackle subjects that range from local and global politics, the power of speech and movement, to making solo and interdisciplinary work. *Light breakfast provided.*

Jan 24: Lisbeth Gruwez, creator/performer, and Maarten Van Cauwenberghe, composer (*It's going to get worse and worse and worse, my friend*, p. 22); moderated by Joyce Rosario, Associate Curator

Jan 31: Faustín Linyekula, creator/performer (*Le Cargo*, p. 27); moderated by Jocelyn Macdougall, Development Director

Feb 7: Rob Drummond, creator/performer (*Bullet Catch*, p. 18); moderated by Roxanne Duncan, Managing Director

CASE STUDIES ←

January 23, 30 / February 6, 2:30–4:30pm

World Art Centre, SFU's Goldcorp Centre for the Arts

Free: Pre-registration required

Join us for a series of animated discussions with visiting artists about aesthetics, artistic process, what drives their work and contexts in which each company operates. Hosted and moderated by a faculty member of SFU's School for the Contemporary Arts. *Presented with SFU School for the Contemporary Arts.*

Jan 23: Sylvain Émard, choreographer (*Le Grand Continental*, p. 24)

Jan 30: Nadia Ross, director (*7 Important Things*, p. 28)

Feb 6: Actors and crew of *Cineastas* (p. 35)



PHOTO BY PHILIP DEPREEZ. UNTRIED UNTESTED BY KATE MCINTOSH

WORKSHOPS ←

Misuse/Displace: Strategies for installation and performance with Kate McIntosh

January 31–February 1, 10am–6pm

\$100: Admission by application only;

apply at pushfestival.ca/assembly

In this workshop led by artist Kate McIntosh (*Dark Matter*, p.26), participants concentrate on the interaction of objects, materials and locations as strategies to build metaphoric imagery and action. McIntosh presents tools and games for developing work that relies on the interaction of objects and materials to push forward ideas—in a sense making the materials become performers. The workshop also explores the performativity of demonstrations and material processes, language and non-language metaphors, and installations built in found locations.

Touring Intensive with Sherrie Johnson and guest panel of international presenters

February 2–3, 9:30am–5:30pm / February 7, 10am–12pm

CBC Studio 700

\$250: Admission by application only;

apply at pushfestival.ca/assembly

In response to a groundswell of practitioners seeking to develop markets for their work, both in Canada and abroad, PuSh is offering a touring intensive led by Sherrie Johnson, internationally recognized producer currently at Toronto's Canadian Stage and formerly PuSh's Senior Producer (2008–12).

The touring ecology has changed over the past five years: shifts in funding, rapidly changing technology, new networks and development of innovative structures. The workshop will address these issues through an itinerary embedded in the PuSh Assembly and PushOFF events, for participants to actively observe and apply their learnings. Guest panelists will include visiting international presenters of the 2015 Festival. *Supported by the Audience and Market Development Section of the Canada Council for the Arts.*



DIALOGUE ←

Artist talk with Dries Verhoeven

January 30, 5:30–6:30pm

World Art Centre, SFU's Goldcorp Centre for the Arts

Free: Pre-registration required

Dries Verhoeven is a featured artist in the 2015 Festival. His work *Fare Thee Well!* (p.29) is twinned with Lotte van den Berg's *Cinema Imaginaire* (p. 32) under the thematic *Dis/Appearing City*. Verhoeven is a theatre maker and visual artist who creates large-scale installations and performances, on location and in public spaces, that critically evaluate the relationships between spectators, performers, reality and art. He challenges the spectator to consider their world, and significant social developments, from a radically different perspective. As such, they are made complicit in the work.

In Conversation with Marie Clements & Emily Johnson

February 6, 10:30am–12pm

York Theatre

Free: Pre-registration required

Marie Clements is a Canadian Métis playwright, performer, director, producer, screenwriter and founding artistic director of urban ink productions and red diva projects. She is the creator and director of *The Road Forward* (p. 36). Emily Johnson is an American choreographer of Yup'ik descent, originally from Alaska, now Minneapolis, where she is artistic director of Catalyst performance company. Emily Johnson is the 2015 PuSh Artist-in-Residence (p. 48). Moderated by Peter Dickinson, Department of English, Simon Fraser University.

