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# Push

INTERNATIONAL PERFORMING ARTS FESTIVAL

Jan 19 - Feb 5, 2023

# Starwalker

A MUSICAL BY COREY PAYETTE

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*Model: Dillan Chiblow;  
Art Direction: Andrea Tetrault;  
Photo: Matt Barnes*

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STORIES THAT  
TRANSFORM US **INK**



# x<sup>w</sup>məθk<sup>w</sup>əyəm Skwxwú7mesh səlilwətaɬ

PHOTO: JAMES WHEELER

PuSh's work mostly takes place on the unceded territories of the Coast Salish peoples, including the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam), Skwxwú7mesh (Squamish), and səlilwətaɬ (Tseilil-Waututh) First Nations.

It is our duty to establish right relations with the people on whose stolen territories we live and work, and with the land itself.

PHOTO: CHEW PRINCE

This year, our work also extends into the territories of the Halkomelem speaking and Coast Salish peoples, and the q<sup>w</sup>a:n̓'ən̓ (Kwantlen), s̓q̓əciya7ɬ təməx<sup>w</sup> (Katzie), Semiahmoo, s̓c̓əwaθena7ɬ təməx<sup>w</sup> (Tsawwassen), Qayqayt and K<sup>w</sup>ik<sup>w</sup>əłəm (Kwkwetlem) peoples.

PHOTO: JAMES WHEELER

# SPECTACULAR

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# WELCOME MESSAGES

Welcome to the PuSh International Performing Arts Festival.

The arts push boundaries, surprise us and encourage us to reimagine our perception of the world. Every year, this unique gathering brings together artists from across Canada, North America and the world in a celebration of cutting-edge performance across many genres.

This year, four world premieres and 10 North American premieres will be among the highlights as performers from 12 countries showcase their talent at venues across Vancouver.



It's a great way to break up the winter!

Events like this also inspire us to indulge our own creativity and work toward an open, inclusive society. Our government is proud to support the arts across Canada, including PuSh.

As Minister of Canadian Heritage, I'd like to congratulate everyone involved with this year's festival. Have fun!

**The Honourable Pablo Rodriguez**  
MINISTER OF CANADIAN HERITAGE

On behalf of the BC Arts Council, I am thrilled to extend a warm welcome to everyone attending the 2023 PuSh International Performing Arts Festival.

The thrill of live, in-person performances is with us once again. During this 19th annual edition of the festival, the city will once again be an inclusive stage for vibrant, ground-breaking, dynamic works from artists around the world.

The BC Arts Council has been a proud supporter of the PuSh Festival since its inception, and we look forward to the experiences, interactions and



connections that will be made again this year.

Thank you to all those who make this festival possible! And to you, the audience, thank you for being here, for coming together to celebrate the innovation, diversity and resilience of arts and culture, and all it brings to our communities and our lives.

Enjoy the festival!

Sincerely,  
**Dr Sae-Hoon Stan Chung, Chair**  
BC ARTS COUNCIL

On behalf of Premier John Horgan and the Government of British Columbia, welcome to everyone attending this year's PuSh International Performing Arts Festival.



For nearly 20 years, PuSh has captured global attention with its top-notch out-of-the-box entertainment. This festival is an extravaganza of artistic disciplines that brings together acclaimed global artists of theatre, dance, music and much more. As one of the leading performing arts festivals in B.C., PuSh draws a large audience, generating significant cultural and economic benefits to our province.

The Government of British Columbia is committed to supporting a strong and flourishing arts and culture sector. We know the pandemic has taken a financial toll on festivals and we are proud to support the PuSh festival through the BC Arts Council. Beyond providing innovative artistic experiences, PuSh offers artists and creative industry representatives the

chance to take part in panel discussions, curated pitches, and select studio showings as part of the Industry Series. These sessions are valuable opportunities for emerging and established artists to network, be inspired and learn from those who are leaders in the sector.

Congratulations to the PuSh International Performing Arts Festival Society for its long-standing success. It's a testament to your resilience and strength as we emerge from the pandemic. And thank you to the many volunteers and sponsors whose involvement and support made this festival possible. To B.C. artists and performers, thank you for your participation. Best wishes to all.

Enjoy the festival!

Sincerely,

**Hon. Lisa Beare**

MINISTER OF TOURISM, ARTS, CULTURE AND SPORT



PHOTO: TIM MATHESON



# ANNE OF GREEN GABLES THE MUSICAL™

BOOK BY DONALD HARRON

MUSIC BY NORMAN CAMPBELL

ADAPTED FROM THE NOVEL BY L. M. MONTGOMERY

Director: Barbara Tomasic Music Director: Sean Bayntun Choreographer: Nicol Spinola



TICKETS FROM  
**\$35**

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*"Anne of Green Gables  
is light-hearted and  
fiercely wholesome."*

*—The New York Times*

**DECEMBER**  
**15-31, 2022**



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Kyra Leroux. Photo by David Cooper.



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# CURATORIAL MESSAGE



Is art essential? Over the course of recent crises, the necessity of art has been questioned. The 2023 PuSh Festival has been programmed with necessity in mind. These are works we need to face challenging truths with empathy, embodiment, and communion—works like *afternow*, nora chipaumire's radio opera homage to Zimbabwe's revolutionary spirit Nehanda, and *Never Twenty One*, Smail Kanouté's tribute to young Black victims of gun violence. They are works we need for radical presence and listening, namely Lisa C. Ravensbergen's *The Seventh Fire*, an audio ceremony that connects us to the medicine within through Anishinaabe sources; and *MANUAL*, Adam Kinner and Christopher Willes' study of the social life of sounds—a manual for slowing down. They are works we need to inspire us to overcome, such as Alan Lake Factorie's *Le cri des méduses*, a dance of life and survival by the shipwrecked; *O'DD*, Race Horse Company's story of humanity in the guts of gravity; and *LONTANO + INSTANTE*, Compagnie 7bis' push to the edge of physical limitation.

The solo form is prevalent this year. It reflects an imposed austerity born of a faltering globalized market, and its impact on live arts production. The form is also honest in its innate vulnerability. It has a gift for confronting us with the individual stories behind social and political ideologies. Jaha Koo returns to PuSh with *Lolling and Rolling*, a look at the loss of cultural agency through linguistic colonization. In *because i love the diversity*, Rakesh Sukesh, an involuntary subject of far right propaganda, questions the roots of xenophobia. Tiziano Cruz's *Soliloquio* weaves letters to his mother in a story of forgotten peoples.

In *Okinum*, or 'dam' in Anishinaabemowin, Émilie Monnet reclaims language and breaks down internal barriers. New Dance Horizons' *THIS & the last cariboo* explores edges of loss and recovery. And Itai Erdal reveals his culpability in personal and political conflict in *Soldiers of Tomorrow*.

This Festival sees a renewed international presence on our stages as we celebrate foreign forms and present the very best in contemporary performance from near and far. In addition to the aforementioned international artists, the 2023 program includes Bulgaria's famous singer-songwriter Ivo Dimchev, who playfully subverts the roles of spectator and performer in *Selfie Concert*, and Britain's percussionist extraordinaire Joby Burgess who transmutes eclectic inspirations in *A Percussionist's Songbook*.

In a time of increasingly visible impacts of climate change, of war, and of the rise of fascism, the future weighs heavy with uncertainty. Several works leave us hopeful for tomorrow: Ontroerend Goed's *Are we not drawn onward to a new erA* is a visual metaphor for this crucial moment in our 'Future history' and *Coloured Swan 3: Harriet's reMix* is Moya Michael's unique brand of Afrofuturism, posing questions about spirituality, displacement and the non-linearity of time.

I couldn't be more excited about this Festival program—I believe each work offers a dose of what we need now. Join us at PuSh 2023, a manifesto for the necessity of live art.

**Gabrielle Martin**  
DIRECTOR OF PROGRAMMING

# WELCOME TO THE FESTIVAL



Welcome back to the PuSh International Performing Arts Festival. It's been a while since we've been able to all come together for a big old fashioned festival like this. Feels weird, right? But also kind of amazing? We're very pleased to be presenting a festival full of exciting, innovative, in-person (!) shows.

These past three years have been ones of immense change, and that is no different here at PuSh. Part way through the pandemic, there was a hopeful refrain that urged governments and institutions to "build back better".

