
ENCOMPASS

BC YOUTH DANCE AND RESEARCH PROJECT



Cover Artist: Shion Skye Carter
Image By: Brenda "Bee" Kent Colina

Cover Page Visual Description:

Pictured on a beach from the hips up, a person with a shaved head wearing a dark green / brown long sleeve turtleneck and orange skirt or pants looks into the camera with their arms held up and twisted around their neck.



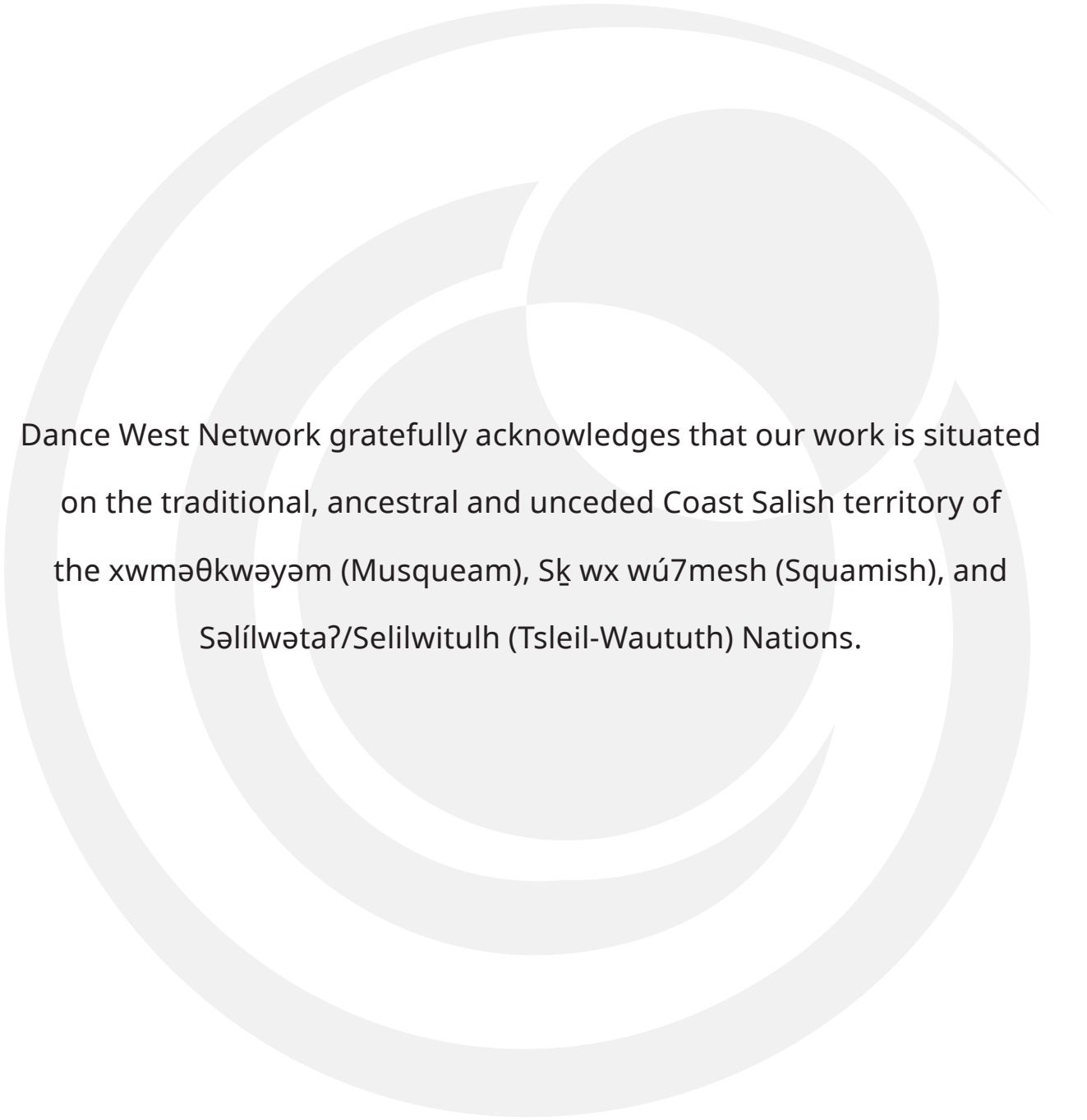
**DANCE WEST
NETWORK**
*connecting artists and
communities in motion*

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Film still from La Partida, La Llegada by Brenda "Bee" Kent Colina.

Image description: Bee, a tall slender woman who identifies as a Mexican immigrant, stands calmly on the sandy shoreline of a beach in Ucluelet, which is the home of the Nuu-Chah-Nulth people. With a delicate curve of her back, she arches her face skyward in contemplation and reflection.



Dance West Network gratefully acknowledges that our work is situated on the traditional, ancestral and unceded Coast Salish territory of the xwməθkwəyəm (Musqueam), Sk̓wxwú7mesh (Squamish), and Səlílwətaʔ/Selilwitulh (Tsleil-Waututh) Nations.



BOOKLET (C) DANCE WEST NETWORK

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Foreword by Jane Gabriels, Ph.D.

Editors Note by Sarah Wong

Essay by Alex Masse

Graphic Recordings by Juolin Lee

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Youth Dance Project Public Gathering Photos by Jordan Shum

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FOREWORD

By Jane Gabriels, Ph.D.

The BC Youth Dance and Research Project at Dance West Network started from a few ideas: how to connect under-represented youth - from BIPOC/IBPOC, LGBTQ2S+ and/or disabled communities beyond the Lower Mainland - with dance and the performing arts, and how to support BIPOC and/or LGBTQ2S+ dance artists as well as BC communities as we emerge from the depths of Covid-19 and its impacts. It's been a rough couple of years, and in broad terms, we wanted to see what we could do to support youth and artists with creative projects to bring them together.

This project was funded by the Canada Council for the Arts Sector Innovation fund which supports advancing or developing practices in the arts sector. This funded proposal offered participating artists valuable time to research and develop their work with support from project colleagues, mentors and other consultants.

Beginning with a call for artists sent out via Dance West Network's newsletter, social media, and throughout the network, final projects were chosen by a Selection Committee of artists and project colleagues. Over the course of the initiative, the project colleagues - Alyssa Amarshi, Joanne Cuffe, and Tsatassaya White - met with the artists to give feedback on their work. Artists also met with consultants Olivia C. Davies (Indigenous artist and consultant; (Anishinaabe, French-Canadian, Finnish and Welsh heritage) to talk about acknowledging their work created on Indigenous lands, and with Lindy Sisson to review how to present their project ideas and workshop proposals. Accessibility was supported by coordinator, Jennie Chantal Duguay. Artists were then invited to share their research questions and workshop ideas via conversation with youth at an accessible hybrid and public event presented in collaboration with Simon Fraser University Woodward's Cultural Programs. The artists also formally presented their projects online to network presenters, community dance connectors (local "dance champions" in different areas of the province), and others.

The BC Youth Dance and Research Project highlights creativity bubbling up in underserved rural and remote communities, and cultivates dance artists, their projects and their community engagement practices to create positive impact with often-marginalized youth and young emerging artists living outside the Lower Mainland.

These workshops and conversation activities introduce youth participants to dance and the performing arts in active ways that could inspire them to continue exploring their creativity. These introductions could also lead to possible future collaborations for the artists with communities, theatres and other local sites. By introducing youth to artists, and artists to other communities beyond Vancouver, this project also cultivates artistic perspectives and develops work that connects youth with artists directly.

Dance West Network is now in the process of securing funding to bring the artists' research, workshops, conversations and other activities - developed through this project - to the presenter network. We look forward to continuing to watch these projects develop and witnessing their impacts on the communities they serve.



IMAGE DESCRIPTION

In a dark theatre space, a group of 8 participants, all from diverse backgrounds and gender expressions, stand in a circle. In community, they spread both arms like wings while balancing on one foot. Mounted on a rich red brick wall behind them is a large video screen which displays 3 photos from a Zoom room: the group of 8 in the physical space, A single participant and a shot of 2 people in a living room – all the Zoomed in participants join in on the same action. This movement activity was facilitated to ground the collective energy as a way to conclude the event.

EDITOR'S NOTE
TO BE EVER NEW

By Sarah Wong

Let us arrive in our bodies as we are right here in the present moment. Feel time slow down as we melt our flesh around our bones. Let's take extra care in softening the skin around our eyes as they gaze at the screen, and perhaps we can also take the time to acknowledge the architecture, the people and the land that exists beyond our screens. Tuning into our breath, we can feel how it ebbs and flows in our stomachs and chests. And furthermore, we can locate our core - our vibrant centre of energy, a place to ground and extend from. As we settle our bodies into the warmth of our centres, I invite you to read the following quote with a sense of tenderness, allowing whatever images, individuals, or sensations come to mind and wash over your body:

*Welcome the spring, the summer rain
Softly turned to sing again
Welcome the bud, the summer blooming flower
Welcome the child whose hand I hold
Welcome to you both young and old
We are ever new, we are ever new*

Following the practice of Dance West Network associate Alyssa Amarshi, who also happened to be one of the participating artists in the BC Youth Dance and Research Project, I was inspired to begin this piece of writing by offering some words to ground ourselves into our bodies. Perhaps this seems like an odd task given the seemingly fixed nature of this document, but although I am the editor of this project, I have primarily worked as a dance artist and aim to carry this knowledge into my writing practice. I engage with writing as another form of embodiment and believe that words can move our bodies just as much as our bodies can guide the crafting of words. Applying this creative outlook feels all the more relevant when reflecting on a multidisciplinary project such as this booklet. *Encompass* gathers together the processes of writing and dancing to create a document that is simultaneously definitive and living.

The quote I asked you to meditate on, are words I've been contemplating myself. They come from the lyrics to one of my favourite songs, *Ever New* by Beverly Glenn-Copeland, from his masterpiece 1986 album, *Keyboard Fantasies*. Glenn-Copeland, who is a musician and trans activist, has an incredible and humbling life story, which I first learned about through the documentary made on his life, *Keyboard Fantasies: The Beverly Glenn-Copeland Story*, released in 2019 and directed by Posy Dixon. In recent years, he has done significant work mentoring queer and trans youth, focusing on creating intergenerational relationships that nourish the lives of both mentee and mentor. For me, the song *Ever New* captures the essence and philosophy of Glenn-Copeland's practice. I read the lyrics as instructions,

directing and encouraging all who hear them to gather across generations in order to build the foundation of a more inclusive and empathetic world.

I bring *Ever New* into this conversation as I see profound parallels between Glenn-Copeland's practice in music and the intentions of the projects that make up Dance West Network's 2022 BC Youth Dance and Research Project. Having been invited by Jane to be the editor for this booklet, I came to learn about the artists' projects through witnessing the BC Youth Dance and Research Project Public Gathering & Conversation. This event was an inspiring and impressive introduction to the thoughtful work that these artists have been doing in their communities to build spaces for youth across BC to discover their creative passions.

This booklet serves as an archive of this important community-driven work. Through an essay skillfully written by Alex Masse and the beautifully detailed illustrations of Juolin Lee, we gain a glance into the specifics of each project's aims and inspirations. Each project feels unique, emerging from each artist's practice and lived experience. However, there are also common themes across all the projects, particularly in building relationships to the land, reconnecting with ancestry, and nourishing a sense of embodied agency.

After the Public Gathering & Conversation, the artists also gathered online for a culminating sharing to wrap up their projects. With so many of the artists working in a process-focused way, this sharing was not about presenting a final product, but rather about dreaming and articulating how their projects will be carried forward into the future. For example, dance artist, organizer and public speaker, AJ Kule Kambere,* spoke about growing his project, *Battlezone*, which he began 11 years ago. *Battlezone* is an annual Nanaimo-based hip-hop dance festival that consists of a workshop series and a culminating dance battle, specifically targeted for youth. For many of the participants, *Battlezone* is their first dance battle they have ever attended, sparking a passion for the dance form and causing them to return year after year. This has allowed AJ to witness these young dancers evolve and build confidence over the years, while *Battlezone* simultaneously grows to new heights. AJ's time with Dance West Network has allowed him and his team to focus on keeping *Battlezone* accessible to youth, as well as to continuously set higher standards in the quality of mentorship available for the participants for the next years to come.