Presenters Roundtable

February 7, 2–4pm

CBC Studio 700

Free: Pre-registration required

PuSh Festival's Artistic and Executive Director Norman Armour hosts visiting international presenters for a conversation about festival trends, what curators consider and look for in their practice, and perspectives from the global arena in contemporary performing arts. Discussions will spotlight geographic regions, including a group of leading French presenters in a delegation lead by the French Office for the Performing Arts Circulation (ONDA). *Supported by the Audience and Market Development Section of the Canada Council for the Arts.*

NETWORKING ←

Pitch Session

February 4, 2–4:30pm

CBC Studio 700

\$45 non-refundable application fee; apply at pushfestival.ca/assembly

Eight applicants will be selected to give a 10-minute pitch of their new and upcoming projects to an audience of producers, artistic directors, festival curators, presenters and programmers. Hosted by Joyce Rosario, Associate Curator.

PushOFF Mixer

February 5, 4:30–5:30pm

The Cultch

Free: Pre-registration required

PushOFF is an independent, curated platform of tour-ready works and projects in development by Canadian artists, taking place February 5 and 6. Join the PushOFF artists and producers, along with visiting presenters for an informal meet-and-greet. PushOFF is produced by Theatre Replacement and 605 Collective with the support of New Works. *Full details at theatrerplacement.org/pushoff.*

Assembly Brunch

February 8, 11am–2pm

110-750 Hamilton Street

Free: Pre-registration required

On the last day of the Festival, join fellow PuSh Assembly participants, guest artists and presenters for a farewell brunch. Get your day started with a healthy dose of art talk. *Brunch buffet provided.*

PUSH FESTIVAL ARTIST-IN-RESIDENCE

The Artist-in-Residence program invites an artist to be a part of the PuSh Festival in meaningful ways beyond presenting a finished work. PuSh was itself founded by two artists and has a deep interest in initiatives that are artist-centred and foster the creative process. For a guest artist, the program provides an opportunity to expand their practice, research, and engage with the local artistic community.

Emily Johnson (USA)

PuSh is proud to host choreographer Emily Johnson as the 2015 Artist-in-Residence. Originally from Alaska and based in Minneapolis, Johnson creates work that considers the experience of sensing and seeing performance. Her dances function as installations, engaging audiences within and through a space and environment—interacting with a place's architecture, history and role in community. She is artistic director of Catalyst, a performance company whose works have been described as “voracious,” “dreamlike,” “stunning,” “punk rock-cum-minimalist,” and “a force of nature.” Johnson’s staged, site-specific and public performance projects involve collaborations with writers, musicians, sculptors, visual artists and community members.



PHOTO: LEE WESLOVER

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PHOTO: COURTESY OF TANGIBLE INTERACTIONS

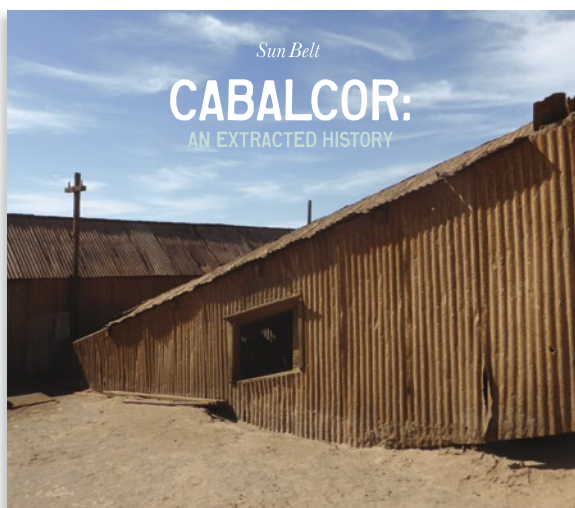
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Let the PuSh Festival and Tangible Interactions transport you to another place with Experience Spheres. We invite you to step inside the Experience Spheres to challenge your senses, delight in the unexpected and see your surroundings anew.