PuSh has had a lot to confront since the pandemic, and as a result we've seen a lot of change. We know how much the community has valued PuSh over the years: its place in the international performing arts sector and the spotlight it has shone on our incredible local talent. We also know that we have room to grow.

We are moving forward with the goal of being an organization that puts care as a top priority. Care for staff, care for

artists, care for audiences, and care for the local performing arts community. We're very grateful to all past and present members of our community who have helped to shape PuSh over the years, and who have helped us rediscover how the festival can better serve everyone.

For many of us, this is our first festival. For some of us, we've been here for many years. No matter how long serving, we've all experienced how impactful the Festival can be, personally and on a wider scale. All of us here at PuSh are so excited to share this programming with you, so come find us during the Festival to expound about great art, chat about organizational development or debate the merits of olives on pizza.

We're grateful to be the ones trusted to put PuSh 2023 together, and we're even more grateful that you've joined us again. See you at the theatre.

## The PuSh 2023 Staff

### MEET THE PUSH COLLABORATIVE LEADERSHIP TEAM



**Gabrielle Martin**  
DIRECTOR OF  
PROGRAMMING



**Margo Kane**  
DIRECTOR OF INDIGENOUS  
INITIATIVES



**Keltie Forsyth**  
DIRECTOR OF OPERATIONS



**Tom Arthur Davis**  
INTERIM DIRECTOR OF  
PROGRAMMING



2023

PU

COLOURED SWAN 3: HARRIET'S REMIX. PHOTO: DANNY WILLEMS

# Sh

## PERFORMANCES





## NEVER TWENTY ONE

**JAN 19-21 8:00PM**

**SCOTIABANK DANCE  
CENTRE**

\$34

*60 mins, no intermission*



**ASL-  
INTERPRETATION  
ON JAN 21**

**CONTENT NOTE**  
*Strobe Lights*

**DANCE**

### SMAÏL KANOUTÉ/COMPAGNIE VIVONS! (FRANCE)

Smaïl Kanouté's dance production is a lament, a tribute and a protest. It takes its name from the hashtag #Never21—a reference to Black men who have lost their lives to gun violence before reaching 21 years of age. The show pays homage to the memory of Black men in New York, Rio de Janeiro and Johannesburg who have died from shootings.

On a darkened stage, three men move with a style that applies the urban idioms of krump, popping, baile funk and passinho to contemporary dance. Each man's body is inscribed with the words of victims' families—words of praise, of sorrow, of grief. The dancing is effusive yet finely calibrated, with beautiful, forcefully symbolic movements. In its reference to individual lives, *Never Twenty One* has a heartbreaking specificity; as a political act, it has a global reach.

PRESENTING  
PARTNER



**The Dance Centre**





PHOTO: MARIE CLAUZADE

## LOLLING AND ROLLING

**JAN 19-21** **7:30PM**  
**JAN 19-22** **ONLINE**

POST-SHOW TALKBACK: JAN 20

### PERFORMANCE WORKS

\$34

40 mins, no intermission

**[ST]** **ENGLISH  
SURTITLES FOR  
KOREAN ONLY**

### CONTENT NOTE

*Contains depictions of  
violence*

**MULTIMEDIA**

### JAHA KOO / CAMPO (SOUTH KOREA, BELGIUM)

Video, music and monologue come together as Jaha Koo takes on the absurdities of linguistic imperialism. The main subject is the South Korean phenomenon of tongue-tie surgery, a procedure that makes it easier for patients to pronounce the English “r” sound. Jaha Koo investigates this absurd practice, and branches out to many related topics, including war, colonial history and English’s status as the key language of political power. From this exploration emerges a polemic about the subaltern’s “inaudible voice” and its embattled position in our world.

Witty, perceptive and revelatory, *Lolling and Rolling* features Jaha Koo mixing music from behind a turntable as he speaks to the audience; there are also two screens behind him playing footage that complements his discourse. It’s a multimedia aesthetic for a multifaceted exploration—one that shines a light on the oppression of linguistic minorities and decries their loss of identity.

SUPPORTED  
BY



Granville  
Island



## COLOURED SWAN 3: HARRIET'S REMIX

**JAN 20, 21      7:30PM**  
**JAN 22          2PM**

POST-SHOW TALKBACK: JAN 21

**ORPHEUM ANNEX**

\$34

*60 mins, no intermission*

**DANCE**

**MOYA MICHAEL / ANAKU & KVS**  
(SOUTH AFRICA, BELGIUM)

All aboard the Mothership! Moya Michael's fantastically creative opus blends music, contemporary dance, digital projection, audience interaction and wild vocal effects; the result is a futuristic meditation on time, politics and human history. Thematically, CS3 is just about as rich as can be; aesthetically, it has the variety and eye-catching flashiness of a splendid carnival. You could call the show a party for the mind—it dives to profound thematic depths with wild, hedonistic abandon.

Things begin with flashing imagery, loop-y music and recorded speech. Three performers disentangle ropes and arrange them artistically, inviting audience members to participate and chat. The stage is the Mothership, and it's traveling fast enough to collapse time, which introduces some vexing questions. Dance, darkness, glow-in-the-dark couture and a very special auction are still to come; by the show's end, Michael and her team have tackled ethnicity, science, philosophy and much more.

SUPPORTED  
BY





IMAGE: BRENT HARDISTY / NIWIN BINESI

## THE SEVENTH FIRE

**JAN 25-29  
& FEB 1-5** **6PM, 8PM**

**JAN 28-29  
& FEB 4-5** **2PM, 4PM**

**FEB 4** **12PM**

**LOBE STUDIO**

**\$34**

*80 mins, no intermission*



**LOW VISION  
FRIENDLY**



**EXTRA LIVE  
(ALWAYS RELAXED)**

**CONTENT NOTE**

*Smudge ceremony produces  
scents and smoke*

**AUDIO CEREMONY**

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IN ASSOCIATION WITH NEWORLD THEATRE  
(UNCEDED COAST SALISH TERRITORIES • MST)

You are invited to connect to the medicine that lives within you with *The Seventh Fire*, an immersive sound ceremony. Drawing from Anishinaabe stories and oral traditions, artist Lisa Cooke Ravensbergen invokes sound and story as the somatic link to ancestral realms.

The audience enters Lobe Studio, free to stand, sit, lie down or move around according to their ability. As the ceremony commences, the studio's 4D Sound System envelops all, serving as a portal to dreams and the story of sisters Daanis and Nimise and their grandmother Nokomis. Cooke Ravensbergen's creation blurs time and space, bringing emotional and ancestral connection into being through deep collaboration with sound designer Mishelle Cuttler and a matriarchal creative team. *The Seventh Fire* takes place in past, present and future, above and below the earth. It is the realm of the spirit, where a better future can be co-conceived.



PHOTO: NICK WHITE

## A PERCUSSIONIST'S SONGBOOK

**JAN 25, 26     7:30PM**

**ORPHEUM ANNEX**

**\$34**

*65 mins, no intermission*



**LOW VISION  
FRIENDLY**

**MUSIC**

### ***JOBY BURGESS (UK)***

Joby Burgess is a percussionist who transcends categorization; his virtuosity, his daring and his eclecticism put him in the top rank of international musicians. In this show, he performs his new album, made up of pieces written for him by John Metcalfe, Tunde Jegede, Dario Marianelli, Yazz Ahmed, Graham Fitkin, Dobrinka Tabakova and Gabriel Prokofiev, as well as two compositions of his own.

Burgess describes the pieces as “songs without words,” but, paradoxically enough, they’re inspired by texts; the literary sources include the poetry of Robert Graves, the prose of Michael Ondaatje, Saudi Arabian folk tales and even United Nations population growth statistics! Written for an array of electronics and percussion instruments, *A Percussionist’s Songbook* is a profusion of sonic pleasures. Burgess moves through a number of different setups during the performance, and takes the time to chat with the audience as he does so. It’s an evening of stimulating and electrifying music.