Meanwhile, other artists expressed in the culminating sharing that their research projects with Dance West Network were about finding a starting point, planting seeds that they hope to continue to tend to moving forward. Regardless of where the artists' find themselves, it is clear that these processes are living and contain the capacity to grow and morph. A slow and intentional process of transformation is echoed on all levels, embodied by the lead artists, their participants, and the projects themselves.

What I felt was articulated across all of the BC Youth Movement and Research Project artists was that their creative processes began with a sense of reconnecting to themselves. Many of these projects are rooted in the artists' personal journeys of finding their own sense of belonging and serve as a reminder that at the core of each of us is our own inner child - a space in our bodies where we hold our desires, passions and curiosities. By tending to themselves, the artists have been able to extend that compassion towards others with their projects, allowing their own sense of empowerment to radiate outwards. It is a reminder that the voices of young people, including the ones that live inside us, are ones that should be listened to and nourished.

Echoing the sentiments of Glenn-Copeland's *Ever New*, learning about these youth-focused projects has helped me to envision a world that is founded in the power of intergenerational relationships and collective care. So as you move forward into the rest of this booklet, I invite you to continue returning to where we started: in our bodies. But I also invite you to return to where you started in life: as a child, endlessly curious and fascinated with discovering the world. To return is another way to move forward, to remember as a pathway to becoming ever new.

*AJ Kule Kambere does not appear in the essay by Alex Masse as he and his interviewer, Deeya Sharma, were not able to make it to the Public Gathering & Conversation event.



IMAGE DESCRIPTION

In a dark theatre space, a group of 8 participants, all from diverse backgrounds and gender expressions, stand in a circle. In community, they raise both arms to the sky. Mounted on a rich red brick wall behind them is a large video screen which displays 3 photos from a Zoom room: the group of 8 in the physical space, a single participant and a shot of 2 people in a living room – all the Zoomed in participants join in on the same action. This movement activity was facilitated to ground the collective energy as a way to conclude the event.

CONNECTING ACROSS GENERATIONS: INSIGHTS FROM THE BC YOUTH DANCE PROJECT PUBLIC GATHERING

By Alex Masse with Graphic Recordings by Juulin Lee



On October 29th, Dance West Network held a youth-centred public gathering and conversation, highlighting several artistic projects in the community as well as their progress and findings.

"This gathering is about sharing research, and building community through conversations centring the voices of youth," read a statement from Jane Gabriels, Project Initiator and Debora Gordon, Community Engagement Manager: "It's about learning with opportunities to be creative in gathering knowledge."

Dance West Network is a BC-based organization, founded originally in 2006 as "Made in BC - Dance on Tour" as a society dedicated to accessibility and connection via dance in BC, with the vision of bringing dance into everyone's lives.

IMAGE DESCRIPTION

The red brick wall provides a background to which a group of people pose for a photo. With a diversity of race and gender expression, these 12 smiling humans give off an energy of family and community, a sense that they have built a bond during the workshop. From L-R, top - Alex Masse, Juulin Lee, Shion Skye Carter, Rosie Richard, Juan Imperial, Rosario Ancer, Simran Sachar, Erin Lum, Jane Gabriels. From L-R, Bottom - Sarah Wong, Ralph Escamillan, Alyssa Amarshi.

This vision was clear throughout the afternoon, which brought inclusivity to the forefront: the gathering was a hybrid event, accessible in-person and online, and the space at SFU's Vancouver campus had gone above and beyond with accommodations—there were name / pronoun labels, mandatory masking for the sake of immunocompromised individuals, gender-neutral washrooms, padded chairs, live captions, land acknowledgement, and a low-sensory space for people to decompress in.

A recurring theme of inclusivity also made itself known within many of the projects presented.

The afternoon was co-hosted by Juan Imperial and Rosie Richard in-person, and Sophie Dow facilitated Zoom communication.

HER TRIBAL ROOTS X FROM THE HEART:

“GATHERING TOGETHER THROUGH FOOD, JOY,
AND COLLABORATION WITH THE LAND”

Alyssa Amarshi in conversation with Nina Hilburn

The presentations began with a conversation between Alyssa Amarshi and Nina Hillburn. Alyssa self-describes as “interested in diverse types of cultural expression, especially movement and intermodal art,” and represented her interdisciplinary art collective, Her Tribal Roots, where she is a dancer and creative director. Nina, a young artist tuning in from Sinixt territory, represented From The Heart, a youth-led Indigenous outreach and reconciliation program connecting Indigenous and non-Indigenous youth with teachings from Elders, Knowledge Keepers, artists, and other members of the community. It celebrates intergenerational connections, and “a vision of truth, resurgence and reconciliation.”

The collaboration of these two groups centred “Youth expression in dance, music, and play,” with the four-day workshop exploring drum circles, “movement inspired by the land,” and “collaborative choreographies” before ending with a community showing in Nelson.

Alyssa described it as a “gathering together through food, joy, and collaboration with the land,” and Nina also expressed her happiness with the event’s inclusivity, with there being “room for everyone.”

This also shines through in the project’s range of age, with its youngest participant being a year old and its oldest being Indigenous elders.

“I felt so empowered,” Nina said. “I felt like I had gained a deeper connection with myself.”

The presentation ended with a movement meditation led by Alyssa, to “I Am Enough,” by Beautiful Chorus.



IMAGE DESCRIPTION

Alyssa, a woman in her 30’s of Tanzanian and Indo-Ismaili descent, sits prominently with the red brick wall behind her. With microphone in hand, her eyes share an intensity behind her masked face, like she is sharing something of great importance to the audience during a question and answer period. Her black hoodie has bold text printed on it that says “HANDLE WITH CARE: FRAGILE”.



Alyssa Amarshi

ALYSSA AMARSHI

in conversation with

NINA HILBURN



Nina Hilburn

Expression in dance, music and play!



* Four day workshop exploring drum circles on the traditional territories of the Sinixt People

* Taking the lessons from the forest into the theatre & other spaces.

A project across generations!
mostly for youth
but from toddlers to
also elders!

Movement inspired by land

Alyssa Amarshi / Her Tribal Roots
in conversation with
Nina Hilburn / From the Heart

Some of the biggest highlights & take aways

presence

vulnerability

Speaking from the heart

empowerment

a deeper connection with ones self

a place for everyone
power of gathering } sharing & caring.

We are always in collaboration with the land



Where will this collaboration go?

connection!

* This is an intentionally slow process.

* A process based project, instead of a performance based one.

* Learning from the symbiotic network from the fungi to the trees.

* A cross disciplinary research.



both Alyssa and Nina are excited to continue their land based practice

We are the vessels for art and collaboration!

First conversation out of seven. Illustration by Juulin Lee

GRAPHIC RECORDING IMAGE DESCRIPTION

A series of graphic recordings are done by Juolin Lee to capture moments of discussion and auditory content in a visual drawing for each artist. These graphic recordings are line-based drawings, coloured in black and white, with red text. They each occur on a single page that is segmented with different drawings (pictograms) and text that capture a shared experience of learning within the workshop. With no additional colours, the pages feel visually simplistic, focusing on the value of the collection of pictograms.

This page has 5 significant pictograms accompanied by smaller doodles that are thoughtfully placed throughout. The graphic recording is carefully crafted, presented simply and clearly to document this shared experience. There are seven graphic recordings in total and this one is number one.

In one pictogram, stands a tree with youth on one side and an elder holding a cane on the other. The captioned text reads: "A project across generations! Mostly for youth but also from toddlers to elders" Another pictogram displays a small grouping of people in various states of dance and celebration, surrounded by trees and musical notes that hang in the air. Yet another tall tree is encircled by a community holding hands, enveloping it. Centered on this page is text that reads: "Movement inspired by land, in conversation with Alyssa Amarshi/Her Tribal Roots and Nina Hilburn/From The Heart." And like written in a flowing river it says, "Where will this collaboration go? Connection!" "Both Alyssa and Nina are excited to continue their land based practice", "We are the vessels for art and collaboration"

On the bottom left quadrant of the page is a pictogram of the earth and on the land are people – sending the message that we are all connected. Surrounding this image is a grouping of text that reads: "We are always in collaboration with the land" and bullet points that read:

- *This is an intentionally slow process
- *A process based project, instead of a performance based one
- *Learning from the symbiotic network from the fungi to the trees (next to a pictogram of mushrooms)
- *A cross-disciplinary research

In yet another pictogram the thin black lines represent three tall trees. Its text is displayed in bullet points and reads:

- *Four day workshop exploring drum circles on the traditional territories of the Sinixt people
- *Taking the lessons from the forest into the theatre & other spaces

More text reads: "Some of the biggest highlights and takeaways (with a drawing of light bulbs that have sparked). It continues on with the highlights and takeaways, each word or concept displayed in its own "thought bubble" drawing, they read:

"Presence, vulnerability, speaking from the heart, empowerment, a deeper connection with one's self, a place for everyone, power of gathering, sharing and caring"

The page is signed in the bottom right corner, reading: "First conversation out of seven. Illustrated by Juolin Lee"

FINDING ONE'S POWER:

“I THINK EVERYONE SHOULD EXPERIENCE DANCE”

Rosario Ancer in conversation with Ralph Escamillan

The second project of the day was presented by Rosario Ancer, the co-founder of the Rosario Ancer Flamenco Arts Society, Flamenco Rosario, and The Vancouver International Flamenco Festival. She was joined by Ralph Escamillan, a fellow performing artist, dancer, and community leader, known for founding FakeKnot and Van Vogue Jam. Through teaching, performing, and presentations such as this one, Rosario's goal is to promote a love of flamenco in the city.

“It really filled all the spaces in the void I had in my heart,” she said. “I think everybody should experience dance.”

Breaking down barriers and misconceptions has been at the core of her work since the beginning. Rosario came to Vancouver over thirty years ago, and in that time has not only developed her own style—a necessity, with the local scene lacking—but played an integral part in nurturing the city's “community of flamenco.” She spoke at length about the joy of watching her students succeed, and their joy at being able to perform without being professional dancers—because for her, that's what it's all about.

“We are making flamenco accessible for non-flamenco dancers,” she said. With regards to teaching flamenco, Rosario discussed the concept of

compás, the rhythmic structure at the core of flamenco music—its “backbone”—and how it gives the songs their structure, but gives dancers freedom within the beat.

“Flamenco has a very specific structure, or discipline, but the good is that . . . you have to forget about all this, in order to be free,” she explained. “Flamenco means to be free, with that compás.”

Her upcoming project, Finding One's Power, hopes to continue sharing the values, traditions, and dialogues of flamenco dance.

“The music is supporting you,” Rosario said of the art. “You become music.”



IMAGE DESCRIPTION

Against the background of the red brick wall, in conversation, Ralph, a queer, Canadian-Filipinx person, sits across from Rosario, a Mexican immigrant with a mixed Mexican-Lebanese background. Ralph appears to be listening closely as Rosario answers his questions, contemplating before responding into his microphone.



Rosario Ancer

ROSARIO ANCKER

in conversation with

RALPH ESCAMILLAN



Ralph Escamillan

"There's no marking (the movement) you are either on or off" - Ralph Escamillan



- Forming one's own style, there's no imitation.
- Where personal story comes through.
- It is always relevant because it is a conversation with one's self.
- The dance is evolving and changing as we go forward in time.

Through Flamenco you become the music.



Finding one's power

(Rosario Ancer in conversation with Ralph Escamillan)

Compás (the compass)

the core of Flamenco dance

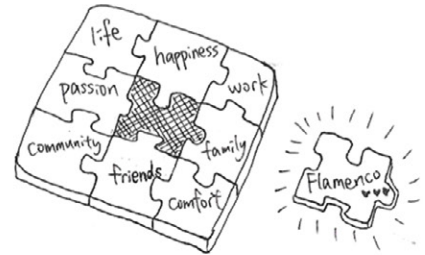
- the rhythm and musicality are the center of Flamenco dance. The musical structure guides the dancers.
- opening up to freedom a possibility through play.
- the rhythm of the footwork are the dancer's connection with mother earth.
- the energy and connection with the land is the essence of this dance!



The Vancouver International Flamenco Festival!!!