Discover these interactive digital installations throughout the Festival and throughout the city. *Supported by Creative BC.*

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Sun Belt

CABALCOR: AN EXTRACTED HISTORY

Cabalcor: An Extracted History is a genre-bending collaboration depicting the rise and fall of a tar sands company town that, within the span of a century, becomes a desert wasteland.

Through a merging of transcripts, photographs, micro fictions, wildlife plates, film stills, environmental reports and other invented artefacts, a portrait is drawn of a mythic place that is closer to home than we might like to think.

A downloadable full-length album of dusty, surreal songs by the Sun Belt music ensemble is included.

ANVILPRESS.COM





Ester Rada

Chutzpah! 2015

Music + Theatre highlights

	<p><i>Kafka and Son</i> created & performed by Alon Nashman March 2 NRT facebook.com/alon.nashman</p>	CANADA
ISRAEL USA	<p>Zvulon Dub System with Twin Wave opening February 20 The Imperial zvuloondub.com twinwavesounds.com</p>	
FRANCE	<p>Les Yeux Noirs February 28 Red Room Presented with Caravan World Rhythms lesyeuxnoirs.net</p>	GERMANY
BC	<p><i>Remembering Steel Skies Raining Tears</i> world premiere composed by Paul Alexander Borealis String Quartet, Eric Wilson, Boris Sichon March 1 NRT paulalexandersmusic.com</p>	ISRAEL
USA	<p><i>Ripe</i> created & performed by Wendy Hammers March 1 NRT wendyhammers.com</p>	ISRAEL
	<p><i>Daniel Khan & the Painted Bird</i> March 6 Electric Owl www.paintedbird.de</p>	
	<p><i>Diwan Saz</i> March 15 Ismaili Jamatkhana Centre, Burnaby diwansaz.com</p>	
	<p>Ester Rada May 2 The Imperial esterrada.com</p>	

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PUSH CONVERSATIONS

Immerse yourself in the ideas behind the work—join the conversation with Festival artists, community experts and fellow audience members for an in-depth look into the performances. Conversations are free and take place at the venue immediately before or after the performances.

So Blue, (p.19) January 21, post-performance. Moderated by Natalie LeFebvre Gnam, artistic producer of plastic orchid factory.

Séquence 8, (p.20) January 23, pre-performance at 7:15pm. Moderated by Craig Holzschuh, artistic and managing director of Théâtre la Seizième.

It's going to get worse and worse and worse, my friend, (p.22) January 23, post-performance. Moderated by Kristina Lemieux, artistic producer of Brief Encounters.

The Fish Eyes Trilogy, (p.25) January 28, post-performance. Moderated by Christine Quintana, artistic producer of Delinquent Theatre.

Dark Matter, (p.26) January 29, post-performance. Moderated by Maiko Bae Yamamoto, artistic director of Theatre Replacement.

Le Cargo, (p.27) January 30, post-performance. Moderated by Michelle Olson, artistic director of Raven Spirit Dance.

7 Important Things, (p.28) January 30, post-performance. Moderated by Kirsty Munro, managing director of Newworld Theatre.

Bullet Catch, (p.18) February 3, post-performance. Moderated by Richard Wolfe, artistic director of Pi Theatre.

Sea Sick, (p.31) February 4, post-performance. Moderated by Tim Carlson, artistic producer of Theatre Conspiracy.

Time Machine, (p.33) February 5, post-performance. Moderated by Caroline Liffmann, dance artist.



Steppenwolf, (p.34) February 4-8, post-performance. With various moderators, cast and crew.

Cineastas, (p.35) February 6, post-performance. Moderated by Chelsea Haberlin, co-artistic director of ITSAZOO Productions.

The Road Forward, (p.36) February 6, post-performance. Moderated by Katrina Dunn, artistic director of Touchstone Theatre.