PRESENTING  
PARTNER

music  
main 

SUPPORTED  
BY

 **VANCOUVER  
CIVIC THEATRES**





## LONTANO + INSTANTE

**JAN 26-28 8PM**  
**JAN 26-29 ONLINE**

POST-SHOW TALKBACK: JAN 26

**SCOTIABANK DANCE  
CENTRE**

\$34

*65 mins, 15 min break  
between performances*

**[DHH] DEAF/HARD  
OF HEARING  
FRIENDLY  
INTRODUCTION  
AVAILABLE**

### CONTENT NOTE

*Use of strobe lights and  
smoke machine*

**CIRCUS DANCE**



INSTANTE PHOTO: IAN GRANDJEAN

## COMPAGNIE 7BIS / JUAN IGNACIO TULA AND MARICA MARINONI (FRANCE, ARGENTINA, ITALY)

For these two dazzling shows, Juan Ignacio Tula and Marica Marinoni start with a simple concept: one human being plus a large aluminum ring called a Cyr wheel. In *LONTANO*, Marica spins the Cyr with her body while ducking and rising, twisting and pushing, moving in and out of the circular object. The sheer physical skill on display is a delight to witness, with the accompanying sound and light creating the feel of a sports bout: human versus object.

*INSTANTE* has Juan spinning the Cyr as well, but this time the hula-like movements are less acrobatic and even more symbolic. Using paper cards and a sheet of foil, Juan enacts a dance of entropy, with perpetual motion and personal breakdown running in tandem. The result, as in Marica's performance, is trancelike and meditative, yet also dynamic and thrilling.

PRESENTING  
PARTNER



INNER  
FISH





# LE CRI DES MÉDUSES

**JAN 27, 28** **7:30PM**  
**JAN 27-30** **ONLINE**

POST-SHOW TALKBACK: JAN 27

**VANCOUVER PLAYHOUSE**  
 \$39

75 mins, no intermission

**[DHH]** DEAF/HARD  
 OF HEARING  
 FRIENDLY

**CONTENT NOTE**  
 Nudity, strobe lights, haze

**DANCE**

## ALAN LAKE FACTORIE (CANADA)

The inspiration for this haunting, dreamlike dance performance is Géricault's *The Raft of Medusa*, which depicts a jumble of intertwined bodies and has human desperation as its theme. Choreographer Alan Lake has taken the painting's beauty and pathos and transposed it to the stage, adding his own brilliance. Nine dancers perform under an ever-shifting scenography—sometimes in pairs, sometimes individually, sometimes in a thick knot of muscle and limb that evokes Géricault's vision.

Lake's production is entirely gestural and musical, and yet there is so much to reward our attention: there are portable wooden structures for the dancers to hang from, or against; there are, at times, sheets of translucent material that cloak undressed bodies; there are precise lighting changes, from single spotlights to fulsome illumination. The music has a dark throb and an ambient constancy, as well as intermittent percussion and string notes. Powerful, seductive and ultimately unclassifiable, *Le cri des méduses* is a triumph of the imagination.

SUPPORTED  
 BY



**VANCOUVER  
 CIVIC THEATRES**



# SOLILO

(I WOKE UP AND HIT MY HEAD  
AGAINST THE WALL)





# BOOQUIO

**JAN 27, 28** **7:30PM**  
**JAN 29** **2PM**

POST-SHOW TALKBACK: JAN 29

**ROUNDHOUSE**  
**PERFORMANCE CENTRE**

\$34

*70 mins, no intermission*

**[ST]** **IN SPANISH**  
**WITH ENGLISH**  
**SURTITLES**

**CONTENT NOTE**

*Nudity, flashing lights*

**PERFORMATIVE LECTURE**

## TIZIANO CRUZ (ARGENTINA)

Tiziano Cruz puts himself front and centre in this performative monologue, based on a series of letters he wrote to his mother in 2020. Cruz's mother lives in northern Argentina, and he was unable to travel there from his home in Buenos Aires during the first pandemic lockdown. Reaching her across boundaries of geography and class, Cruz uses the letters as the starting point for a critique of economic, racial and institutional oppression.

As an Indigenous artist, Cruz speaks about the suffering his people have endured under a system of white supremacy, examining the role Buenos Aires plays in Argentina's culture of inequality. Using the power of theatre and the precision of language, Cruz poses a difficult question: What does it mean for him to use his body for art in a country where bodies like his are not supposed to exist?

PRESENTING  
 PARTNER

 **the frank**  
**theatre co.**

SUPPORTED  
 BY





PHOTO: DAVID WONG

# MANUAL

**JAN 28-FEB 1 11:40AM-6PM**  
(EVERY 20 MIN)

**VANCOUVER PUBLIC  
LIBRARY CENTRAL  
BRANCH**

*Free (registration required)*

*40 mins, no intermission*



**ACCESSIBLE TO  
PATRONS WHO ARE  
PARTIALLY SIGHTED  
SEE INTRODUCTION**



**EXTRA LIVE  
(ALWAYS RELAXED)**

**INTERACTIVE  
PERFORMANCE**

## ADAM KINNER & CHRISTOPHER WILLES (CANADA)

*MANUAL* is a one-on-one experience that turns a public library into a space of sensory encounter and heightened awareness. Participants arrive on site with instructions to meet a guide; from there they're silently led through a series of actions, following written notes and immersive audio in headphones. They walk through the space and listen together, they look at books and read to each other, sensations combine and blur... As the piece progresses, the materials encountered come to form a manual for slowing down.

What this experience offers is a chance to renew your sense of place and presence. As you intermingle with the daily life of the library, the piece will bring you to a deeply enriched state of perception. Through a carefully guided process, *MANUAL* stages a meditation on the library as a space of connection and awareness.

PRESENTING  
PARTNER







PHOTO: MIRKA PFLUEGER

## AFTERNOW

**INSTALLATION**  
**JAN 28, 29 12PM-7:30PM**  
**JAN 31-FEB 5 12PM-7:30PM**

**DUB NIGHTS**  
**JAN 28, FEB 1 9PM-11:30PM**

**ROUNDHOUSE EXHIBITION HALL**

Free



**LOW VISION FRIENDLY**

**CONTENT NOTE**  
 Haze

**MULTIMEDIA INSTALLATION**

**MUSIC**

### NORA CHIPAUMIRE (ZIMBABWE / USA)

Loud, proud and militant, the latest from dance powerhouse nora chipaumire features the shitsoundsystem, a huge speaker setup custom-made for sonic maximalism. On it plays the artist's new opera, *Nehanda*, a work named for an African lion spirit venerated by the people of Zimbabwe and central Mozambique. *Nehanda* inhabits mortal women, notably Charwe Nyakasikana, a revolutionary behind the uprising against British colonists in the late 19th century.

chipaumire's installation features three video portraits of herself incarnating the spirit of *Nehanda*; the portraits are on an ongoing loop, as is the opera, which is just under four hours in length. Additionally, two of the performances will be followed by dub nights, featuring chipaumire on the mic. This is a work you can enter at will; it loses none of its power and meaning from being open to a multitude of entry points.

PRESENTING PARTNER

**The Black Arts Centre**

SUPPORTED BY





IMAGE PROVIDED BY ARTIST

## RED PHONE

**JAN 29-31**      **3PM-7PM**  
**FEB 2-4**        **3PM-9PM**

### THE FISHBOWL

Free

3-15 mins

*Interactive performances,  
ongoing*



**ACCESSIBLE TO  
PATRONS WHO ARE  
PARTIALLY SIGHTED  
SEE INTRODUCTION**



**EXTRA LIVE  
(ALWAYS RELAXED)**

#### CONTENT NOTE

*Possible allusion to sexual  
assault, strong language*

**IMMERSIVE THEATRE  
INSTALLATION**

### BOCA DEL LUPO (CANADA)

With *Red Phone*, Boca del Lupo offers an experience that's both theatrical and social—a chance to perform and to bond over shared experience. Participants are given a choice of scripts to perform in pairs; the dialogues are then acted out in two hand-crafted, fully enclosed phone booths, each with an integrated teleprompter; afterwards, each person is invited to have a discussion with their partner about the experience.

The dialogues are composed by some of Canada's best writers, and each makes for a compelling theatrical experience; the boundaries, the contours and the quality of that experience is in each pair's hands, and will change with each private partnership. It's a chance to perform for an audience of one, and, at the same time, be that audience of one. Intimate, inventive and inclusive, this is a work that democratizes theatre and collapses the boundary between artist and audience.