MISSION:

- Promoting & sharing the love for Flamenco
- "It really filled all the spaces in the void I had in my heart" - Rosario Ancer



Second conversation out of seven. Illustration by Juolin Lee

GRAPHIC RECORDING IMAGE DESCRIPTION

Another graphic recording is done by an artist who captures moments of discussion, shared learning, and auditory content in a visual, line-based drawing on a single page. This page has 4 significant pictograms accompanied by smaller doodles and text that are thoughtfully placed throughout.

This page is clearly divided into two segments, a top half and a bottom half with red text center of the page that reads: "Finding One's Power" and below this is a circle with text inside it reading: "Rosario Ancer in conversation with Ralph Escamillan"

The top half of the page clearly displays a pictogram of an open compass with its cardinal directions indicated: N, NE, E, SE, S, SW, W, and N. On the left side of the compass (WEST) are doodles of a crescent moon surrounded by stars and the night clouds. And the other side of the compass (EAST) depicts a rising sun.

A large grouping of text to the far east (right) of the page reads: Compas (the compass) – the core of Flamenco dance

More ideas beneath read:

- *the rhythm and musicality are the centre of Flamenco dance. The musical structure guides the dancers.
- *Opening up to freedom & possibility through play.
- *The rhythm of the footwork are the dancers' connection with mother earth.
- * The energy and connection with the land is the essence of this dance!

To the WEST of the compass, the left side of the page is a pictogram of 2 human bodies. One is standing still with a metre indicating zero energy. Beside it is the same human figure with its arms and legs stretched out like a star with radiant energy emanating all around it with a metre if 100 % energy.

A quote reads "There's no marking the movement, you are either "on" or "off" - Ralph Escamillan.

More text reads:

- *Forming one's own style, there's no imitation.
- *Where personal story comes through.
- *It is always relevant because it is a conversation with one's self.
- *The dance is evolving and changing as we go forward in time

The bottom left quadrant depicts three Flamenco dancers with flowing skirts surrounded by the musical scale and notes celebrating the music

The text reads: Through Flamenco you become the music. Freedom & expression.

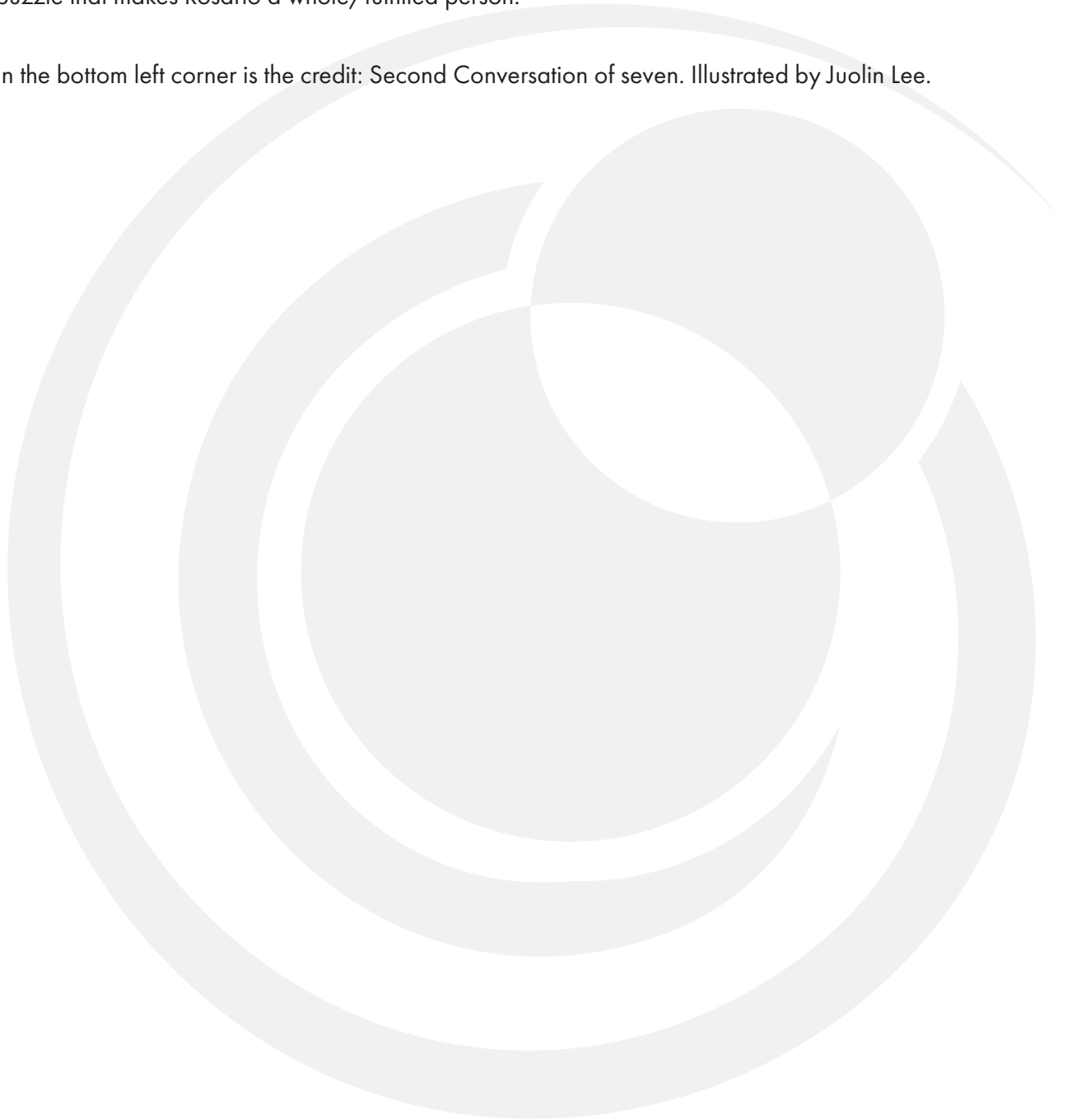
On the quadrant opposite this one, the text reads: The Vancouver International Flamenco Festival!!!

Mission: promoting and sharing the love of Flamenco.

Quote reads: "It really filled all the spaces in the void I had in my heart" - Rosario Ancer.

A pictogram of a square consisting of 9 puzzle pieces, each piece is labeled: community, friends, comfort, passion, life, happiness, work, family...the last piece to be added is listed "Flamenco" – the final piece in the puzzle that makes Rosario a whole/fulfilled person.

In the bottom left corner is the credit: Second Conversation of seven. Illustrated by Juolin Lee.



MOVEMENT AND CALLIGRAPHY WORKSHOP:

“SOMETHING SO BEAUTIFUL ABOUT THE RITUAL”

Shion Skye Carter in conversation with Juolin Lee

Shion Skye Carter is a dance artist originally from Tajimi, Japan, who in recent years has been exploring the hybridization of choreography with cultural art. In childhood, they learned calligraphy at Gladstone Japanese Language School, as a way to stay connected with their culture following a move to Canada. They returned to the art in 2019, which they admired as a “really fun,” but also “calming and grounding practice.” They were joined in conversation by Juolin Lee, an emerging dance artist herself.

“Embodiment and movement is such an innate part of calligraphy,” Shion said. “There’s an element of muscle memory and ties to contemporary dance . . . I had to bring it into the studio.”

We actually got a sneak peek of the workshop at the start of the event, as Shion led a 10-minute exercise demonstrating the concept. They broadcast footage of themselves practicing calligraphy, and led the gathering through improvised movements embodying the brushstrokes. No movement was the same—some embodied the brush, others the ink, others still the paper.

IMAGE DESCRIPTION

The featured red brick wall is the backdrop for Shion, a mixed-race Japanese Canadian person, and Juolin, a Taiwanese-Canadian woman, who sit side by side in their chairs. Shion, with microphone in hand, is asking a question with an intense look on her face while Juolin sits in contemplation waiting to respond.

“There’s something so beautiful about the ritual,” Shion said of the recording, which displayed all the different tools and preparations for practicing calligraphy. The footage portrayed Shion illustrating the kanji for “wa,” and then “heiwa”— for peace.

The goal is to embody one art form with another, and Shion’s hope is not only to introduce more people to choreography and calligraphy, but inspire other IBPOC youth to explore their own cultural practices through dance and art.





Shion Skye Carter

SHION SKYE CARTER

in conversation with

JUOLIN LEE



Juolin Lee

MISSION:

- ☞ Community connection
- ☞ Sharing of ancestral knowledge
- ☞ taking intentional time to connect with our mind & body

workshop layout: sandwiching the workshop with a tour and visit at the historical Japanese site.

beginning → start by gathering ex. Galiano Island - Charcoal Pit Kilns, Mayne Island - Traditional Japanese Garden
Victoria - the Ross Bay Cemetery... etc

middle → the workshop
Calligraphy & embodiment.

end → end by going back to the historical site to dance and document a dance on screen using the material found from the workshop.

Embodiment of brushstroke and ink on paper through moving the body physically in space



Movement & Calligraphy workshop

Shion Skye Carter
in conversation with
Juolin Lee

The hybridization of dance and cultural art

平
"hei"



和
"wa"



- ☞ Each brushstroke is an expression.
- ☞ It is an inside out practice.
- ☞ Some calligraphy masters write with their whole body engaged and in motion.
- ↳ Therefore calligraphy is a calm & meditative practice, at the same time there's a lot of movement embedded in the form.



Third conversation out of seven. Illustration by Juolin Lee

GRAPHIC RECORDING IMAGE DESCRIPTION

Another graphic recording is done by an artist who captures moments of discussion, shared learning, and auditory content in a visual, line-based drawing on a single page. This page has 4 significant pictograms accompanied by smaller doodles and text that are thoughtfully placed throughout.

Across the centre dividing line of this page displays red text that reads: Movement & Calligraphy workshop. The hybridization of dance and cultural art.

Encircled text sits prominent in the centre and reads: Shion Skye Carter in conversation with Juolin Lee.

At the top right of the page is a series of text that reads:

Mission:

- * community connection
- * sharing of ancestral knowledge
- * taking intentional time to connect with our mind & body

Below, it reads: Workshop layout: sandwiching the workshop with a tour and visit at the historical Japanese site.

A pictogram of 3 components of a sandwich are drawn. The outer layer of bread is listed as "the beginning" the filling in the centre is listed as "the middle" and the bottom piece of bread labeled as "the end".

In the beginning – start by gathering, ex, Galiano Island Charcoal Pit Kilns, Mayne Island - Traditional Japanese Garden, Victoria – The Ross Bay cemetery, etc.

The middle – the workshop: Calligraphy & Embodiment

The end – By going back to the historical site to dance and document a dance on screen using the material found from the workshop.

Pictograms of Japanese Calligraphy characters are delicately displayed on the bottom left quadrant of the page, and include the characters "hei" and "wa," which together form "Heiwa" meaning peace and world peace. A line drawing of the peace symbol and soaring doves accompanies these words. With both of these characters the series of cultural strokes taken by a calligrapher is shared until the final character is revealed.

The top right quadrant displays red text that reads: Embodiment of brushstroke and ink on paper through moving the body physically in space. Below is a pictogram of three human bodies that symbolizes a series of one movement to the next.