PUSH FEASTS

Presented with Dine Out Vancouver

PuSh Feasts is an evening of good food, good people and big ideas. It's dinner and a show, PuSh-style. Join an intimate group of fellow adventure-seekers for a communal meal with PuSh staff and artists, followed by a group outing to a PuSh performance (at a reduced ticket price). Who says we're a no-fun city?

The Abbey (Downtown) & *Séquence 8* (p. 20) January 24, 6pm dinner, 8pm performance

Al Porto Ristorante (Gastown) & *7 Important Things* (p. 14) January 29, 6pm dinner, 8pm performance

The Distillery (Yaletown) & *Sea Sick* (p. 31) February 4, 6pm dinner, 8pm performance

To book your tickets, visit pushfestival.ca/pushfeasts or dineoutvancouver.com. Tickets are very limited, so book yours today!



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FILM SERIES

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PHOTO: JOHN GAUGHAN



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PHOTO: WESSE GREUTER/TU, M AG



PHOTO: COLIN SMITH

Director: Dave Iverson

CAPTURING GRACE

January 21, 5:30pm, 60 min

This is the unlikely story of two groups: one, the legendary New York dance company Mark Morris Dance Group; the other, people living with Parkinson's disease. This heart-lifting story captures what happens when these groups join forces to create a unique performance. A beautiful illustration of the human spirit. Preceded by *Inheritor Recordings*, a short dance film by Brian Johnson featuring Vancouver's 605 Collective. Paired with *Le Grand Continental* (p.24).

Director: Chantal Akerman

ONE DAY PINA ASKED...

January 22, 5:30pm, 57 min

A fortuitous encounter between two icons of film and dance results in this look into the remarkable world of Pina Bausch. Akerman captures the revered late choreographer and her dance company during a five-week tour. Striking images, personal memories, rehearsal footage and excerpts from signature works are masterfully assembled to bring us closer to the enigmatic subject. Preceded by *Inheritor Recordings*, a short dance film by Brian Johnson featuring Vancouver's 605 Collective. Paired with *Le Grand Continental* (p.24).

Director: Molly Bernstein

DECEPTIVE PRACTICE: THE MYSTERIES AND MENTORS OF RICKY JAY

January 28, 5:30pm, 88 min

Ricky Jay is a magician, author, historian and actor (a mischievous presence in David Mamet and Paul Thomas Anderson films). As a magician he provokes astonishment from even the most jaded audiences. The film traces Jay's achievements, starting from age four, and takes us inside the secretive world of magic and the circle of eccentrics who are its perpetual devotees. Paired with *Bullet Catch* (p.18).

Director: Althea Thauberger

PREUZMIMO BENČIĆ (TAKE BACK BENČIĆ)

January 29, 5:30pm, 57 min

In this experimental documentary 67 child performers occupy Benčić, an abandoned industrial complex in Rijeka, Croatia. They play artists, mayors and former factory workers. Produced in a collaborative process in which the performers wrote and improvised the script, the film spans truth and fiction to tell new stories about Benčić at a time when its very future is in question. Screening will be introduced by the director, followed by a panel response. Presented with *Theatre Replacement* as part of their *ScreenTime* series, and SFU's *Institute for the Humanities*.

Director: Matthias von Gunten

THULE TUVALU

February 4, 5:30pm, 98 min

Two places at the edge of our planet are making headlines due to climate change: Thule, Greenland, for record ice melts; and Tuvalu in the Pacific Ocean, sinking from rising sea levels. While the rest of us observe complacently from afar, the entire existence for these countries' inhabitants is barreling towards a future unknown. Paired with *Sea Sick* (p.31).

Director: Chelsea McMullan

MY PRAIRIE HOME

February 5, 5:30pm, 76 min

With only an acoustic guitar and a laptop, transgender singer/songwriter Rae Spoon embarks on a modest tour across Canada, facilitated by Greyhound buses and generic motel rooms. Delicately observed through Spoon's contemplative moments, *My Prairie Home* thwarts expectations of a conventional music documentary. Paired with *Tomboy Survival Guide* (p.45).