SUPPORTED  
BY



**Granville  
Island**



PHOTO: IRENE OCCHIATO. ART WORK: IRENE NARYS

## BECAUSE I LOVE THE DIVERSITY (THIS MICRO- ATTITUDE, WE ALL HAVE IT)

**JAN 29-31 7:30PM**

POST-SHOW TALKBACK: JAN 30

**PERFORMANCE WORKS**

\$34

*60 mins, no intermission*



**ASL-  
INTERPRETATION  
ON JAN 31**

**CONTENT NOTE**

*Nudity*

**DANCE**

### *RAKESH SUKESH (INDIA, BELGIUM)*

PuSh Artist-in-Residence Rakesh Sukesh addresses racism, complicity and contradiction with this daring work-in-development. Drawing on his own experiences in India and Europe, the artist combines speech, text, music and dance, cleverly transforming each. The audience is seated as if for a fashion show, and Sukesh presents himself as a subject for its gaze—only to upend that privileged perspective and throw it into question. This is a work in which opinion is complex and mutable; the performer changes his own outlook several times, underscoring the difficulties and paradoxes of ethnic politics.

Showing his talent for media innovation, Sukesh manipulates the audio from his interviews on the subject of racism, turning it into music and dancing to it. It's playful, irreverent alchemy like this that helps him expose the uncomfortable truths beneath the surface of our racial discourse. As Sukesh traces the effects of racism—on his body, his mind and his heart—the work moves closer and closer to a true reckoning with oppression.

PRESENTING  
PARTNER

THE  
**CULTCH**

SUPPORTED  
BY

  
Granville  
Island



PHOTO: DAVID COOPER

## AN UNDEVELOPED SOUND

**PREVIEWS**  
**JAN 30, 31**      **7:30PM**

**SHOWS**  
**FEB 1-4**      **7:30PM**

**FEI & MILTON WONG**  
**EXPERIMENTAL**  
**THEATRE AT SFU**

\$34

95 mins

**CONTENT NOTE**  
*Haze, strobe lights*

**THEATRE**

### *ELECTRIC COMPANY THEATRE* (UNCED COAST SALISH TERRITORIES • MST)

On the shores of an ocean sound, an abandoned commercial outlet has been repurposed as a call centre. Inside, a team of spokespeople have been recruited to speak on behalf of a mysterious new development. Their task, it seems, is next to impossible. Although units have been sold and the development should be in its final phase, the developer has stopped responding, the units haven't materialized, and the spokespeople are at a loss for words. What exactly have they been hired to represent?

Jonathon Young structures his plot to parcel out details in beguiling fashion, and the sense of ambiguity is powerful and unsettling. What ultimately develops between the spokespeople is a world much like our own: both incurably familiar and eternally strange. Loosely inspired by Goethe's *Faust*, *An Undeveloped Sound* is about the eternal wager made between development and destruction.

PRESENTING  
PARTNERS

ELECTRIC  
COMPANY  
THEATRE

SFU **WOODWARD'S** W  
CULTURAL PROGRAMS





## ARE WE NOT DRAWN ONWARD TO NEW ERA

PHOTO: MIRIAM DEVRIENDT

**FEB 1-4 7:30PM**

POST-SHOW TALKBACK: FEB 1

**FREDERIC WOOD  
THEATRE AT UBC**

\$39

*75 mins, no intermission*

**[DHH] DEAF/HARD  
OF HEARING  
FRIENDLY  
INTRODUCTION  
AVAILABLE**

**CONTENT NOTE**  
*Haze*

**THEATRE**

### *ONTROEREND GOED* (BELGIUM)

Ontoerend Goed's palindromic take on the climate crisis uses structure as metaphor, employing repetition and reversal to symbolize the need for a worldwide undoing of our actions. The play starts off with backward speech from the actors, but fear not: this strangeness is temporary, and as things become clearer the genius of the creation reveals itself.

Technically as well as formally ingenious, *Are we not drawn onward to new erA* turns time, movement and visuals on their heads—and, like the best works of radical art, it does so in the service of political meaning. It's an artistic intervention in a matter of the utmost importance, and it uses temporality as a provocation. As we draw closer and closer to worldwide calamity, this work asks us to rethink human possibility.

PRESENTING  
PARTNER



THE UNIVERSITY OF BRITISH COLUMBIA

**Theatre & Film**  
Faculty of Arts





ILLUSTRATION: MEKY OTTAWA. GRAPHIC DESIGN: MEAGS FITZGERALD

## OKINUM

**FEB 2, 3**      **7:30PM**  
**FEB 2-5**      **ONLINE**

POST-SHOW TALKBACK: FEB 2

**ANVIL CENTRE  
THEATRE**

\$39

*65 mins, no intermission*



**LIVE  
DESCRIPTION +  
TOUCH TOUR ON  
FEB 3RD**

### CONTENT NOTE

*Smudge ceremony  
produces scents and  
smoke*

**THEATRE**

### PRODUCTIONS ONISHKA WITH ANAKU (CANADA)

In this hypnotic monologue performance, Émilie Monnet interprets a recurring dream and transmits a message of empowerment to the audience. In Anishinaabemowin, the word “okinum” means “dam,” and the narrative of Monnet’s dream involves a giant beaver; the symbolism is rooted in Anishinaabe worldview and far-reaching in its significance.

Making creative use of live sound and visual storytelling techniques, *Okinum* is a vivid and immersive experience. No small factor in its power is the ambient, atmospheric live score by Jackie Gallant; it underscores Monnet’s words and gestures superbly. Mixing three languages—English, French and Anishinaabemowin—Monnet captivates our attention, generates understanding, and grants catharsis.

PRESENTING  
PARTNERS



**ANVIL THEATRE**  
NEW WESTMINSTER



**TOUCHSTONE**  
THEATRE

SUPPORTED  
BY



**HAWTHORNE  
CHARITABLE  
FOUNDATION**

# SHOW SCHEDULE

## JAN

### 19 Thu

#### **Lolling and Rolling**

PERFORMANCE WORKS  
7:30PM

#### **Never Twenty One**

SCOTIABANK DANCE CENTRE  
8PM

### 20 Fri

#### **Lolling and Rolling**

PERFORMANCE WORKS  
7:30PM

#### **Coloured Swan 3: Harriet's reMix**

ORPHEUM ANNEX  
7:30PM

#### **Never Twenty One**

SCOTIABANK DANCE CENTRE  
8PM

### 21 Sat

#### **Lolling and Rolling**

PERFORMANCE WORKS  
7:30PM

#### **Coloured Swan 3: Harriet's reMix**

ORPHEUM ANNEX  
7:30PM

#### **Never Twenty One**

SCOTIABANK DANCE CENTRE



### 22 Sun

#### **Coloured Swan 3: Harriet's reMix**

ORPHEUM ANNEX  
2PM

### 25 Wed

#### **The Seventh Fire**

LOBE STUDIO  
6PM • 8PM

#### **A Percussionist's Songbook**

ORPHEUM ANNEX  
7:30PM

### 26 Thu

#### **The Seventh Fire**

LOBE STUDIO  
6PM • 8PM

#### **A Percussionist's Songbook**

ORPHEUM ANNEX  
7:30PM

#### **LONTANO + INSTANTE**

SCOTIABANK DANCE CENTRE  
8PM

### 27 Fri

#### **The Seventh Fire**

LOBE STUDIO  
6PM • 8PM

#### **Le cri des méduses**

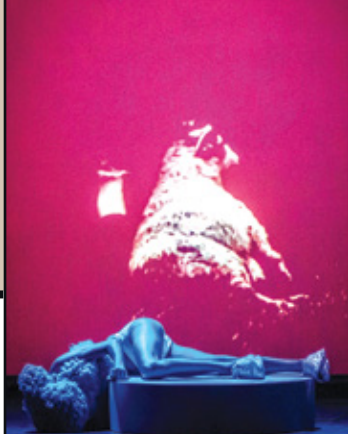
VANCOUVER PLAYHOUSE  
7:30PM

#### **Soliloquio**

ROUNDHOUSE  
PERFORMANCE CENTRE  
7:30PM

#### **LONTANO + INSTANTE**

SCOTIABANK DANCE CENTRE  
8PM



### 28 Sat

#### **MANUAL**

VANCOUVER PUBLIC LIBRARY  
CENTRAL BRANCH

*Performances every 20 minutes*

FIRST PERFORMANCE: 11:40AM

LAST PERFORMANCE: 6PM

#### **afternow**

ROUNDHOUSE  
EXHIBITION HALL

*Ongoing audio installation*

12PM - 7:30PM

#### **afternow Dub Night**

ROUNDHOUSE  
EXHIBITION HALL

*Live music event*

9PM

#### **The Seventh Fire**

LOBE STUDIO  
2PM • 4PM • 6PM • 8PM

#### **Le cri des méduses**

VANCOUVER PLAYHOUSE  
7:30PM

#### **Soliloquio**

ROUNDHOUSE  
PERFORMANCE CENTRE  
7:30PM

#### **LONTANO + INSTANTE**

SCOTIABANK DANCE CENTRE  
8PM





29 Sun

**MANUAL**

VANCOUVER PUBLIC LIBRARY  
CENTRAL BRANCH  
*Performances every 20 minutes*  
FIRST PERFORMANCE: 11:40AM  
LAST PERFORMANCE: 6PM