In the bottom right quadrant, the text reads:

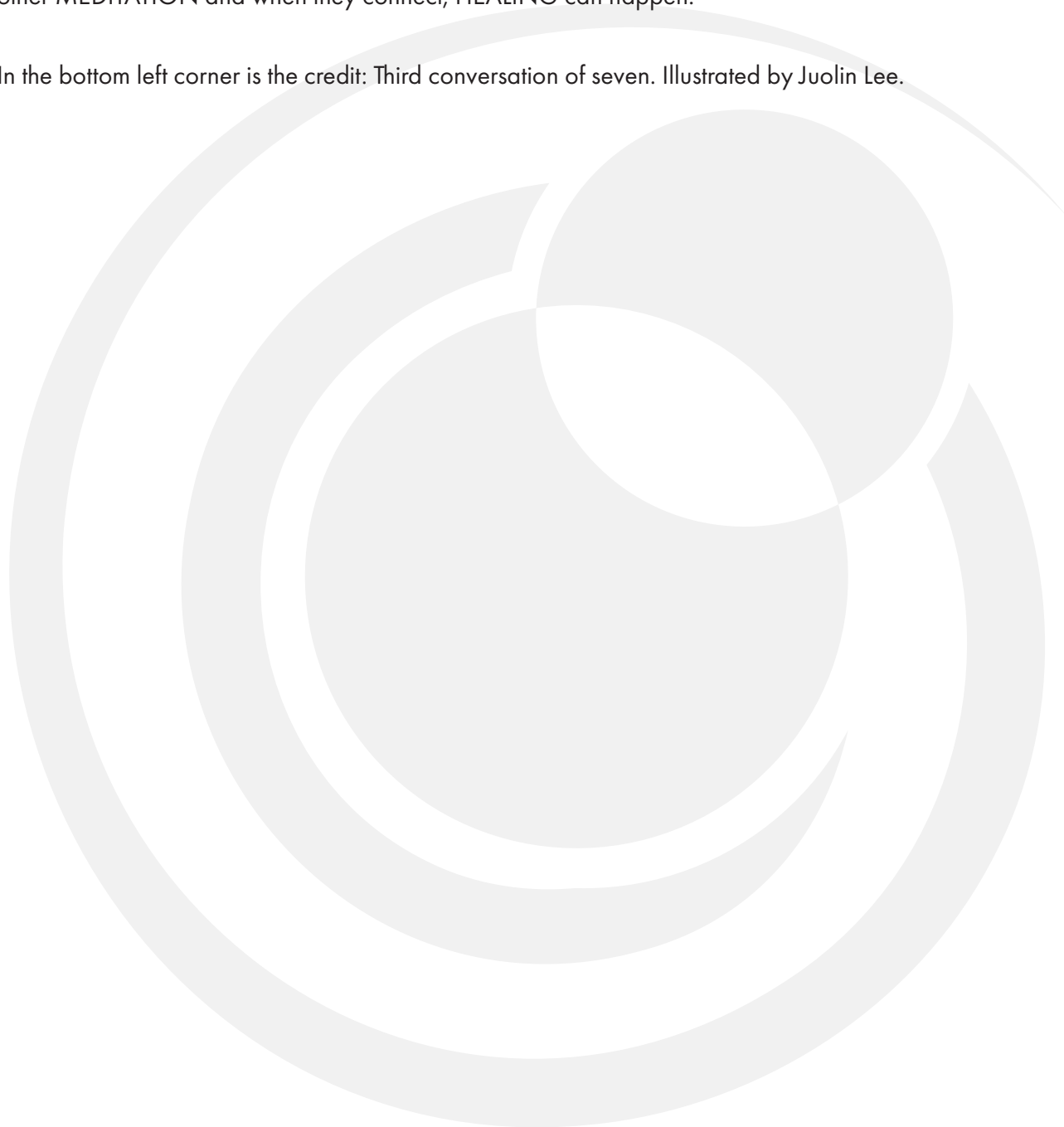
- * Each brushstroke is an expression
- * It is an inside out practice

*Some calligraphy masters write with their whole body engaged and in motion.

*Therefore, calligraphy is a calm & meditative practice, at the same time, there's a lot of movement embedded in the form.

A pictogram: two hands come together and shake, encircled by a heart. One hand represents ART and the other MEDITATION and when they connect, HEALING can happen.

In the bottom left corner is the credit: Third conversation of seven. Illustrated by Juolin Lee.



THE LUNACY PHASE:

“YOU CAN ONLY SAY YES”

Simran Sachar in conversation with Erin Lum

Simran Sachar is a Canadian East Indian/Punjabi dance artist, writer, and filmmaker who owes much of her practice to exchange—she began her craft in classical ballet and modern dance training, but in her 20s also approached the world of street dance, leading to a truly unique mix of influences and inspirations. She was joined in conversation by Erin Lum, one of her students, and an emerging dance artist, writer, and filmmaker.

“When I move, sometimes people don’t understand where it’s coming from,” Simran said. “But I recently had someone tell me my dancing looks like the future.”

Exchange also defined Simran’s background, and she owes the inspiration for her project, The Lunacy Phase, to the four-religion household she grew up in. The name is also a reference to folklore, she explained, a reference to the belief that a full moon can make you “lose yourself.” The Lunacy Phase describes itself as “a physical and imaginative dance-based, creative, thorough self and surrounding exploration.” It is open to all backgrounds and all levels of experience, letting dancers from all kinds of communities cross paths and collaborate.

IMAGE DESCRIPTION

Simran, a Canadian East Indian/Punjabi woman, and Erin, a Chinese-Canadian woman, sit side by side in their chairs. They are caught in a moment of shared laughter.

Simran’s hope is for artists from various communities to “honour what they have,” and share their “different forms of storytelling.” She and Erin discussed the strengths of these kinds of exchanges, such as the generational exchange, of the old and young having opportunities to teach one another.

Much of The Lunacy Phase is built around what Simran described as “collaboration and spontaneous creating,” with improvisation playing a major role. The quick pace allows dancers to not question themselves.

“You don’t have any time to say no to yourself,” she said. “You can only say yes.”

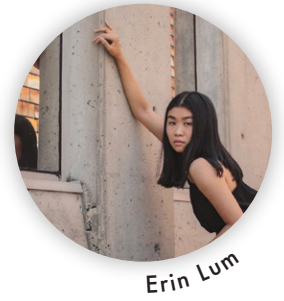




SIMRAN SACHAR

in conversation with

ERIN LUM



Honouring each person's diversity and share the different forms of storytelling

- ☺ generational exchange with no hierarchy
- * All backgrounds welcome
- * All levels of dance experience welcome
- ☺ Communal collaboration

☺ Simran grew up in a household with 4 different religions surrounding her.

↳ The parallel mythology between Hinduism, Sikhism and Jainism is the moon.

↳ It is believed when the moon is at its fullest & brightest phase, that is the opportunity for growth & transformation

☺ The name Lunacy Phase references the folklore belief that the moon can make you "loose yourself" → **Letting go** → creating through self exploration

The Lunacy Phase

Simran Sachar
in conversation with
Erin Lum



Waning Crescent



Last Quarter



Waning Gibbous



Full Moon



Waxing Gibbous



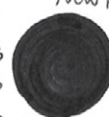
First Quarter



Waxing Crescent



New moon



Spontaneous creating

☺ with improvisation & play

* The quick pace allows dancers to get in tune with their impulses

"There's no time to doubt yourself"

"You can only say yes!"

☺ Letting go of judgement & insecurity



physical & imaginative dance/movement based practice.

☺ Discovering new sensations through free style movement.

Fourth conversation out of seven. Illustration by Juolm Lee

GRAPHIC RECORDING IMAGE DESCRIPTION

Another graphic recording is done by an artist who captures moments of discussion, shared learning, and auditory content in a visual, line-based drawing on a single page. This page has 5 significant pictograms accompanied by smaller doodles and text that are thoughtfully placed throughout.

Starting from the centre out, the red text heading reads: The Lunacy Phase

A circle underneath this reads: Simran Sachar in conversation with Erin Lum

A series of eight lunar phases are drawn, they include: waning crescent, last quarter, waning gibbous, full moon, waxing gibbous, first quarter, waxing crescent, new moon.

More red text reads: physical and imaginative dance/movement based practice – Discovering new sensations through freestyle movement.

A pictogram of many bodies in movement with voice bubbles that say “yes” – with a light bulb depicted, it is the idea that moving freely is what it is all about.

Under a heading of red text reads: “Spontaneous creating,” with these ideas:

*With improvisation & play

*The quick pace allows dancers to get in tune with their impulses

“There’s no time to doubt yourself”

“You can only say yes!”

Letting go of judgment & insecurity

Depicted next to these phrases is an hourglass running out of sand and a stopwatch.

The top right quadrant shares these thoughts in text:

*Simran grew up in a household with 4 different religions surrounding her

*The parallel mythology between Hinduism, Sikhism, and Jainism is the moon.

*It is believed that when the moon is at its fullest & brightest phase, that is the opportunity for growth & transformation

*The name Lunacy Phase references the folklore belief that the moon can make you “loose yourself” - letting go, creating through self exploration.

The top left quadrant states in red text: Honoring each person’s diversity and share the different forms of storytelling

*Generational exchange with no hierarchy

*All backgrounds welcome

*All levels of dance experience welcome

*Communal collaboration

Beneath this is another pictogram of many bodies in movement.

Bottom left corner credit: Fourth Conversation out of seven. Illustrated by Juolin Lee.



MUSIC INSPIRED MULTI-DIMENSIONAL YOUTH ART PROJECT:

“WHOEVER SHOWS UP IS MEANT TO BE THERE”

Tanis Baer in conversation with Kenley Knock

Tanis Baer is a dance artist and educator who recognizes the power of music and its capacity to inspire. She was joined in conversation by Kenley Knock, a dance teacher and the owner of The Studio in Revelstoke, BC.

Tanis presented the Music Inspired Multi-Dimensional Youth Art Project, a collaboration with the youth group Rainbows and Allies, and it lives up to its name—the goal is to allow grade 8-12 students within the program the opportunity to choose certain songs, artists, or genres, and express this music through various art forms. For Tanis, the Music Inspired Multi-Dimensional Youth Art Project is about “getting (the students) into that comfortable place of knowing who they are.” While it initially started as solely dance-based, Tanis soon expanded the program to include multiple art forms.

“The whole intention of this is to build community, inclusivity, and connection for youth . . . through music-inspired artistic expression,” Tanis said.

Possible means of artistic expression listed were self-choreography, choreography for inexperienced dancers, spoken word poetry, jewelry making, animation, photography, and more. Some students also expressed interest in exploring their

cultural practices, with jingle dancing and Chinese dance being brought up, as well.

“It’s just getting into that comfortable place of their own knowing of who they are, and how they express that in the world,” Tanis said. “I am meeting with them every week, to try and facilitate and encourage community collaboration and inclusivity.” The project has also made Tanis rethink how she works with youth, especially those from marginalized identities.

“I wanted to include everybody,” she said. “Whoever shows up is meant to be there.”

The Music Inspired Multi-Dimensional Youth Art Project is currently seeking funding so local artists can come in and teach students in their mediums of interest and be properly compensated.



Tanis Baer

TANIS BAER

in conversation with

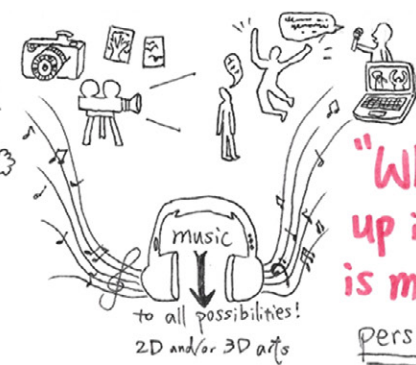
KENLEY KNOCK



Kenley Knock

Collaboration with youth group Rainbow & Allies

- ↳ A BIPOC & LGBTQ2S+ friendly group
- ↳ A program that allows grade 8-12 students explore and express music through various forms of art. ex. spoken word, animation, photography, movement...etc
- ↳ Connecting local artists in areas the students are interested in for further workshop opportunities.



"Whoever shows up is exactly who is meant to be there"

persistence & patience

Music Inspired Multi-Dimensional Youth Art Project

Tanis Baer in conversation with Kenley Knock
 ↳ Dance artist/scholar/educator
 ↳ Dance artist, community connector, studio director

Revelstoke, BC - Secwepemc homelands

Tanis' background in dance:
 Tap, Jazz & Hip Hop
 * She felt the need & desire to pursue and uncover the history of these forms
 * She is working on revealing and shining light on the marginalized groups who created these music & dances.



A place of comfort

A place to get to know one's self

- ↳ Holding ideas gently to make space for conversation
- ↳ Cultivating a process driven environment
- ↳ Space for participants to shape the process & feel seen and heard
- ↳ Meeting the participants exactly where they are at
- ↳ Utilizing social media platforms to stay connected & check-in in person weekly

* Respect, compassion & trust!

Fifth conversation out of Seven. Illustration by Juolin Lee

GRAPHIC RECORDING IMAGE DESCRIPTION

Another graphic recording is done by an artist who captures moments of discussion, shared learning, and auditory content in a visual, line-based drawing on a single page. This page has 3 significant pictograms accompanied by smaller doodles and text that are thoughtfully placed throughout.