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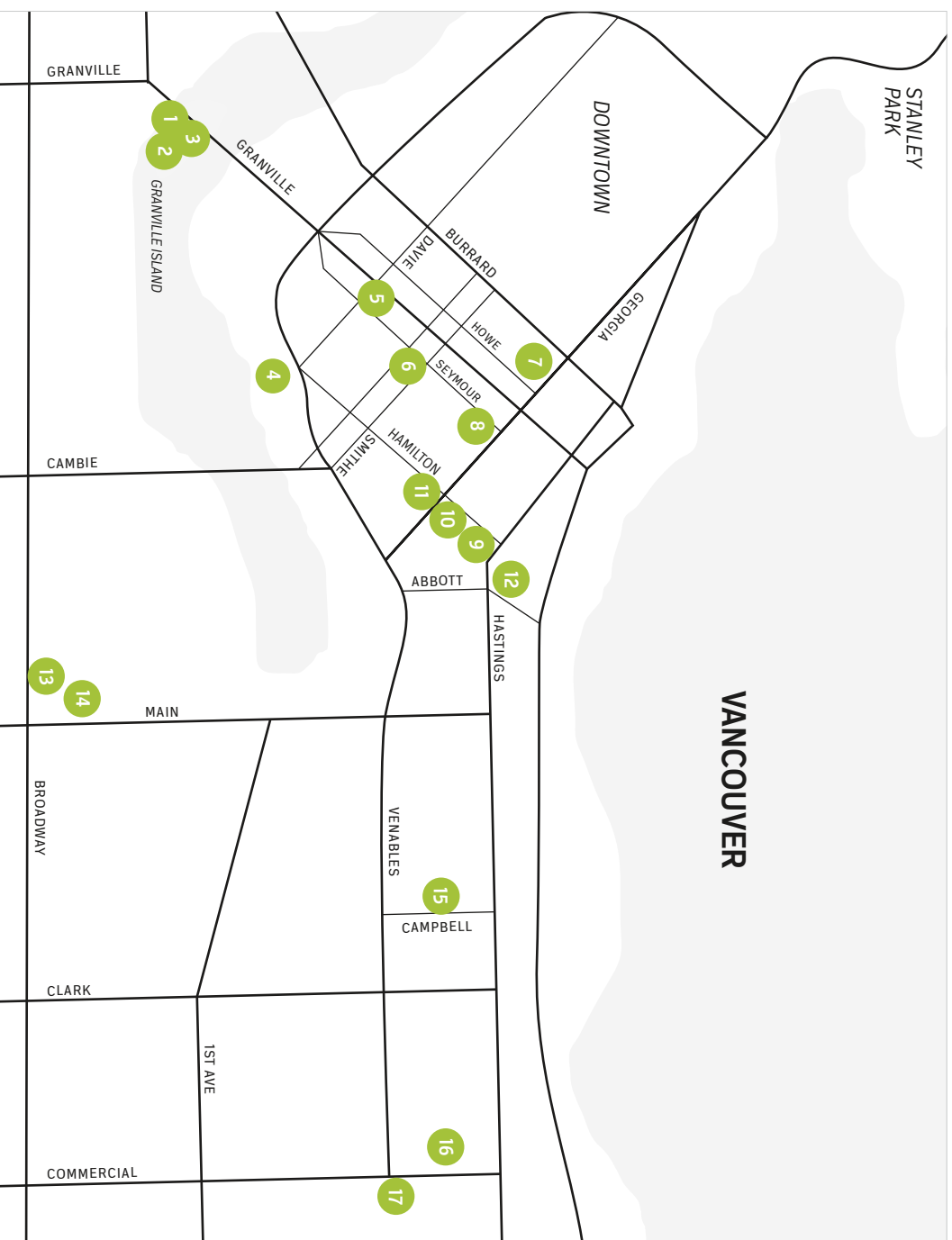
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- Vancouver Playhouse
- Queen Elizabeth Theatre Plaza
- CBC Studio 700
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700 Hamilton Street <small>* Cinema Imaginaire: 750 Hamilton Street</small>
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SHOW	PAGE	VENUE	JANUARY →							FEBRUARY →													
			TUES 20	WED 21	THUR 22	FRI 23	SAT 24	SUN 25	MON 26	TUES 27	WED 28	THUR 29	FRI 30	SAT 31	SUN 1	MON 2	TUES 3	WED 4	THUR 5	FRI 6	SAT 7	SUN 8	
BULLET CATCH	18	3	7:30P	8P	8P	8P	2P / 8P		7:30P	7:30P	8P	8P	8P	2P / 8P		7:30P	7:30P ●	8P	8P	8P	2P / 8P		
SO BLUE	19	12	8P	8P ●																			
SEQUENCE 8	20	9			8P	8P ●	8P																
THE ADVENTURES OF ALVIN SPUTNIK	21	1		10A / 12:30P	10A / 12:30P	12:30P / 8P	2P / 8P																
IT'S GOING TO GET WORSE	22	5			8P	8P ●	8P																
ONLY A FREE INDIVIDUAL	23	6				12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	12:6P	
HUMAN LIBRARY	37	8				12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	12:4P	
LE GRAND CONTINENTAL	24	10					1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	1P / 4P	
THE FISH EYES TRILOGY	25	17						8P	8P ●	8P	8P	8P	5 / 8P										
DARK MATTER	26	12						8P	8P ●	8P	8P	8P											
LE CARGO	27	5						8P	8P ●	8P	8P ●	8P											