**afternoon**

ROUNDHOUSE  
EXHIBITION HALL  
*Ongoing audio installation*  
12PM - 7:30PM

**The Seventh Fire**

LOBE STUDIO  
2PM • 4PM • 6PM • 8PM

**Soliloquio**

ROUNDHOUSE  
PERFORMANCE CENTRE  
2PM

**Red Phone**

THE FISHBOWL  
*Ongoing performance installation*  
3PM - 7PM

**because i love the diversity  
(this micro-attitude, we all  
have it)**

PERFORMANCE WORKS  
7:30PM

30 Mon

**MANUAL**

VANCOUVER PUBLIC LIBRARY  
CENTRAL BRANCH  
*Performances every 20 minutes*  
FIRST PERFORMANCE: 11:40AM  
LAST PERFORMANCE: 6PM

**Red Phone**

THE FISHBOWL  
*Ongoing performance installation*  
3PM - 7PM

**because i love the diversity  
(this micro-attitude, we all  
have it)**

PERFORMANCE WORKS  
7:30PM

**An Undeveloped Sound  
(preview performance)**

FEI & MILTON WONG  
EXPERIMENTAL THEATRE AT SFU  
7:30PM

31 Tue

**MANUAL**

VANCOUVER PUBLIC LIBRARY  
CENTRAL BRANCH  
*Performances every 20 minutes*  
FIRST PERFORMANCE: 11:40AM  
LAST PERFORMANCE: 6PM

**afternoon**

ROUNDHOUSE  
EXHIBITION HALL  
*Ongoing audio installation*  
12PM - 7:30PM

**Red Phone**

THE FISHBOWL  
*Ongoing performance installation*  
3PM - 7PM

**because i love the diversity  
(this micro-attitude, we all  
have it)**

PERFORMANCE WORKS  
7:30PM



**An Undeveloped Sound  
(preview performance)**

FEI & MILTON WONG  
EXPERIMENTAL THEATRE AT SFU  
7:30PM

FEB

01 Wed

**MANUAL**

VANCOUVER PUBLIC LIBRARY  
CENTRAL BRANCH  
*Performances every 20 minutes*  
FIRST PERFORMANCE: 11:40AM  
LAST PERFORMANCE: 6PM

**afternoon**

ROUNDHOUSE  
EXHIBITION HALL  
*Ongoing audio installation*  
12PM - 7:30PM

**afternoon Dub Night**

ROUNDHOUSE  
EXHIBITION HALL  
*Live music event*  
9PM

**The Seventh Fire**

LOBE STUDIO  
6PM • 8PM

**An Undeveloped Sound**

FEI & MILTON WONG  
EXPERIMENTAL THEATRE  
AT SFU  
7:30PM

**Are we not drawn onward  
to new erA**

FREDERIC WOOD THEATRE  
AT UBC  
7:30PM

02 Thu

**afternoon**

ROUNDHOUSE  
EXHIBITION HALL  
*Ongoing audio installation*  
12PM - 7:30PM

**Red Phone**

THE FISHBOWL  
*Ongoing performance  
installation*  
3PM - 9PM

**The Seventh Fire**

LOBE STUDIO  
6PM • 8PM



## An Undeveloped Sound

FEI & MILTON WONG  
EXPERIMENTAL THEATRE AT SFU  
7:30PM

## Are we not drawn onward to new erA

FREDERIC WOOD THEATRE  
AT UBC  
7:30PM

## Okinum

ANVIL CENTRE THEATRE  
7:30PM

## THIS & the last caribou

ORPHEUM ANNEX  
7:30PM

## Selfie Concert

LEFT OF MAIN  
8PM

## Club PuSh

*Curated by Talking Stick*  
PERFORMANCE WORKS  
9PM



# 03 Fri

### afternoon

ROUNDHOUSE  
EXHIBITION HALL  
*Ongoing audio installation*  
12 - 7:30PM

## Red Phone

THE FISHBOWL  
*Ongoing performance installation*  
3PM - 9PM

## The Seventh Fire

LOBE STUDIO  
6PM • 8PM

## An Undeveloped Sound

FEI & MILTON WONG  
EXPERIMENTAL THEATRE AT SFU  
7:30PM



## Are we not drawn onward to new erA

FREDERIC WOOD THEATRE  
AT UBC  
7:30PM

## Okinum

ANVIL CENTRE THEATRE  
7:30PM



## THIS & the last caribou

ORPHEUM ANNEX  
7:30PM

## Soldiers of Tomorrow

ROUNDHOUSE  
PERFORMANCE CENTRE  
7:30PM

## Selfie Concert

LEFT OF MAIN  
8PM

## Club PuSh

*Curated by The Black Arts Centre*  
PERFORMANCE WORKS  
9PM

# 04 Sat

### afternoon

ROUNDHOUSE  
EXHIBITION HALL  
*Ongoing audio installation*  
12PM - 7:30PM

## THIS & the last caribou

ORPHEUM ANNEX  
2:30PM

## The Seventh Fire

LOBE STUDIO  
12PM • 2PM • 4PM • 6PM • 8PM

## Red Phone

THE FISHBOWL  
*Ongoing performance installation*  
3PM - 9PM

## An Undeveloped Sound

FEI & MILTON WONG  
EXPERIMENTAL THEATRE AT SFU  
7:30PM

## Are we not drawn onward to new erA

FREDERIC WOOD THEATRE  
AT UBC  
7:30PM

## Soldiers of Tomorrow

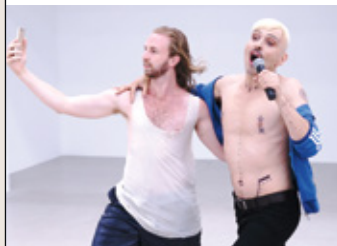
ROUNDHOUSE  
PERFORMANCE CENTRE  
7:30PM

## O'DD

VANCOUVER PLAYHOUSE  
7:30PM

## Club PuSh

*Curated by the frank theatre co.*  
PERFORMANCE WORKS  
9PM



# 05 Sun

### afternoon

ROUNDHOUSE  
EXHIBITION HALL  
*Ongoing audio installation*  
12 - 7:30PM

## Soldiers of Tomorrow

ROUNDHOUSE  
PERFORMANCE CENTRE  
2PM

## O'DD

VANCOUVER PLAYHOUSE  
2PM

## The Seventh Fire

LOBE STUDIO  
2PM • 4PM • 6PM • 8PM

# DIGITAL SHOW SCHEDULE

PuSh is pleased to present digital access to a selection of performances from our 2023 Festival.

Lolling and Rolling  
**JAN 19 - 22**

**LONTANO + INSTANTE**  
**JAN 26 - 29**

Le cri des méduses  
**JAN 27 - 30**

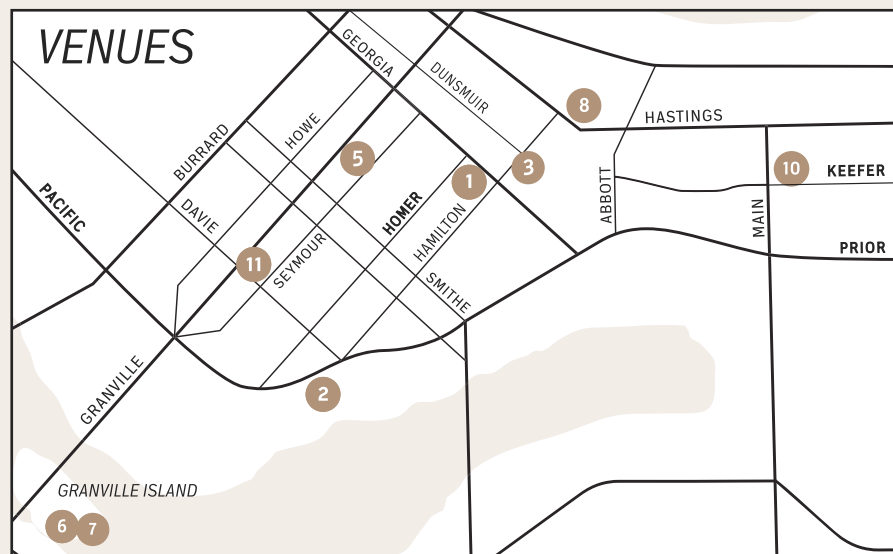
O'DD  
**FEB 2 - 5**

Okinum  
**FEB 2 - 5**

The Café\*  
**FEB 2 - 5**

Tickets are \$25/show or \$100 for a Digital PuSh Pass, which gives you access to five of the shows being offered online. \*Please note: The Café is available on demand through The Cultch's RE/PLAY digital playground. PWYC tickets at [the.cultch.com](https://the.cultch.com)

Digital ticket and Pass Holders will receive an email after purchase with viewing instructions.