Divided into several quadrants, the red text heading that appears along the dividing line of the page reads: "Music Inspired Multi-Dimensional Youth Art Project. With text encircled that reads: "Tanis Baer in conversation with Kenley Knock"

Tanis is a dance artist/scholar/educator and Kenley is a dance artist, community connector, and studio director.

A text box reads:

*Tanis' background in dance includes Tap, Jazz & Hip Hop.

*She felt the need and desire to pursue and uncover the history of these forms.

*She is working on revealing and shining light on the marginalized groups who created these music and dances.

A series of written ideas at the top left quadrant reads:

Collaboration with youth group, Rainbow & Allies

*A BIPOC and LGBTQ2S+ friendly group

*A program that allows grade 8-12 students explore and express music through various forms of art, ex. Spoken word, animation, photography, movement, etc...

*Connecting local artists in areas the students are interested in for further workshop opportunities.

A pictogram of a large rainbow spanning the sky between two clouds is depicted beside a large set of headphones and other art mediums like a video camera, a photographer's camera, a laptop and various people creating the work. The text reads: "Music to all possibilities! 2D and or 3D arts"

The large red text next to this series of pictograms reads, "Whoever shows up is exactly who is meant to be there" – persistence and patience.

The circle in the centre which reads Tanis Baer in conversation with Kenley Knock" – branches off to text that reads: "Revelstoke, BC – Secwepemc homelands.

Thoughts written under this heading include:

*Holding ideas gently to make space for conversation

*Cultivating a process driven environment

*Space for participants to shape the process & feel seen and heard

*Meeting the participants exactly where they are at

*Utilizing social media platforms to stay connected & check-in in person weekly.

A graphic bubble displays a series of seedlings planted and at various stages of growth – the heading says “Seed Planting”.

Red text reads: “A place of comfort, a place to get to know one’s self, respect compassion & trust”

The bottom left corner credit: Fifth conversation of seven. Illustrated by Juolin Lee.



LA PARTIDA, LA LLEGADA:

“I MIGHT BE THE FIRST WOMAN IN MY FAMILY THAT IS GETTING TO REST MORE”

Bee Kent Colina in conversation with Lukene Sotomayor

Another project that came with a sneak peek, this presentation was for “La Partida, La Llegada,” a short dance film by Brenda “Bee” Kent Colina, a Mexican photographer, filmmaker, and movement instructor based in Ucluelet. She was joined in conversation by Lukene Sotomayor, a Mexican, Tofino-based photographer and visual artist.

An excerpt of the short film was shared, revealing scenic landscapes, elegant & embodied choreography, and containing snippets from Bee’s interview with a relative. Waves ebb and flow, trees sway in the breeze, and our dancer moves with grace, her floral skirt flowing behind her. The shots are varied not only in appearance, but in location as well—parts of the film were recorded in Ucluelet, Canada, and others in La Paz, Mexico.

The artistry of “La Partida, La Llegada” is multifaceted—containing dance, spoken word, videography, and interview excerpts—and so are its themes.

“For me, it was my way of processing various topics,” Bee said. “Immigration is there . . . but I think the format went a bit deeper.”

These themes are invoked within the recording process itself, as well, with Bee exploring the virtues and connotations within rest. She cited Tricia Hersey’s book, *Rest is Resistance*, as a major inspiration, as well as hopes of “breaking that cycle” and challenging media stereotypes of Mexican women forced into the roles of the overworked “maid” and “nanny.”

“I might be the first woman in my family . . . that is getting to rest more and enjoy life,” Bee said. “I only shot and edited when I felt up to it . . . Art is also resistance, in the same way that rest is.”



IMAGE DESCRIPTION

The large display screen in the theatre captures an image of a single woman, Bee, who identifies as a Mexican immigrant. She appears to be standing alone, in contemplation, within a barren beach landscape void of people. The scene feels timeless and stark with no contrast between the features on the ground that blend into the sky. Watching her on this screen are the 2 facilitators, Juan and Rosie, who sit in the theatre space. Their body language suggests a deep interest and connection to the moment happening in the screen.



BEE KENT COLINA

in conversation with

LUKENE SOTOMAYOR



The virtue of rest (Questioning heritage & existing patterns)

- ↳ Inspired to work at a rate that is rejuvenating & satisfying
- ↳ Honouring the emotional labour and taking time away from work
- ↳ Picking inspiring friends to work with and redefining what "work" means
- ↳ "Breaking the cycle of over working" within family history



"When I am dancing I am not only dancing for myself, but also for every woman in my family"

GOAL:

La Partida, La Llegada is an example of a film that touches on personal journey, heritage and connections.

* Bee hopes to work with and bring more youth BIPOC artists' stories into light through films & art.

La Partida, La Llegada (the Departure, the Arrival)

A multifaceted film by Bee

↳ contains: dance, spoken word, videography, landscapes and audio interview

Empowerment and the importance of rest & storytelling!

↳ Bee conversed with her family in Mexico around the theme of immigration, loss of home and loss of family members.



- ↳ Different levels of self discovery happened throughout this project
- * This work not only reflects on Bee's identity as a Mexican immigrant, but also her identity as a Mexican woman.

Bee is influenced by the book

Rest Is Resistance:

A Manifesto by Tricia Hersey

↳ Rest is an essential part of changing our current hustle culture (which is connected to capitalism)

Bee Kent Colina
in conversation with
Lukene Sotomayor

The interview took place in Tofino, BC on the Tla-o-qui-aht First Nation territory.

Art is Resistance



Sixth conversation out of Seven. Illustration by Juolin Lee

GRAPHIC RECORDING IMAGE DESCRIPTION

Another graphic recording is done by an artist who captures moments of discussion, shared learning, and auditory content in a visual, line-based drawing on a single page. This page has 3 significant pictograms accompanied by smaller doodles and text that are thoughtfully placed throughout.

Located at the top centre of this graphic recording sits a pictogram of a human being, it has no distinguishable features, it is the “every human”. It sits crossed legged with the hands gently resting on the knees with palms facing upward, a very meditative pose. On the chest, over the “literal” heart, is a solid “Valentines”-shaped heart. It’s coloured in solid and has significance in this pictogram. Like angel wings, there appears to be trees sprouting from the back shoulders of this human and the entire pictogram is encompassed by a giant heart shape that encircles the human.

On the left side of the human/heart pictogram is a series of text.

The red primary text reads, “The virtue of rest (questioning heritage & existing patterns)

Then surrounded by additional text that reads:

- * Inspired to work at a rate that is rejuvenating & satisfying
- * Honoring the emotional labour and taking time away from work
- * Picking inspiring friends to work with and redefining what “work” means
- * “Breaking the cycle of overworking” within family history
- * “When I am dancing, I am not only dancing for myself, but also for every woman in my family”

On the right side of the human/heart pictogram is a series of text that reads:

GOAL: La Partida, La Llegada is an example of a film that touches on personal journey, heritage, and connections.

Bee hopes to work with and bring more youth BIPOC artists’ stories into light through films & art

Spanning from Left to Right through the centre of this page reads bold red text: “La Partida, La Llegada (the Departure, the Arrival) - A multifaceted film by Bee. Empowerment and the importance of rest & storytelling. Contains dance, spoken word, videography, landscapes, and audio interview

* Bee conversed with her family in Mexico around the theme of immigration, loss of home, and loss of family members.

Under this text are three doodles of various models of travel by which someone may have immigrated: an airplane, a ship and a locomotive.

The text continues:

- * Different levels of self discovery happened throughout this project
- * This work not only reflects on Bee’s identity as a Mexican immigrant, but also her identity as a Mexican

woman

At the centre of this page, the red text is encased in a large oval, reading: Bee Kent Colina in conversation with Lukene Sotomayor

*The interview took place in Tofino, BC on the Tla-o-qui-aht First Nations Territory.

Beneath this text is a line drawing of the British Columbia coastline and Vancouver plotted. This coastline meets up with the coast of Vancouver Island and Tofino is plotted on the far west side. This map also indicates the Pacific Ocean and the Canada/USA border between BC and Washington. Just off of where Tofino is plotted on the map reads text in a bubble that says: "The beautiful shots in the film were recorded in Ucluelet and Tofino beaches as well as La Paz, Mexico."

A journey to the bottom left quadrant of this page is text that reads: "Bee is influenced by the book Rest is Resistance: A Manifesto by Tricia Hersey.

The text reads further: Rest is an essential part of changing our current hustle culture (which is connected to capitalism).

In bold red text: Art is Resistance

Credit in the bottom left corner: Sixth conversation out of seven. Illustrated by Juolin Lee.

DANCING WITH THE ELEMENTS:

“EACH CONTRIBUTION ADDS TO OUR COLLECTIVE DANCE”

Fior Saoirse in conversation with Marlene Woods

The final project of the afternoon came from Fior Saoirse, a community connector and the executive director of Change Makers' Education Society, which provides educational services and runs K'oomtk Youth Centre. She was joined in conversation by Marlene Woods, an emerging creative who recently completed a volunteer placement with Raven Tales Storytelling Revival. The two tuned in remotely, from Tsimshian land. The upcoming project at Change Makers seeks to explore the elements, and Fior explained that much of the project's inspiration is owed to the land they reside on and who they share it with.

“Living here informs my practice as a community activist and an artist,” she said. “A couple of years ago . . . we consulted with S'moogyit Alex Campbell, and he shared with us some important principles of Tsimshian culture.”

The youth at K'oomtk Youth Centre—named after the Sm'algyax word for hope—were the ones who first expressed interest in the elements, intrigued by the potential behind the “avatars and symbolism of embodying the elements.” Fior intends to create a “safe space” for them to explore these concepts, and to combat the “doomerism” rampant in youth today, while “maintaining the vision of connection, communication, and embodied movement.”

In short, she aspires for the youth centre to live up to its name and give young people hope.

“Trust takes time to build,” she said, “and opening up to new experiences can be frightening for some people, so the small actions may take people some great courage. I allow for that, and find ways to celebrate that... Each contribution adds to our collective dance.”

The event concluded with a group movement exercise led by Alyssa Amarshi, which left the mood of participants high and hopeful. Overall, the afternoon offered an optimistic look at the future of dance, performance, and collaborative art in British Columbia.



IMAGE DESCRIPTION

In front of the red brick wall sits the group of 8 participants, in a casual circle. They are deep in discussion with each other, some taking notes. The large display reflects back 2 images, one of the group in the physical theatre space and one of 2 participants, Fior, a radical queer activist of Gaelic descent and Marlene, a young Indigenous participant in their 20's – guest speakers who are sharing their knowledge.



Fior Saoirse

FIOR SAOIRSE

in conversation with

MARLENE WOODS



Marlene Woods

Vision: Connection, community, embodied movement.

The Elements exploration:



LOOMSK: Respect for self, others & everything around us.

Fior Saoirse
in conversation with
Marlene Woods

Fior Saoirse is a community connector, activist and the executive director of the

Change Makers' Education Society

↳ the organization that provide services and runs

named after the Sm'algyax word for hope
K'oomth Youth Centre

This interview was tuned in remotely from Tsimshian land

↳ "Living here informs my practice as a community activist and as an artist" - Fior Saoirse

The Elements engagement project

↳ a drop-in space for everyone

- ↳ Owed to the land Fior and her community reside on
- ↳ Finding hope in a time of climate change emergency
- ↳ Harness the creative energy that inspires solution
- ↳ Collectively assess our impact and our relationship with the environment



Seventh conversation out of seven. Illustration by Julia Lee

GRAPHIC RECORDING IMAGE DESCRIPTION

Another graphic recording is done by an artist who captures moments of discussion, shared learning, and auditory content in a visual, line-based drawing on a single page. This page has 5 significant pictograms accompanied by smaller doodles and text that are thoughtfully placed throughout.

Along the top edge of the page from left to right, in bold red text, it reads: "Vision: connection, community, embodied movement."

Underneath this text banner is a series of pictograms that go with each theme.

Text reads: "The Elements exploration:"

There are 5 visual themes depicted.

First is WATER (as a theme is encircled, and branching from it are these thoughts). Waves, splash, crash, drip drop. (below are a series of doodles of waves crashing and drops of water falling).