7 IMPORTANT THINGS	28	12						8P	8P ●	4 / 8P	8P ●	4 / 8P											
PHANTASMAGORIA	38	4						8P	8P	8P	8P	4 / 8P											
FUSE	37	7						8P-1A	8P-1A														
FARE THREE WELLI	29	TBA								12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	12:6:30P	
IVA BITTOVÁ	30	14								8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	
SEA SICK	31	4								8P ●	8P ●	8P ●	8P ●	8P ●	8P ●	8P ●	8P ●	8P ●	8P ●	8P ●	8P ●	8P ●	
CINEMA IMAGINAIRE	32	11*								3P	3P	3P	10:30A / 3P	10:30A / 3P	10:30A / 3P	10:30A / 3P	10:30A / 3P	10:30A / 3P	10:30A / 3P	10:30A / 3P	10:30A / 3P		
TIME MACHINE	33	5								8P	8P ●	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	
STEPPENWOLF	34	15								8P ●	8P ●	8P ●	4P ● / 8P ●	2P ●									
CINEASTAS	35	12								8P	8P ●	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	
THE ROAD FORWARD	36	16								8P	8P ●	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	8P	
CLUB PUSH	42-45	2								8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	8P / 10P	
PUSH ASSEMBLY	46-47	VAR								8P / 10P	8P / 10P	2:30P	10A	10A	10A	10A	9:30A	9:30A	2P	4:30P	10:30A	10A / 2P	11A
FILM SERIES	51	12								5:30P	5:30P	5:30P	5:30P	5:30P	5:30P	5:30P	5:30P	5:30P	5:30P	5:30P	5:30P	5:30P	
PATRON CIRCLE EVENTS	13	VAR								6P	12P	12P	8P	12P	12P / 7P	12P / 7P	12P / 7P	12P / 7P	12P / 7P	12P / 7P	12P / 7P	12P / 7P	

