

A group of four people (three men and one woman) are standing on a staircase, looking up and holding small white lights. They are illuminated by several bright blue spotlights from above. The woman in the foreground is wearing a green skirt and a colorful patterned top. The man next to her is wearing a blue shirt. The background is dark, and the overall atmosphere is dramatic and theatrical.

PRESENTS

# PRESENTATION KIT

**BOUGEDELA.ORG**

Last update : December 2nd, 2022



## THE COMPANY

### MISSION

Bouge de là is dedicated to the creation and performance of high-calibre dance works intended for young audiences. As part of its mission, it also offers a range of cultural mediation activities that provide those taking part with a meaningful artistic experience in the world of dance. Active not only in Quebec and Canada but also on the international stage, its various initiatives and activities contribute to the promotion of dance far and wide. The company hopes to have a significant and lasting impact on as many children as possible by introducing them to the discipline, allowing them to express themselves through movement and to experience the joy of dancing together.

### VISION

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### SOME FACTS AND FIGURES

- > **2000**: the year the company was founded;
- > **9** works;
- > **1** work created for *in situ* schoolyard performances;
- > **1** educational and artistic game;
- > **1** Prix du CALQ | Best choreographic work (Prix de la danse de Montréal, 2019);
- > **1,382** performances;
- > **119** *in situ* performances;
- > **4,300** cultural mediation and outreach activities;
- > **4,300** cultural mediation and outreach activities;
- > **77,33** tons of CO2 offset since 2018;
- > **hundreds of thousands** of children reached!



## THE COMPANY

It was with the collective Brouhaha Danse that Hélène Langevin created her first performance for young audiences in 1996, *Roche, Papier, Ciseaux*. The remarkable success of that piece led her to establish Bouge de là in 2000, created from the ashes of the defunct collective.

Bouge de là remains one of the rare professional dance companies in Québec devoted exclusively to creating dance presentations for children. By fusing dance with other artistic disciplines (video, theatre, shadow play), the company offers contemporary dance performances full of humour and poetry.

It has eight works in its repertoire: *La Tribu Hurluberlu* (2000), *Like the 5 Fingers on your Hand* (2003), *CHUT!!* (2005), *Old Thomas and the Little Fairy* (2008), *The Studio* (2010), *Bedtime!* (2013), *The 26 Letter Dance* (2016) and *Through My Eyes* (2018).

Since its foundation, Bouge de là has given 1,300 performances and conducted some 4,149 cultural mediation activities and workshops that have reached hundreds of thousands of children across Canada and, more recently, on international stages.



## STAYING CREATIVE DURING THE PANDEMIC

In March 2020 the global COVID-19 pandemic reached Québec and forced the company to cease its activities: 49 performances had been scheduled between March 15th and May 21st 2020, which were progressively cancelled.

Despite these unprecedented circumstances, Bouge de là intensified its efforts, creating several virtual initiatives to promote dance and continue to get children moving, including *Danse chez toi*, a series of video clips encouraging children to create choreographies on a given theme at home.



December 2020 also saw the release of *Kaleidoscope*, an artistic piece that could be put on in schoolyards in full compliance with new health and safety measures. The dance performance, inspired by an extract from *Through My Eyes* (2018), was followed by an interactive dance workshop. The show-workshop was an instant success and provided thousands of children with privileged access to the performing arts in strange and unforeseen circumstances.





## CREATIVE APPROACH

Bouge de là has adopted a creative means of introducing young audiences to the world of choreography, thus making dance accessible to children. With a contemporary approach that blends together various art forms, the company presents dance performances that are playful and topical. By fusing dance with other artistic disciplines, the choreographer ensures that the interdisciplinary nature of the experience makes for a show children will long remember. Young audiences of all ages have access to seamless, straightforward and vibrant dance, a major art form that appeals to their artistic sense and their imagination.

## CULTURAL MEDIATION

Educating young audiences and heightening their appreciation of dance are at the very heart of the artistic mission of Bouge de là. With her extensive experience as a teacher of creative dance, Hélène Langevin offers children a wide variety of dance awareness activities.