A pictogram of a human with arms stretched out like in a wave motion connects us to the next theme, EARTH, which is encircled and branching from it are these thoughts: growth, nature, consumption, greed. (below this theme are a series of doodles that show plants growing from seedlings and human hands gathering of the resulting fruits and vegetables).

A pictogram of a human as if squatting in the dirt, connects us to theme three, FIRE, the text is encircled and branching from it are these thoughts: warmth, community (a doodle beneath is of 2 camp fires)

The pictogram connected to this consists of two humans, one with their hands reaching to the sky with flames from their fingertips, next to a human throwing their arms as if they are creating the wind.

Theme four is AIR, the text is encircled and branching off it are these ideas: wind, soar. Birds are depicted floating on a breeze and transitioning into theme five, SPIRIT. The text is encircled and there are ideas branching off of it that include: gratitude, hope, centred.

Completing this line of themes is a drawing of two humans, one standing in a way that looks to be giving itself a hug, and the second sitting cross-legged in meditation and contemplation.

The bottom segment of this page has text in red written across the dividing line of the page. It reads: "LOOMSK: Respect for self, others & everything around us."

In a large red circle, the red text reads: "Fior Saoirse in conversation with Marlene Woods"

This interview was tuned in remotely from Tsimshian Land

* Fior Saoirse is a community connector, activist, and the executive director of the Change Makers' Education Society, the organization that provides services and runs K'oomth Youth Centre – named after the Sm'algyax word for hope, a drop in space for everyone.

The red text reads further: "The Elements engagement project"

- *Owed to the land Fíor and her community reside on
- *Finding hope in a time of climate change emergency
- *Harness the creative energy that inspires solution
- *Collectively assess our impact and our relationship with the environment

(quote) "Living here informs my practice as a community activist and as an artist" - Fíor Saoirse.

The bottom right pictogram appears to be an angelic-like figure enveloping the globe of the world in her hands in a loving way. On top of her long and wild wavy hair sits a crown – perhaps she is "mother earth."

Credit in the bottom left corner reads: Seventh conversation of seven. Illustration by Juolin Lee.

CONNECTIONS À TRAVERS LES GÉNÉRATIONS:

APERÇUS DE LA RENCONTRE OUVERTE DU BC YOUTH DANCE PROJECT

Par Alex Masse

Traduction par Carroll Guerin LaFleche avec l'appui d'Audrey Gaussiran

Le 29 octobre 2022, Dance West Network a tenu une réunion et conversation publique, centrée sur la jeunesse, qui mettait l'accent sur plusieurs projets artistiques dans la communauté, ainsi que leurs progrès et résultats.

«Ce rassemblement est créé pour partager la recherche, et pour la construction de la communauté à travers les conversations centrées sur les voix de la jeunesse,» ont déclaré l'initiatrice du projet, Jane Gabriels, et Debora Gordon, responsable de la mobilisation communautaire: «Il est question d'apprentissage, avec l'opportunité d'être créatif dans la collecte d'information.»

Le réseau Dance West Network, est une organisation établie en Colombie-Britannique, fondée en 2006, à l'origine sous le nom de « Made in BC - Dance on Tour », qui est consacrée à l'accessibilité et à la communication par l'intermédiaire de la danse en Colombie-Britannique, avec la vision d'introduire la danse dans la vie de tout le monde. Cette vision était claire tout au long de l'après-midi, qui a mis l'inclusivité au premier plan : le rassemblement était un événement hybride, qui était accessible autant en personne qu'en ligne, et le campus de la SFU à Vancouver avait fait tout son possible en ce qui concerne l'accueil de l'évènement - il y avait des étiquettes avec les noms/pronoms, des

masques obligatoires pour protéger les individus immunodéprimés, des salles de bain non-genrées, des chaises rembourrées, du sous-titrage en direct, la reconnaissance des terres autochtones, et un espace à faible stimulation sensorielle pour décompresser les gens.

Un thème récurrent d'inclusion était aussi visible dans plusieurs projets présentés. L'après-midi a été présidé par Juan Imperial et Rosie Richard en personne, et Sophie Dow a facilité la communication sur Zoom.

SES RACINES TRIBALES X DU FOND DU CŒUR:

«SE RÉUNIR À TRAVERS LA NOURRITURE, LA JOIE, ET LA COLLABORATION AVEC LA TERRE»

Alyssa Amarshi discutant avec Nina Hilburn

La première présentation était une conversation entre Alyssa Amarshi et Nina Hillburn. Alyssa se décrit tel «qu'intéressée par plusieurs types d'expression culturelle, particulièrement le mouvement et l'art intermodal,» et elle a représenté son art interdisciplinaire collectif, Her Tribal Roots (Ses Racines Tribales), où elle est autant danseuse que directrice artistique. Nina, une jeune artiste venant du territoire de Sinixt, a présenté From The Heart (Du Fond du Cœur), un programme de sensibilisation et réconciliation de la jeunesse indigène et non-indigène, avec des enseignements des aînés, des gardiens des savoirs, des artistes, et d'autres membres de la communauté. Ce programme célèbre les communications entre les générations, et «une vision de la vérité, de la résurgence, et de la réconciliation.»

La collaboration de ces deux groupes a centré «l'expression de la jeunesse dans la danse, la musique et le jeu,» avec quatre jours d'ateliers d'exploration des cercles de tambour, «un mouvement inspiré par la terre,» et «les chorégraphies collaboratives» et a terminé avec un spectacle communautaire à Nelson.

Alyssa l'a décrit comme «une réunion à travers la nourriture, la joie, et la collaboration avec la terre,»

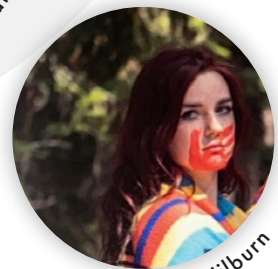
et Nina a également exprimé son bonheur concernant l'inclusivité de l'événement, et parce qu'il y avait «de la place pour tout le monde.» Ceci brille également à travers la gamme d'âge du projet, avec le plus jeune participant d'un an et les êtres plus âgés, les aînés indigènes.

«Je me suis sentie si forte,» dit Nina. «Je me suis sentie comme si j'avais rejoint une connexion plus profonde avec moi-même.»

La présentation s'est terminée avec une méditation de mouvement menée par Alyssa, à «I Am Enough,» par Beautiful Chorus.



Alyssa Amarshi



Nina Hilburn

TROUVER SON PROPRE POUVOIR:

«JE CROIS QUE TOUT LE MONDE DEVRAIT FAIRE L'EXPÉRIENCE DE LA DANSE»

Rosario Ancer discutant avec Ralph Escamillan

Le second projet du jour a été présenté par Rosario Ancer, la co-fondatrice de Rosario Ancer Flamenco Arts Society, Flamenco Rosario, et du Festival International de Flamenco de Vancouver. Elle a été rejointe par Ralph Escamillan, un autre artiste, danseur, et leader dans sa communauté, connu pour avoir fondé FakeKnot et VanVogueJam. Par l'enseignement, la performance et des présentations telles que celle-ci, le but de Rosario est de promouvoir l'amour pour le flamenco dans la ville.

«Il a vraiment rempli tous les espaces dans le vide que j'avais dans mon cœur,» dit-elle. «Je crois que tout le monde devrait essayer la danse.»

La destruction des barrières et des idées fausses a été le noyau de son travail depuis le début. Rosario est arrivée à Vancouver il y a plus de trente ans, et à ce moment-là, elle a non seulement développé son propre style - une nécessité, avec la scène locale manquante - mais elle a aussi joué une partie intégrante dans l'essor de la communauté «du flamenco» dans cette ville. Elle a parlé longuement au sujet de la joie d'observer ses étudiants réussir, et leur joie de pouvoir monter sur scène même s'ils n'étaient pas des danseurs professionnels - parce que pour elle, c'est ça la danse.

«Nous rendons le flamenco accessible aux danseurs non-initiés,» dit-elle.

Quant à l'enseignement du flamenco, Rosario a parlé du concept des compás, la structure rythmique au cœur de la musique flamenco - son «épine dorsale» - et de comment elle donne la structure aux chansons, tout en donnant aux danseurs la liberté dans la pulsation.

«Le flamenco a une structure très spécifique, ou discipline, mais ce qui est bon c'est que vous devez oublier tout ceci, afin d'être libres,» a-t-elle expliqué. Le «flamenco signifie être libre, avec ce compás.»

Son prochain projet, Finding One's Power, (Retrouver son propre pouvoir) espère continuer de partager les valeurs, les traditions, et dialogues de la danse flamenco.

«La musique vous soutient,» Rosario dit de l'art. «Vous devenez la musique.»



Rosario Ancer



Ralph Escamillan

ATELIER DE MOUVEMENT ET CALLIGRAPHIE:

«QUELQUE CHOSE DE SI BEAU À PROPOS DU RITUEL»

Shion Skye Carter discutant avec Juolin Lee

Shion Skye Carter est une artiste de danse originaire de Tajimi, au Japon, qui a exploré l'hybridation de la chorégraphie avec l'art culturel. Elle a appris la calligraphie à l'école de langue japonaise de Gladstone, après un déménagement au Canada quand elle était jeune, c'était une façon de rester reliée à sa culture. Elle a été rejointe dans la conversation par Juolin Lee, une autre artiste de danse émergente. Elles sont revenues à cet art en 2019, qu'elles ont considéré comme «vraiment amusant,» mais également «une pratique calmante et ancrante.»

«L'incarnation et le mouvement sont des parties innées de la calligraphie,» dit Shion. «Il y a un élément de mémoire des muscles et des liens avec la danse contemporaine. . . J'ai dû l'introduire dans le studio.»

Nous avons aussi pu voir l'atelier au début de l'événement, car Shion a mené un exercice de 10 minutes, qui démontrait ce concept. Ils ont transmis un enregistrement d'eux-mêmes pratiquant la calligraphie, et ont mené le rassemblement par les mouvements improvisés incarnant les coups de pinceau. Aucun mouvement n'était le même - certains incorporaient la brosse, d'autres l'encre, et d'autres encore le papier.

«Il y a quelque chose de si beau concernant ce rituel,» dit Shion de l'enregistrement, qui a montré tous les différents outils et préparations pour la pratique de la calligraphie. L'enregistrement qu'a montré Shion illustre le kanji pour le «wa,» et puis «heiwa» pour la paix.

Le but est d'incarner une forme d'art avec une autre, et l'espoir de Shion est non seulement d'initier plus de personnes à la chorégraphie et à la calligraphie, mais aussi d'inspirer d'autres jeunes BIPOC à explorer leurs propres pratiques culturelles par la danse et l'art.



Shion Skye Carter



Juolin Lee

LA PHASE LUNATIQUE:

«VOUS POUVEZ SEULEMENT DIRE OUI»

Simran Sachar en conversation avec Erin Lum

Simran Sachar est une artiste de danse Canadienne d'origine Indienne/Punjabi, autrice, et réalisatrice de films, qui doit beaucoup de sa pratique aux échanges - elle a commencé par danser le ballet classique et moderne, et quand elle avait 20 ans, elle s'est rapprochée du monde de la danse de rue, ce qui a créé un mélange unique d'influences et d'inspirations. Elle a été rejointe dans la conversation par Erin Lum, une de ses étudiantes, qui est une artiste émergente en danse, autrice, et réalisatrice de films.

«Parfois les gens ne comprennent pas d'où ça vient, quand je bouge» dit Simran. «Mais récemment quelqu'un m'a dit que ma danse ressemble au futur.»

L'échange a également défini le contexte de Simran: elle doit l'inspiration pour son projet, The Lunacy Phase, aux quatre religions dans lesquelles elle a grandi. Le nom est également une référence au folklore, a-t-elle expliqué, une référence à la croyance qu'une pleine lune peut vous inciter «à vous perdre». The Lunacy Phase se décrit comme «une exploration créative, physique et imaginative complète, de soi-même et de l'environnement, basée sur la danse.» Elle est ouverte à tous les contextes et tous les niveaux d'expérience, permettant aux danseurs de toutes sortes de communautés de se rencontrer et collaborer.