PUSH PASSES & TICKETS

PUSH PASS ←

The best way to experience the PuSh Festival. PuSh Passes are limited, so purchase yours early to avoid disappointment.

→ **Four-show Pass:** \$103 early bird / \$119 regular

→ **Six-show Pass:** \$148 early bird / \$176 regular

Early bird rate ends on December 11 at 5pm PST.

It's Economical: Save up to 30% off individual tickets. Plus, PuSh Passholders get special perks like Passholder Appreciation Night at Club PuSh and other cool offers!

It's Flexible: See different performances, or book multiple tickets on one PuSh Pass to bring your friends. Book your tickets at any time online, and even exchange them if your plans change. Seating for PuSh Passholders at each performance is limited, so please book your tickets early.

It's Easy: Purchase your PuSh Pass at pushfestival.ca, then use your unique Pass number to book tickets to your desired performances online (no less than 72 hours before showtime). Or, call PuSh Festival Audience Services at 604.605.8284 ext 200 during regular hours.

PUSH PASS TERMS & CONDITIONS

LIMIT OF FOUR PASSES PER ORDER. PUSH PASSES AND BOOKINGS ARE NON-REFUNDABLE, NON-TRANSFERABLE. TICKETS BOOKED ON THE PUSH PASS CAN BE EXCHANGED FOR TICKETS TO ANOTHER ELIGIBLE PERFORMANCE WITH A \$2.25 FEE PER TICKET. SOME PERFORMANCES ARE NOT ELIGIBLE ON THE PUSH PASS, AND SOME REQUIRE A SURCHARGE, PAYABLE AT THE TIME OF BOOKING. PLEASE CHECK SHOW PAGES OR PUSHFESTIVAL.CA FOR FULL DETAILS.

TICKETS ←

Can't commit to a PuSh Pass? Then single tickets are your best bet. Check individual show pages or pushfestival.ca for box office information on how to buy tickets to each PuSh Festival event.

New this year, we're introducing early bird rates to select shows, which means you can save big! Check individual show pages to see which shows are eligible for the early bird rate.

Early bird rate ends on December 18 at 5pm PST.

TICKETS TERMS & CONDITIONS

TICKETS ARE NON-REFUNDABLE, NON-TRANSFERABLE. TICKET PRICES ARE SUBJECT TO CHANGE. ADDITIONAL SERVICE CHARGES MAY APPLY TO THE ADVERTISED PRICE (ADDITIONAL SERVICE CHARGES APPLY TO PHONE ORDERS MADE THROUGH TICKETS TONIGHT). VISIT PUSHFESTIVAL.CA FOR FULL DETAILS.

YOUTH PASSPORT ←

If you're between 16 and 24 years old, we've got a deal for you! Register for the Youth Passport at pushfestival.ca/youth, then use it to see select shows for only \$5 each (tickets available at the door only). Check individual show pages to see which shows are eligible on the Youth Passport.

YOUTH PASSPORT TERMS & CONDITIONS

ONLINE REGISTRATION FOR THE PASSPORT IS REQUIRED NO LESS THAN 48 HOURS PRIOR TO ATTENDING THE FIRST DESIRED PERFORMANCE. TICKETS ARE AVAILABLE AT THE DOOR ONLY, ONE HOUR BEFORE SHOWTIME. TICKETS PER PERFORMANCE ARE VERY LIMITED AND SUBJECT TO AVAILABILITY. YOUTH PASSPORTS ARE NON-TRANSFERABLE AND MUST BE PRESENTED WITH VALID PROOF-OF-AGE PHOTO ID. SHOWS ELIGIBLE ON THE YOUTH PASSPORT ARE SUBJECT TO CHANGE.

GROUP RATE ←

For groups of 10 or more, PuSh Festival offers discounted ticket prices (up to 30% off) to select performances. Email access@pushfestival.ca, or visit pushfestival.ca for details.

ACCESSIBLE PUSH ←

At the core of the PuSh Festival's values are inclusivity and accessibility, providing transformative performing arts experiences to as many audiences as possible. *Supported by the Seedlings Foundation.*

VocalEye Described Audio and American Sign Language Interpretation: Specialized services available during certain PuSh performances for patrons who are blind, partially sighted, deaf or hard of hearing.

Indigenous Community Ticketing: Free tickets to indigenous community groups to attend PuSh performances, including contemporary indigenous works.

Community Ticketing: Free tickets for populations served by social services organizations.

To book tickets for your group, or for more information, visit pushfestival.ca/access or email access@pushfestival.ca.