**1 Vancouver Public Library  
Central Branch**  
340 West Georgia Street

**2 Roundhouse Community Arts  
& Recreation Centre**  
181 Roundhouse Mews

**3 Vancouver Playhouse**  
600 Hamilton Street

**4 Anvil Centre Theatre (not shown)**  
777 Columbia Street  
New Westminster

**5 Orpheum Annex**  
823 Seymour Street

**6 The Fishbowl**  
1398 Cartwright Street

**7 Performance Works**  
1218 Cartwright Street

**8 SFU's Goldcorp Centre for the Arts**  
149 West Hastings Street

**9 Frederic Wood Theatre (not shown)**  
6354 Crescent Road  
University of British Columbia

**10 Left of Main**  
211 Keefer Street

**11 Scotiabank Dance Centre**  
677 Davie Street

**12 Lobe Studio (not shown)**  
713 East Hastings Street





PHOTO: IVO DIMCHEV

## SELFIE CONCERT

**FEB 2,3**

**8PM**

POST-SHOW TALKBACK: FEB 3

LEFT OF MAIN

\$34

*70 mins, no intermission*

**CONTENT NOTE**

*Sexually explicit lyrics,  
camera flashes*

**MUSIC**

### IVO DIMCHEV (BULGARIA)

Ivo Dimchev invites you to a casual, communal concert—one which blithely steps over the traditional boundary between artist and audience. The idea is wonderfully simple: there is no stage, there is no hierarchy and there is no performance from Dimchev unless people are taking selfies with him. The singer-songwriter comes equipped with a synth, and requires nothing else besides his beautifully ethereal voice—and, again, those selfies.

The concept may be simple, but the motivation is not: Dimchev has evoked sculpture and choreography in defining it. For him, the selfie is a flexible entity, existing as both performance and recording, action and abstraction. Traceable to an individual and diffused through social media, it's a device for spreading communion, as well as, most importantly, a reason to be physically close to each other. You may come for the beautiful ballads and stay for the selfies, or vice versa; either way, this concert is a revelatory experience.

PRESENTING  
PARTNER



PLASTIC ORCHID FACTORY



## THIS & THE LAST CARIBOU

**FEB 2, 3** 7:30PM  
**FEB 4** 2:30PM

POST-SHOW TALKBACK: FEB 4

ORPHEUM ANNEX

\$34

**DANCE**

### NEW DANCE HORIZONS (CANADA)

*THIS & the last caribou* is a series of three works; each of them explores our place in relation to history and nature.

"THIS" is a meditation on loss and recovery. It portrays a woman drifting alone on a carpet of ice, separated from her bundle of fur...

"&" depicts a dream sequence featuring a barebacked character, a rock, a red skirt, and waves enveloping a candy-coloured clown...

"the last caribou" is an ode to love and loss in our tragic times—a duo of song and echo, pairing a caribou dancer and their shadow...

From the acclaimed Regina-based company New Dance Horizons, *THIS & the last caribou* demonstrates the integral role they play in strengthening the Saskatchewan dance community.

SUPPORTED  
BY



# Club PuSh

## PERFORMANCE WORKS

*Free for Pass Holders or \$10/night  
(Half price for single ticket holders)*

If you're looking to keep the festival vibes going into the night, this is the place to be. Club PuSh is a spot where you can enjoy drinks, connect with our artists, and party with your fellow PuSh-goers. It's also the venue for fantastic performances in a relaxed, casual atmosphere. We're thrilled to provide a joyful and dynamic setting for our audiences to gather, and we hope to see you here!



## TALKING STICK FEB 2 • 9PM-2AM

This evening of genre-blending madness mashes the music of Indigenous ancestors with the breaks, cuts, and booming bass of contemporary dance grooves. It's an excitingly eclectic mix of styles, honouring traditional Indigenous idioms while presenting them in a thoroughly modern context. Enjoy a diverse lineup of artists in a mellow environment, with visuals to complement the propulsive rhythms.

## THE BLACK ARTS CENTRE FEB 3 • 9PM-2AM

Owned and operated by young Black creatives, this Surrey-based organization provides a space for both creation and community gathering. Hybrid in its approach and eclectic in its programming, the Black Arts Centre hosts exhibitions, events, workshops and more, with a goal of fostering creativity in the underserved Black community. In their first collaboration with PuSh, the Black Arts Centre draws from a variety of histories and cultures across the Black Diaspora, exploring both traditional elements and modern modes of performing arts, rhythm, movement, storytelling and connection.

## THE FRANK THEATRE CO. FEB 4 • 9PM-2AM

This venerable company, long-time collaborators with PuSh, plays a major role in the city's artistic ecosystem. This season, they follow their co-presentation of *Soliloquio* with a cabaret featuring immigrant and queer artists of colour. Provocative and radically creative, this program features drag, music and performance art, all of it designed to provoke, to challenge and to help lay down the groundwork for resistance.





## THE CAFÉ

FEB 2-5 ONLINE

### THEATRE ONLINE

PWYC

110 mins

**[CC]** CAPTIONS  
AVAILABLE

### CONTENT NOTE

Adult content, strong  
language

**DIGITAL THEATRE**

### APHOTIC THEATRE AND ITSAZOO PRODUCTIONS IN PARTNERSHIP WITH THE CULTCH'S RE/PLAY DIGITAL PLAYGROUND

(UNCEDED COAST SALISH TERRITORIES • MST)

*The Café* is an invitation to be a voyeur; to eavesdrop on private conversations; to witness intimate relationships up close and personal. *The Café* invites audiences to explore seven vignettes by nine playwrights of various ethnicities, ages, beliefs, sexual orientations and gender identities. The sold out, critically lauded live production has been transformed into an online immersive experience that allows audience members at home to wander through the virtual Café using only a web browser.

With content performed in various languages, *The Café* is a day-in-the-life exploration of the cultural mosaic of a Vancouver coffee shop. Audience members are free to stay at one table and watch a scene reach its conclusion or take a journey around the virtual coffee shop and experience other scenes—a theatrical choose-your-own-adventure.

PRESENTING  
PARTNER

THE  
CULTCH

# SOLDIERS OF TOMORROW

**FEB 3-4** **7:30PM**  
**FEB 5** **2PM**

POST-SHOW TALKBACK: FEB 4

**THE ROUNDHOUSE  
 PERFORMANCE CENTRE**  
 \$34

*75 mins, no intermission*

**CONTENT NOTE**  
*Haze*

**THEATRE**

## THE ELBOW THEATRE (CANADA)

Playwright and performer Itai Erdal writes of a day when his eight-year-old Israeli nephew came home from school with an empty box. It was to be filled with goods for soldiers on the frontlines, and in it there was a note that read: "To the soldiers of today from the soldiers of tomorrow." Due to Israel's compulsory military service, it is inevitable that the majority of Israeli children will one day be soldiers. Erdal was himself once a soldier in the Israeli Defence Force; it was an experience that led him to leave Israel for Canada, and on which he bases this piece. *Soldiers of Tomorrow*, while inspired by Erdal's time in the military, is a work in which the characters and events are composites. Erdal revisits his time in the IDF and shares with us a reflection of a nation in turmoil. In his guilt and anguish, he is unafraid to criticize Israel—a country that he loves "with a broken heart."