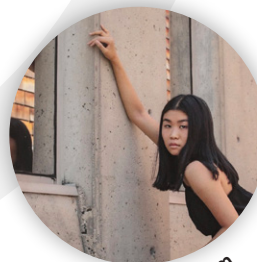
L'espoir de Simran est pour les artistes des diverses communautés «afin qu'ils puissent honorer ce qu'ils ont,» et partager leurs «différentes formes de narration.» Simran et Erin ont parlé de la force de ce genre d'échange, tel que l'échange entre les générations, ou le plus âgé et le plus jeune auraient l'occasion d'enseigner l'un à l'autre.

Une grande partie de The Lunacy Phase est construite autour de ce que Simran a décrit comme une «collaboration et création spontanée,» où l'improvisation joue un rôle important. Le rythme rapide permettant aux danseurs de ne pas s'interroger.

«Vous n'avez pas le temps de vous dire non,» a-t-elle dit. «Vous pouvez seulement dire oui.»



Simran Sachar



Erin Lum

PROJET MULTIDIMENSIONNEL D'ART JEUNESSE, INSPIRÉ PAR LA MUSIQUE: «TOUS CEUX QUI ARRIVENT LÀ SONT CENSÉS Y ÊTRE»

Tanis Baer en conversation avec Kenley Knock

Tanis Baer est une artiste et éducatrice de danse qui reconnaît la puissance de la musique et sa capacité d'inspirer. Elle a été rejointe dans la conversation par Kenley Knock, professeure de danse et propriétaire de The Studio à Revelstoke, BC.

Tanis a présenté le projet multidimensionnel d'art jeunesse inspiré par la musique, une collaboration avec le groupe de jeunes Rainbows and Allies, dont le nom est significatif; le but est de permettre aux étudiants des classes de la 8e à la 12e année d'avoir la possibilité de choisir certaines chansons, artistes, ou genres, et d'exprimer cette musique par diverses formes d'art. Pour Tanis, le Music Inspired Multi-Dimensional Youth Art Project a été créé pour «permettre (aux étudiants) d'entrer dans ce lieu confortable où ils savent qui ils sont.» Même si le projet a été créé seulement avec la danse, Tanis a vite augmenté le programme pour inclure des formes d'art multiples.

«L'intention du projet est d'établir la communauté, l'inclusivité, et la communication pour la jeunesse. . . à travers l'expression artistique inspirée par la musique,» dit Tanis.

Les moyens possibles de l'expression artistique énumérés étaient: chorégraphie-individuelle,

chorégraphie pour les danseurs inexpérimentés, poésie parlée, bijoux, animation, photographie, et autres. Quelques étudiants ont également montré un intérêt en explorant leurs pratiques culturelles, avec la danse de la robe à clochettes et la danse Chinoise aussi.

«Ils arrivent dans ce lieu confortable où ils savent qui ils sont et la façon dont ils expriment cela dans le monde,» dit Tanis. «Je les rencontre chaque semaine pour essayer de faciliter et encourager la communication et l'inclusivité communautaire.» Le projet a également aidé Tanis à repenser la façon dont elle travaille avec les jeunes, particulièrement ceux qui proviennent des identités marginalisées.

«J'ai voulu inclure tout le monde,» elle a dit. «Tous ceux qui arrivent là sont censés y être.»

Le projet multidimensionnel d'art jeunesse inspiré par la musique, Music Inspired Multi-Dimensional Youth Art Project cherche des financements pour permettre aux artistes locaux d'enseigner leur discipline d'intérêt aux étudiants en étant rémunérés convenablement.



Tanis Baer



Kenley Knock

LA PARTIDA, LA LLEGADA:

«JE POURRAIS ÊTRE LA PREMIÈRE FEMME DANS MA FAMILLE QUI RÉUSSIT À SE REPOSER»

Bee Kent Colina en conversation avec with Lukene Sotomayor

Un autre projet dont nous avons pu avoir un aperçu est cette présentation de «La Partida, La Llegada,» un court-métrage de danse par Brenda «Bee» Kent Colina, une photographe mexicaine, réalisatrice, et instructrice de mouvement basée à Ucluelet. Elle a été rejointe dans la conversation par Lukene Sotomayor, une Mexicaine, photographe et artiste visuelle établie à Tofino.

Nous avons montré un extrait du court-métrage, qui révélait des paysages, une chorégraphie élégante et personnalisée, et qui contient des passages de l'interview de Bee avec un membre de la famille. Les vagues vont et viennent, les arbres se balancent dans la brise, et notre danseuse se déplace avec grâce, avec sa jupe fleurie qui la suit. Les images sont variées en apparence et en lieu, car des parties du court métrage ont été tournées à Ucluelet, au Canada, et des parties à La Paz, au Mexique.

«La Partida, La Llegada» a plusieurs thèmes: la danse, des mots parlés, la vidéographie et des extraits de l'entrevue.

«Pour moi, c'était ma façon de traiter divers sujets,» dit Bee. «L'immigration est là. . . mais je pense que le format est allé un peu plus profond.»

Ces thèmes sont rappelés dans le processus d'enregistrement même, avec Bee qui explore les vertus et les connotations du repos. Elle a cité le livre de Trisha Hersey, *Rest is Resistance*, qui a été une importante source d'inspiration, ainsi que l'espoir de la "rupture du cycle" et le défi avec les stéréotypes des femmes mexicaines dans les médias, forcées dans les rôles de la «bonne» surchargée et de la «bonne d'enfants.»

«Je pourrais être la première femme dans ma famille. . . qui réussit à se reposer davantage et à apprécier la vie,» dit Bee. «J'ai seulement tiré et édité quand j'étais capable... L'art est aussi résistance, de la même façon que le repos.»



Bee Kent Colina



Lukene Sotomayor

DANSER AVEC LES ÉLÉMENTS:

«CHAQUE CONTRIBUTION S'AJOUTE À NOTRE DANSE COLLECTIVE»

Fior Saoirse en conversation avec Marlene Woods

Le projet final de l'après-midi est de Fior Saorise, une connectrice de la communauté et directrice exécutive du centre de jeunesse Change Makers' Education Society, qui fournit des services éducatifs et gère le centre jeunesse K'oomtk Youth Centre. Elle a été rejointe dans la conversation par Marlene Woods, une artiste émergente, bénévole depuis peu pour Raven Tales Storytelling Revival. Les deux artistes se sont jointes à nous à distance, de la terre des Tsimshian. Le prochain projet de Change Makers cherche à explorer les éléments, et Fior a expliqué qu'une grande partie de l'inspiration du projet est due à la terre où ils résident, et à ceux avec qui ils la partagent.

«La vie ici informe ma pratique en tant qu'activiste de la communauté et artiste,» a-t-elle dit. «Il y a deux ans... nous avons consulté S'moogyit Alex Campbell, et il a partagé quelques principes importants de la culture des Tsimshian avec nous.»

Les jeunes du K'oomtk Youth Centre, nommée avec le mot Sm'algyax qui signifie l'espoir, étaient les premiers à montrer un intérêt dans les éléments, intrigués par le potentiel derrière les «avatars et le symbolisme d'incarner les éléments.» Fior veut créer «un espace sécuritaire» pour qu'ils puissent explorer

ces concepts et combattre le fatalisme effréné chez la jeunesse aujourd'hui, tout en gardant «la vision de la connection, de la communication, et du mouvement incarné.» En bref, elle aspire à ce que le centre de jeunesse puisse vivre à la hauteur de son nom et donner de l'espoir aux jeunes.

«Il faut du temps pour construire la confiance,» a-t-elle dit, «l'ouverture vers les nouvelles expériences peut être effrayante pour certains d'entre eux, et les petites actions peuvent requérir un grand courage. Je tiens compte de ça, et je trouve des moyens pour le célébrer... Chaque contribution s'ajoute à notre danse collective.»

L'événement s'est conclu avec un exercice de mouvement de groupe mené par Alyssa Amarshi, qui a élevé l'humeur des participants et leur a donné beaucoup d'espoir. De façon générale, l'après-midi a offert un regard optimiste vers le futur de la danse, du spectacle, et de l'art collaboratif en Colombie-Britannique.



Fior Saoirse



Marlene Woods

ARTIST BIOS



Photo courtesy of artist

AJ KULE KAMBERE

AJ is a professional dancer, event organizer, and public speaker. They have been doing this field of work for the last 15 years.

Image description: AJ is pictured outside in a parking lot, leaning on a black car. In the background is a wood fence, a house, and the start of a setting sun. AJ is wearing Nike's, black shorts, a white and blue jacket over a light blue shirt, a sideways baseball hat and black sunglasses. They are smiling brightly and looking out of the frame. They are holding a cell phone in one hand and a book in the other.

Alex Masse is a writer, musician, and Communication student residing in what is colonially known as Surrey, BC. The arts are a longtime love of theirs, and their work has been seen everywhere from Autostraddle to Vancouver Fringe Festival. They're also a neurodivergent nonbinary lesbian, which greatly affects their process.

Image description: Alex is pictured singing into a mic and is lit from above with purple lights. They have curly hair which is shown from beneath a yellow hat. They are wearing a choker necklace and a velvet blazer.



Photo courtesy of artist

ALEX MASSE

ALYSSA AMARSHI

Having parents from Tanzania, and of Indo-Islami heritage, Alyssa has always been interested in diverse types of cultural expression, especially movement and intermodal art. She has creative directed, choreographed and performed in pieces for Vines Festival, Indian Summer Festival, and Vancouver International Children's Festival. Having taken part in panels for the City of Vancouver, the Reach Gallery, and in her work with Dance West Network, Alyssa strives to bring voice to equity in the arts. Her vision, through her collective Her Tribal Roots is to create more opportunities for artistic expression, rooted in symbiotic collaboration, compassion, and play.

Image description: Pictured from waist up in a grassy plain, a person with long dark brown hair wearing body jewelry, wrist bangles, rings and a large piece of facial jewelry holds their neck with one hand, tilting it up skywards, holding the other hand to their head.



Photo by Parisa Rafat

BRENDA KENT COLINA

Brenda Kent Colina ("Bee") is a Mexican multi-disciplinary artist based in Ucluelet on Nuu-chah-nulth territory. A graduate from SFU's Film program, she channels her visual and writing skills through documentary storytelling. Bee also writes and performs poetry, oftentimes pairing it with her visual work.

While her projects are varied, most relate back to promoting well-being (especially within BIPOC communities) and advocating for the protection of our natural environment. When away from these artistic realms, she can be found enjoying nature and strongly prioritizing rest.

Image description: Pictured from the chest up, a person with straight brown chin-length hair clipped back with barrettes is wearing hoop earrings and a short sleeve jean top is smiling calmly into the camera. Views of water and trees beyond.



Photo by Brenda Kent

ERIN LUM

Erin is interested in how art-making can be a powerful outlet for expression and liberation for those underrepresented in film and media. Erin premiered her first short film *Zi Ji* as a F-O-R-M Commissioned Artist in 2020. *Zi Ji* has since screened at over 11 film festivals, and her second short *Something To Forget Me By* is set to premiere at the end of 2022. Erin is pursuing her undergraduate degree in Communications and Sociology at SFU. She currently works at F-O-R-M as their Youth Programmer. Most recently, Erin created a multimedia film "Just By Existing" that was showcased in a group exhibition at the Art Gallery at Evergreen.

Image description: Erin is pictured crouching with one leg bent underneath her body and one gently lunging out and to the side. One arm pushes up against a wall and the other rests on the bent knee. She is wearing a black sleeveless dress and has long straight black hair.



Photo by Nicole Yen

DEEYA SHARMA

Deeya Sharma she is a professional dancer who has been training under AJ for 5 years.

Image description: Deeya is pictured from the knees up wearing bright blue sweatpants and hoodie. They have long straight brown hair and are smiling and looking off to the side. In the background are other people wearing the same sweatsuit.



Photo courtesy of artist

FIOR SAOIRSE

Fior Saoirse is a community connector, using art and performance as a place to begin conversations about social change. Fior is interested in working with youth to help them find new ways to communicate and express their ideas.

Image description: A photo of Fior dancing on a wood floor in a darker room. It is just out of focus. Fior is wearing black pants and sleeveless top with a colourful belt or scarf at their hips. They have long, loose, wavy light brown hair and have one leg bent at the knee off the ground, one arm bent at the elbow horizontally and one vertically.