Accessibility: If you require information about accessibility and seating at specific venues, contact PuSh Festival Audience Services.

PUSH FESTIVAL AUDIENCE SERVICES ←

tickets@pushfestival.ca

604.605.8284 ext 200 / Toll free 1.866.608.8284

Hours

Monday–Friday, 12–6pm (until January 3)

Monday–Saturday, 12–6pm (January 5–February 7)

Closed December 24–26, December 31–January 2

Have questions?

Visit the [FAQ page](#) at pushfestival.ca, or email tickets@pushfestival.ca. Insider tip: email is the fastest way to communicate with us. Save your daytime minutes and avoid waiting on hold by emailing us instead.

PuSh

INTERNATIONAL PERFORMING ARTS FESTIVAL

PuSh International Performing Arts Festival engages and enriches audiences with adventurous contemporary works in a spirit of innovation & dialogue.

The PuSh Festival is one of Vancouver's signature events. Produced over three weeks each January, the Festival presents groundbreaking work in the live performing arts.

The PuSh Festival expands the horizons of Vancouver artists and audiences with work that is visionary, genre-bending, multi-disciplined, startling and original. The Festival showcases acclaimed international, Canadian and local artists and mixes them together with an alchemy that inspires audiences, rejuvenates artists, stimulates the industry and forges productive relationships around the globe.

The Festival is a broker of international partnerships, a meeting place for creative minds, a showcase of Canada's best and an incubator of brilliant new work.

THANK YOU ←

In addition to the special thanks the staff extends to their families and loved ones for their ongoing support, the PuSh Festival gratefully acknowledges the following people for their time, energy, resources and advice:

Ian Babour; Nik Badminton; Alex Beim; Louise Bentall; Rob Calder; City of Vancouver Civic Theatres: Sandra Gajic, Peter Kendall; Clevers Media: Trevor Battye, Clare Coughlan; Coastal Jazz & Blues Society; James Falloon; Prem Gill; Leona Gleason; Stan Hamilton; Robert Hein; Jeff Lewis; Harvey Loen & Sukhdev Bassi; Adam McDonnell; Paul Meehan; Laura Moore; Iain Pennington; Margot Robinson; Tylor Sherman; Michael Sider; Todd Sieling; Simcic + Uhrich Architects; Derek Simons; Jeff Sodowsky; John Speakman; Margeret Specht; Vancity: Ana Anjos, Andy Broderick, Elvy Del-Bianco, Kate Dunford, Jenn McGinn, Andrew Munro, Hugh Ng, June Ocampo, David Richardson; Vancouver Telescope Centre: Harout Markarian; and all our dedicated volunteers

IN MEMORIAM ←

The PuSh Festival celebrates the lives of our dear departed friends, artists and colleagues who we have lost in the past year. In loving memory, the 2015 PuSh International Performing Arts Festival is dedicated to them:

Chris Adkins; Janet Bingham; Drew Burns, Hugh Davidson; Jim Deva; Renée Doruyter; Peter Haworth; Zaccheus Jackson Nyce; Margaret Kapturkiewicz

PUSH INTERNATIONAL PERFORMING ARTS FESTIVAL SOCIETY

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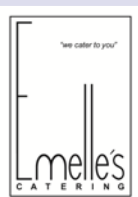
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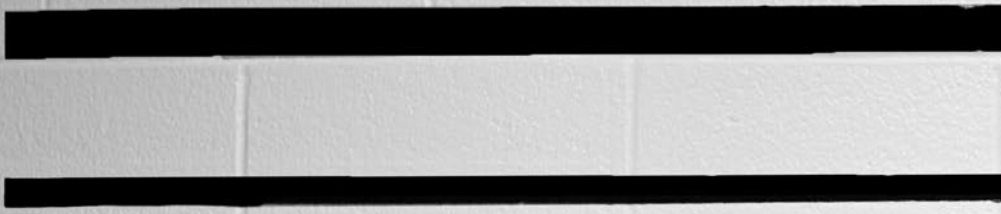
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4