SUPPORTED  
 BY







# O'DD

## *RACE HORSE COMPANY (FINLAND)*

Mesmerizing, metaphorical and full of superb acrobatics, this is a circus performance like no other. It begins with an evocation of birth, as a naked man slowly rips his way out through a giant piece of cellophane, and from there it moves through phases of the man's existence. Each stage comes with a new object to contend with; our acrobat protagonist rolls, bounces, balances and leaps, and his moves are astounding.

There's a strong sci-fi edge to the show, with objects made to seem alien in origin and a beautifully suggestive representation of space. The acrobat's progress plays like an evolution, with his mastery of movement growing stronger from phase to phase. Brilliantly designed and set to a spacy, pulsing live electronic score, *O'DD* is true poetry in motion.

SUPPORTED  
BY

V C T VANCOUVER  
CIVIC THEATRES

Helijet



FEB 4  
FEB 5  
FEB 2-5

7:30PM  
2PM  
ONLINE

POST-SHOW TALKBACK: FEB 4

**VANCOUVER  
PLAYHOUSE**

\$39

*55 mins, no intermission*

**[DHH]** DEAF/HARD  
OF HEARING  
FRIENDLY

**CONTENT NOTE**

*Haze, strobe lights,  
nudity*

**CIRCUS**

# Vancouver International Dance Festival

Info & Box Office:  
VIDF.CA  
604.662.4966

**Feb 27 - March 24, 2023**

Samsara by Aakash Odiedra Company. Photo by Nirvair Singh Rai



Canada Council  
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Conseil des arts  
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Canada



BRITISH COLUMBIA  
ARTS COUNCIL



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Supported by the Province of British Columbia



CITY OF  
VANCOUVER

Cultural  
Services

stir  
MUSIC • DANCE • THEATRE



# HAPPY PUSH FESTIVAL



FOR THE DURATION OF PUSH FESTIVAL  
YOU CAN TRY OUR NEW MINGLER PACK  
*Now at our retail store for*

**\$1.50 OFF**  
*the original price*



\*PRICE IS SUBJECT TO CHANGE. WHILE SUPPLIES LAST. BRAND SELECTION AND  
AMOUNT MAY VARY PER PARTICIPATING LOCATION. MUST BE LEGAL DRINKING AGE.





# PuSh INDUSTRY SERIES

**JAN 29 - FEB 5, 2023**

*\$60 registration fee*

The Industry Series is back and in-person! After two years of digital convening, we're excited to welcome local, national, and international performing arts communities back to PuSh Festival 2023. This week-long series is an opportunity for professional artists, cultural workers, and arts enthusiasts alike to connect with one another, engage in thought-provoking discussion, and experience transformative performances together.

This year, in partnership with Talking Stick, expect Industry Series programming from an Indigenous lens, one that aims to bring us back into community with each other after so much time apart. Programming will include workshops, artist talks, curated pitches, walks with local artists, and social events.



PHOTO: NATALIE ROSTOV



Each registered delegate gets access to all Industry Series events, a discount code for 20% off all PuSh Festival programming, and free access to each night of Club PuSh. To learn more about the 2023 Industry Series programming, and about how to sign up to be a delegate, visit the PuSh website: [pushfestival.ca/industry](https://pushfestival.ca/industry)

## WELCOME + KEYNOTE EVENT

Join us for the launch of the PuSh Industry Series, including a welcome and protocols from the Coast Salish host nations, social opportunities, and a catered lunch.

## ARTIST TALKS

Creating dialogue between PuSh artists and the wider community is one of the main reasons we host the Industry Series each year. Join us for multiple panel events and talk-backs with our incredible sleight of local, national, and international artists.



PHOTO: NATALIE ROSTOV



PHOTO: TIM MATHESON



PHOTO: NATALIE ROSTOV



PHOTO: SARAH RACE

## ARTIST WALKS (AKA SLOW DATING)

Want to get a better sense of this beautiful city? Or do you simply want to see it through fresh eyes? Local Vancouver artists take small groups of delegates on a guided tour of their favourite places in the Lower Mainland.

## WORKSHOPS

As curated by Talking Stick, these intimate workshops will embrace Indigenous perspectives on creation, collaboration, and exchange.

## PUSHOFF MIXER & SHOWCASE

PushOFF, produced by Theatre Replacement in partnership with Company 605, is an independent, curated platform for tour-ready projects and works-in-development by Canadian artists. Join for a slate of showings and presentations, followed by an informal mixer with various local producers and artists. [pushoff.org](https://pushoff.org)

## PITCH SESSION

Featuring some of the most exciting tour-ready projects in Canada, the Pitch Session gives participants 8-minutes to pitch their works to an audience of producers, artistic directors, festival curators, presenters, and programmers.

## INDUSTRY SOCIALS

Opportunities for local, national, and international delegates to break bread and discuss their festival experiences before heading out for an evening of performance.

## INDUSTRY BRUNCH

On the last day of the Festival, join fellow PuSh Industry Series delegates and participants for a farewell brunch. Light brunch buffet provided.

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Explore Indigenous Culture  
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Love is an art  
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Learn More



[www.modo.coop](http://www.modo.coop)





# The Dance Centre

GLOBAL DANCE CONNECTIONS SERIES

**Arash Khakpour +  
Emmalena Fredriksson**  
(Canada) Dec 8-10

**Smaïl Kanouté/  
Compagnie Vivons!**  
(France) Jan 19-21

**Hillel Kogan**  
(Israel) April 13-15

**FakeKnot**  
(Canada) May 4-6



**thedancecentre.ca**

Photo: FakeKnot/Rhoda Cerezo

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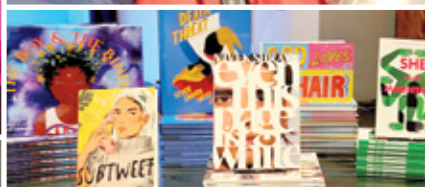
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PHOTOS PROVIDED BY SOLID STATE

# PuSh YOUTH PROGRAM

The PuSh Youth Program is our way to engage, support, and uplift a whole new generation of arts enthusiasts by providing greater access to the performing arts via discounted tickets, educational opportunities, and stimulating conversation.

**The Youth Pass** gives access to PuSh Festival programming at highly discounted rates. For only \$20, the Youth Passport gives access to 4 select shows for youth aged 16-24.

**The Youth Cohort**, produced in partnership with Surrey-based Solid State Community Industries, is a free program that brings together racialized youth to experience, examine, and

engage with the professional contemporary performing arts community. With workshops, conversations with arts professionals, and a slate of exciting PuSh shows, the Youth Cohort is like a book club, but for the live performing arts.

Produced in partnership with SFU Woodward's, the **Youth Assembly** is a free, 1-day youth conference which provides the opportunity for youth to meet and exchange with artists and arts professionals. This year's Youth Assembly will be held on Saturday, January 28.

Learn more about all aspects of our Youth Program [pushfestival.ca/youth](http://pushfestival.ca/youth)



Credit: Javier R. Sotres

# YOUR JOURNEY STARTS HERE

Programs for young  
artists ages 2-22 in  
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[vancouveropera](http://vancouveropera)

**TICKETS FROM \$50**  
[vancouveropera.ca](http://vancouveropera.ca)



ARTWORK BY HANNA BARCZYK

To discuss your specific access needs, please contact Accessible PuSh Coordinator Anika Vervecken at [access@pushfestival.ca](mailto:access@pushfestival.ca)

---

## VISUAL STORIES

**Most of our shows** have visual stories with very detailed information to help people prepare or decide if this show is for them.

We also have **some for our venues**.

---

## SUPPORT PERSONS / GUIDES

Need support to be able to attend? **Your support person pays no admission.** Or request **support from a trained volunteer** who will meet you at a nearby transit stop or at the theatre.

---

## VENUE ACCESSIBILITY



**Detailed audits** are conducted for all Festival venues.

**Venue visual stories** also provide a lot of information.

---

## PATRONS WHO ARE BLIND OR HAVE LOW SIGHT



**Live audio description** by VocalEye. If possible preceded by a **touch tour**.



**Blind/low vision friendly** with the support of and introduction.

**Sighted guides** for reaching venues.

---

All decisions were made by and with our **Blind Consultant: Kristy Kassie**.

## DEAF/HARD OF HEARING PATRONS



### American Sign Language Interpretation

For events (not shows) ASL-interpretation can be requested.