Photo courtesy of artist

JUAN IMPERIAL

Juan Imperial (He/She/They) is an emerging Filipinx Queer, Non Binary Femme dance artist with roots in Vogue and Waacking. Juan has been spreading the joy of vogue & waacking to QTBIPOC for 6 years through Van Vogue Jam Arts Society & Vancity Waack and has found deep spiritual liberation and communal purpose through these cultures. Juan has been competing, performing and teaching these art forms across the Pacific Northwest and currently trains in modus Operandi's link program in contemporary dance and training street dance at Barangay Project mentored by Sophia Gamboa. Currently, Juan is working on their debut dance film, "The Meeting Place" premiering at FORM film festival in November 2022.



Photo courtesy of artist

Image description: A photo of Juan on a stage lit under blue and purple lights. They are wearing white pants, shoes, long sleeve silk shirt, corset and short sleeve unbuttoned shirt. His left hip is jutting out as he strikes a pose, lifting his right arm up and out. She has short brown hair and is wearing earrings and jewels adorn her face. In the background a person wearing a short white skirt and black heels bends down.

JUOLIN LEE

Juolin Lee (she/her) is a Taiwanese-Canadian emerging dance artist who is fascinated by the transformative power of dance, and she is fortunate to live, learn, and create on the unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations. Juolin completed her training in Modus Operandi Contemporary Dance program in June 2021, and has a deep love and respect for the dance community she's immersed in. She has had the pleasure to work with Natalie TY Gan, Ziyian Kwan, Sammy Chien, Caroline MacCaull, Arash Khakpour, Emmalena Fredriksson and Zahra Shahab. Dance, to Juolin, is a portal to indescribable emotions and complex, swerving stories; through openness and curiosity, she wishes to continuously unpack her idea of self and her relationship with the world.



Photo courtesy of artist

Image description: A portrait of Juolin from the chest up standing against a brick wall. Juolin is wearing a black button up blouse and has shoulder length wavy black hair. She is looking into the camera and smiling.

KENLEY KNOCK

Kenley Knock is an owner and artistic director of THE STUDIO | Dance & Wellness in Revelstoke, BC and has dedicated her life to dance and youth where ever she goes. She has taught throughout Western Canada and makes it her goal to pass along her passion for dance to everyone she she has the pleasure teaching.



Photo by Olly Hogan

Pictured on some fallen trees in a snowy winter forest is a person wearing a black short sleeve leotard and white tutu. Both arms are raised up and held out from their both, one leg is held up and pointing out. Their head is off to the side.



Photo by Rita Gold

LUKENE SOTOMAYOR

Lukene Sotomayor is a Mexican, Tofino-based photographer and visual artist. With her background in Anthropology and Film combined with her love for nature and art, she finds ways to use this combination of disciplines to explore important topics such as migration and climate change. Her drive to travel the world and find a "home-away from home" keeps her aware of who she is, her privileges and disadvantages, and motivates her to elevate the voice of others.

Image description: A portrait of Lukene from the waist up in front of green trees and bushes. Lukene is wearing a teal knit sweater with white and purple designs and white earrings. She has long, curly brown hair worn loose and is smiling into the camera.

MARLENE WOODS

Marlene Woods is a young adult who enjoys a variety of creative expression. She recently completed a volunteer placement as part of Raven Tales Revival Storytelling project and was engaged in a variety of community outreach and expressive arts projects throughout the spring and summer.

Image description: A photo of Marlene from the waist up standing in front of a bright, colourful, shining work of mirror and mosaic art in the form of wings. She is wearing a green camo print sweatshirt, colourful beaded necklaces, and a pair of earbuds are hanging over her chest. She has short, straight dark brown hair clipped back at the temples and is smiling into the camera.



Photo courtesy of artist

NINA HILBURN

Nina Hilburn is a young activist located on Sinixt territory. Nina has always felt driven to give back to her community and is eager to learn and spread knowledge about worldly issues. Working with Teachers and Artists from around the world, Nina participates in regular learning ceremonies, and expressions of art. Nina hopes to better herself and the people around her by welcoming all to join our circle.

Image description: The side of Nina's body is pictured from the waist up with her head looking over her right shoulder into the camera. She is wearing a blue, red, and yellow shawl with dark blue patterns. A red handprint covers her mouth and the bottom of her face. She has long, straight brown hair and a serious expression.

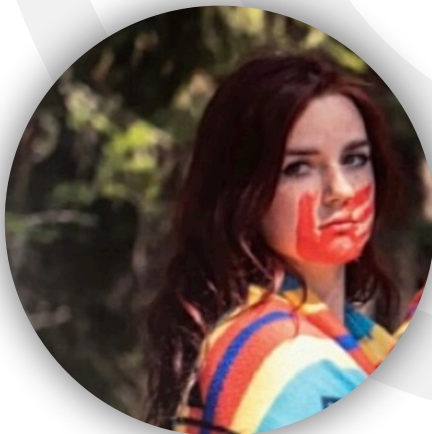


Photo courtesy of artist



Photo by Felix Yuen

RALPH ESCAMILLAN

Ralph Escamillan is a performance artist, dancer, choreographer and community leader based in Vancouver, BC. He is a founder of two non profits: FakeKnot - where he explores intersectionality in his artistic practices, and VanVogueJam - a Ballroom organization creating space for QTBIPOC folks to learn about Vogue and Ballroom Culture. He has worked and toured for a variety of dance companies, danced and choreographed for film and tv, and continues to walk Balls internationally under the alias Posh Gvaslia Basquiat.

Image description: A black and white photo of Ralph striking a dance move. One leg is bent at the knee and the other is held up and out from his body. Both hands are bent at the elbows and held over the belly, fingers splayed. Ralph is wearing a long flowing black garment, black shoes, over the knee socks, and a black scarf.

ROSARIO ANCER

Rosario Ancer (aka Rosario Kolstee) Artistic Director, Dancer, Choreographer, Mentor, Teacher, Creator. As a Co-founder of the Rosario Ancer Flamenco Arts Society, Flamenco Rosario, and The Vancouver International Flamenco Festival, Rosario has made it her mission to share with others the raw power of Flamenco to heal, connect, and communicate.

Image description: A portrait of Rosario from the shoulders up. Rosario is gazing into the camera and is wearing a black and white pattern button up shirt under a black cardigan or jacket. She has shoulder length grey/white hair in waves around her face and she is wearing black eyeliner and white earrings.



Photo by Victor Kolstee

SARAH WONG

Sarah Wong is an emerging writer, choreographer, and interdisciplinary artist based in Vancouver, BC on the unceded territories of the xʷməθkʷəy̍əm (Musqueam), Skwxwú7mesh (Squamish), and Səlilwətaʔ/Selilwitulh (Tsleil-Waututh) Nations. Her work emerges from her lived experience as a queer and disabled second-generation Chinese-Canadian woman, focusing on archival processes and accessing embodied intergenerational knowledge. Her works have taken the form of score-based improvisational performances, ritual-based research, site-specific installation, wearable textiles, poetry, film, and multimedia zines. She is devoted to nurturing practices of care, creating and facilitating spaces for bodies to rest.



Photo by Liv Barath

Image description: Sarah, an East-Asian woman with shoulder-length black hair and wispy bangs, is posed in front of a grey background and looks into the camera with a serious expression. She is wearing a bright red button-up shirt and leans her shoulders back on a diagonal.



Photo by Angus Kwan

ROSIE RICHARD

Rosie Richard (She/He/They) is a young Queer artist and aspiring dance teacher from Surrey B.C. The heart of Rosie's passion lies in street dance, with the focus of her training being in Hip Hop and Waacking. While these two styles are her main interests, she has committed herself to learning and exploring various other street dance styles including Popping, Locking, Breaking, and House; she hopes to continue using these different styles as tools to express herself and share her lived experiences. While dance has been part of their life from a young age, their current journey started in high school, which is when her dance trajectory shifted from choreography focus to freestyle focus, and eventually guided her to becoming a dance teacher. She was only able to discover her current path because she had the privilege of being able to take classes and join training programs. Because of this, Rosie hopes to use his experience to provide more accessible training to youth, especially within the Surrey in school dance community. She is currently volunteering at Sullivan Heights Secondary to coach their Senior Hip Hop Team, and she plans to teach workshops at different Surrey Secondary Schools throughout the year. Rosie hopes that their work will speak to other young queer dancers and inspire them to find dance as an outlet of release and community, as it has been for them.

Image description: Rosie is pictured mid-dance. They are wearing light grey sweatpants and sweatshirt with a black utility vest on top. She has short black hair and is smiling brightly. His right arm is held up, angled at the elbow with hand in a fist and his left arm is the same but held down. A person in a similar outfit and position can be seen behind.

SHION SKYE CARTER

Shion Skye Carter (she/they) is a dance artist originally from Tajimi, Japan, who lives and works in so-called Vancouver, Canada, on the unceded, ancestral territories of the Musqueam, Squamish and Tsleil-Waututh Nations. Through choreography hybridized with heritage artforms that interact with digital and sculptural objects, Shion's work looks inward to the facets of her intersectional identity as a lens to process the world around her. Shion has worked with artists including Vanessa Goodman (Action at a Distance), Wen Wei Dance, Ziyian Kwan (Dumb Instrument Dance), and Stefan Nazarevich as the interdisciplinary duo olive theory. She holds a BFA from Simon Fraser University, and is the 2022 recipient of the Iris Garland Emerging Choreographer Award.

Image Description: Pictured on a beach from the hips up, a person with a shaved head wearing a dark green/brown long-sleeve turtleneck and orange skirt or pants looks into the camera with their arms held up and twisted around their head.



Photo by Brenda "Bee" Kent

SIMRAN SACHAR

Simran Sachar (she/her) is a Canadian East Indian/Punjabi experimental contemporary and street dance artist, and writer. Simran is currently interested in the value of memories, imagination, and our deepest desires shaping our own unique dance. Simran's versatility has allowed her to train and perform in multiple shows across the Philippines, New York City, Los Angeles, Vancouver, Calgary and Toronto. Simran prides herself on versatility working in Film/TV, contemporary spaces, street dance spaces, teaching youth of all levels, and producing her own work. Simran is in the process of her most recent work with XR technology, titled "Mere Andar." Her film entitled: "No Alarms" was chosen to be presented for "Isol-art," by Teddy Tedholm and Sara Richman. In 2020, her first film "LUNACY" premiered at FORM Film Festival and won the Official Selection of the 2020 Audience Choice Award. Simran makes her acting debut in Alberta Theatre Project's showing of Bombay Black as *Apsara*.



Photo by Richie Lubaton

Image description: Pictured from the knees up, a person with long straight dark hair wearing a patterned long-sleeve jacket and jewelry on their hands and neck, including a nose ring with ear chain is captured in a dance position, with one arm above their head and one bent around their waist. They are looking up towards their hand.

SOPHIE DOW

Treaty 1-born Sophie Dow is a multidisciplinary creative inspired by dance, music, film, collaboration and Métis-Assiniboine + settler/stranger roots. An avid adventurer, Sophie exudes passions for busking, yoga and traveling on top of holding a degree in Dance Performance and Choreography from York University. Sophie presently fulfills roles as: creative director of PEC's Flight Festival, artistic associate of O.Dela Arts & Chimera Dance Theatre, fire spinner with Ember Arts Fire Society, musician with The Honeycomb Flyers, a licensed practitioner of Traditional Thai Massage, a student of BreathWave, a free lance dancer/choreographer/sound designer and a puddle jumping trickster.

Image description: Sophie is depicted in profile and in shadow holding two lit torches (poi). Their body is lit by firelight and they are gazing down into the fire.



Photo by James Deane

TANIS BAER

Over the years Tanis' passion for dance has turned to focus on the necessity of including the history of the dance, the music and the rich Black culture from which these art forms are derived. Her hope is to create awareness and develop respect for the dancers that sacrificed themselves in order to pave the way for all of us who dance today in the studio setting.

Image description: Tanis is pictured from the waist up in front of snow covered branches. She has long straight blond hair, is wearing a black sleeveless button-up shirt and is smiling.



Photo courtesy of artist



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