**[ST] Surtitles** (usually for shows that are not in English).

**[OC] Open Captions** (surtitles with more info on sound).

**[DHH]** Accessible to Deaf/ hard of hearing patrons, with an **introduction** providing more context.

All this information available in **Vlogs in ASL** on our website.

All decisions were made by and with our **Deaf consultant: Aastrid Evensen**.

---

## RELAXED PERFORMANCES



At **relaxed Performances** we challenge the necessity of the traditional theatre etiquette (sit still and be quiet) and make adjustments for people with sensory sensitivities.

These shows always **have both visual stories**.

Some shows are always relaxed, in that case, we call them **Extra Live**.

All decisions were made by and with our **RP Consultant: Jake Anthony**

---

## COMMUNITY TICKETING & INDIGENOUS TICKETING

Because we recognize money is often only one of many barriers, we partner with community groups and organizations to support people in attending the festival beyond offering free tickets. Get in touch or fill out the online form to bring a group.



Theatre Replacement's Biennial

# new aesthetics

PERFORMANCE INTENSIVE

July 17-28, 2023

VANCOUVER, BC



with  
**Autumn Knight**  
and **keyon gaskin**

**Application deadline: March 15, 2023**

Space will be limited to 20 participants

Visit [theatrereplacement.org](http://theatrereplacement.org) for more information

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New Aesthetics 2023 is produced with the  
support of Simon Fraser University's School  
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## THANK YOU

The PuSh staff extends a special thanks to their loved ones for their unwavering support. PuSh Festival also gratefully acknowledges the invaluable contributions of former staff and the arts and cultural community in the Lower Mainland who support our work as partners, contributors, and champions, with particular gratitude to those who hold us to account.

PuSh wouldn't be what it is without this community, and we are grateful.

We would also like to thank our outgoing board members:

Carmen Aguirre  
Camyar Chai  
Justine Chambers  
Lisa Cook Ravensbergen  
Shanae Sodhi  
Johnny Trinh

---

## BOARD OF DIRECTORS

Jorge Amigo  
Selena Couture  
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## PUSH FESTIVAL FOUNDERS

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Join an extraordinary group of donors by making a donation to the PuSh Festival. To donate today, or learn more about how your donations help PuSh, visit [pushfestival.ca/donate](https://pushfestival.ca/donate).

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Lola MacLaughlin from Tony Giacinti • John Wood from Dr. Evelyn J Harden

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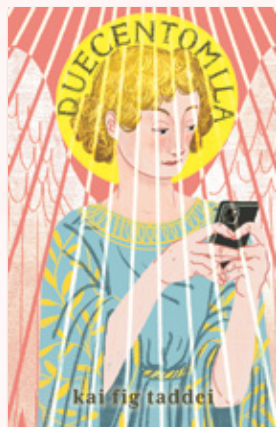
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SFU Harbour Centre  
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## SFU GALLERY

SFU Burnaby Campus  
Academic Quadrangle 3004  
8888 University Drive  
Burnaby BC, V5A 1S6

[sfugalleries.ca](http://sfugalleries.ca)

IMAGE  
Francisco-Fernando Granados,  
who claims abstraction?, 2022, digital drawing.  
Courtesy the artist.

SFU  GALLERIES

PuSh wouldn't be what it is today without our amazing volunteers!  
To those of you who've been with us from the beginning, to those who  
joined us this year, and everyone in between:

# THANK YOU!

Want to volunteer with PuSh Festival?  
Visit [pushfestival.ca/volunteer](https://pushfestival.ca/volunteer)



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

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# PUSH PASSES & TICKETS

## PUSH PASSES

A PuSh Pass is the best and simplest way to experience the PuSh Festival. Enjoy savings of up to 25% off single ticket prices when you select four or six performances during the Festival. Plus, get free access to all Club PuSh performances!

FOUR-SHOW PASS	\$120
SIX-SHOW PASS	\$180
DIGITAL PASS	\$100

## YOUTH PASS

If you're 16 to 24 years old, we've got a deal for you! For the price of \$20, a Youth Four-Show Pass allows you to book online and guarantees you a seat in the theatre. Quantities limited.

YOUTH FOUR-SHOW PASS	\$20
----------------------	------

## INDUSTRY SERIES

Looking to attend the events of the PuSh Industry Series (p. 46, 47)? An Industry Pass provides access to all of the Industry Series events and access to discounted tickets during the Festival.

INDUSTRY PASS	\$60
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## HOW TO USE YOUR PASS

- Buy your Digital, Four-Show, Six-Show, Youth or Industry Pass at [pushfestival.ca](http://pushfestival.ca).
- Log in to your online PuSh account, add your desired shows to your cart, and click **Redeem Gift Card or Pass** when you're ready to check out.
- Book your shows well in advance; tickets allotted for Passholders are limited.
- If a desired show or performance date is not available, check back online or contact PuSh Festival Patron Services, as availability might change.
- If you need to cancel your bookings, or would like to exchange them for another eligible and available performance, contact PuSh Festival Patron Services, by email or phone, at least 72 hours before showtime.
- Tickets for your chosen performances will be emailed to you in advance. Please present your tickets at the venue.
- Arrive early to avoid lineups and get your seats all shows are general admission.
- Digital Pass holders will receive an email with viewing instructions.

**PUSH PASS AND INDUSTRY PASS TERMS & CONDITIONS:** Limited quantities. Passes are non-refundable and non-transferable. Tickets allotted to Passholders for each performance are limited, so book early—at least 72 hours before showtime. Passholders must always be present, and may be asked to show valid photo ID. Full terms and conditions at [pushfestival.ca](http://pushfestival.ca).

**YOUTH PASS TERMS & CONDITIONS:** Limited quantities. Limit one per person. Youth Passes are non-refundable and non-transferable. Tickets allotted to Youth Passholders for each performance are very limited, so book early—at least 72 hours before showtime. Select shows are not available to be booked on a Pass. Limit one ticket per show. Passholders must always be present, and show valid proof-of-age photo ID. Full terms and conditions at [pushfestival.ca](http://pushfestival.ca).



# PUSH PASSES & TICKETS

## SINGLE TICKETS

If you can't commit to a PuSh Pass, single tickets are your best bet! Some shows have very limited capacities, so the earlier you buy, the likelier you are to get exactly what you're after.

Some shows may be free but still require you to book a ticket. Follow the instructions on the show pages at [pushfestival.ca](http://pushfestival.ca).

Some single tickets are sold through different partner box office outlets. Our website will direct you to the right place, but you can always contact PuSh Festival Patron Services for assistance.

---

## GROUP TICKETS

Share the PuSh Festival with your friends or work colleagues! When you come as a group of 10 or more, save up to 20% off single ticket prices to select shows. To get your party started, email [access@pushfestival.ca](mailto:access@pushfestival.ca) or visit us at [pushfestival.ca](http://pushfestival.ca).

---

## ACCESSIBILITY

Contact the box office or Accessible PuSh Coordinator Anika Vervecken at [access@pushfestival.ca](mailto:access@pushfestival.ca) or by phone at 604.605.8284 ext. 204 to:

- Reserve seating that meets your needs
- Advise staff of any of your access needs
- Book a complimentary ticket for a companion
- Request a volunteer companion to pick you up at nearby transit or support you at the venue

More info on Accessible PuSh initiatives on p.53

## HOW TO BUY

**ONLINE**  
[pushfestival.ca](http://pushfestival.ca)

### PUSH FESTIVAL PATRON SERVICES

Hours: Monday-Friday 10AM–5PM

Phone: 604.449.6000

Toll-Free in North America: 1.866.608.8284

### IN-PERSON

Monday-Friday Noon-4PM

110–750 Hamilton Street, Vancouver

*Box office closed December 23, 2022 -  
January 2, 2023*

---

## HAVE QUESTIONS?

Visit our Frequently Asked Questions page online, or contact PuSh Festival Patron Services. Email is the fastest way to communicate with us: [tickets@pushfestival.ca](mailto:tickets@pushfestival.ca)

---

**SINGLE TICKET TERMS & CONDITIONS:** Prices are subject to change. Additional service charges and telephone order fees may apply to the advertised price. Valid photo ID must be presented by the original purchaser at the Festival box office in order to pick up tickets. Full terms and conditions at [pushfestival.ca](http://pushfestival.ca).



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