At the start of each new dance creation, the choreographer conducts research by presenting dance workshops to children in primary schools. These sessions provide her with feedback as she listens to their ideas and observes their reactions. Hélène Langevin regularly invites school classes to creative residencies with professional dancers so that they too can observe the process of dance creation and respond directly to the choreographic sketch taking shape. This back-and-forth leads her to question her working hypotheses, and to have them either validated or refuted. It favours the creation of a piece that is in harmony with the feelings and experiences of the young spectators.

In conjunction with the Bouge de là performances, Hélène Langevin also designs creative workshops for each show linked to the theme of the work presented.

Through these multiple actions, Bouge de là achieves its objective of offering children an enjoyable contact with dance, an experience that stimulates an emotional response and instills a desire for movement and dance.



## REPUTATION AND AWARDS

Acclaimed by audiences and critics alike, the company has received several awards. In October 2019, *Through My Eyes* is crowned Prix du CALQ | 2018/2019 Best choreographic work in Québec at the Prix de la danse de Montréal. In October 2008, *Old Thomas and the Little Fairy* was nominated in the Young Audiences category for a Prix de la critique award from the Québec association of theatre critics. This dance piece, along with *Like the 5 Fingers on your Hand*, was also nominated for a RIDEAU Touring Award, which the company finally received in 2012 for *The Studio*.

Bouge de là has also established a strong reputation outside Québec. In 2012, 2015 and 2019, *The Studio*, *Bedtime!* and *The 26 Letter Dance* were nominated for a Dora Mavor Moore Award in Toronto for Outstanding Production, Theatre for Young Audiences category. In 2013 Bouge de là was among the finalists in the category Touring Artistic Company of the Year at the BC Touring Council Annual Awards.

## INFLUENCE

In 2016, at the invitation of Art Space for Kids (ASK) in China, Bouge de là crossed the globe for the first time to present two performances of *The 26 Letter Dance*, as well as organising cultural mediation workshops with Chinese children. In November 2019 the company is set to continue its international development with a first visit to four different cities in Mexico to present the Spanish language version of *The 26 Letter Dance*: “26 letras para bailar”. As a leader in creative choreography for young Canadian audiences, the presence of Bouge de là on the international stage is a fantastic showcase for the quality of dance theatre aimed at younger audiences in Canada, as well as an opportunity to promote the extraordinary talent of our artists and designers.

In 2019, *The 26 Letter Dance* became the first stage production for young audiences to be filmed by CBC/Radio-Canada. It was broadcast twice in 2020, first by SRC and then ICI ARTV, reaching an audience of nearly 90,000 viewers. It was then made available on TOU.TV up until December 2021 and will now be accessible via the educational platform curio.ca and at the BAnQ until 2025.



©Hélène Langevin



## ARTISTIC RESIDENCY

In 2006, Bouge de là became the resident company at the Maison culturelle et communautaire in Montréal North. Every year the borough offers the company use of its facilities to develop and create new dance works or to remount pieces about to go on tour. Bouge de là is proud to present the world première of its shows to the citizens of Montréal North. It is also very proud of its capacity to carry out several community projects each year, to seize every opportunity of bringing dance to the residents of Montréal North and to invite people to come out and experience the pleasure of movement!

## OUTREACH

In September 2014, we organized the first Colloque sur la danse jeune public [young audience dance symposium] in close collaboration with PPS Danse and UQAM dance department [Département de danse de l'UQAM]. The event gathered about one hundred participants and was a forum of reflection and resourcing for field stakeholders, especially distributors, choreographers, performers, cultural workers, teachers, and students. This initiative encouraged us to discuss our industry, describe, name, analyze, observe, highlight, and ensure the recognition of works created for children, and exchange constructive, interdisciplinary views as well as share expertise. In addition to benefitting from extensive media coverage (*Le Devoir*, the theatre journal *JEU*, *Médium large*, a radio program on *Ici Première* and *Entrée principale* on *Ici Radio-Canada Télé*) the Colloque instigated various other initiatives.

## OBJECTIVE CARBON NEUTRAL

Conscious of the impact of its activities on the environment, since 2018 the company has been committed to purchasing carbon credits in order to offset the CO2 emissions caused by its travel and touring. As we witness firsthand the acceleration of climate change, we believe that all businesses must do their part to reduce their environmental impact and slow down this acceleration before it's too late.





# THE ARTISTIC DIRECTOR



## GENESIS

After graduating from the contemporary dance program at the Université du Québec à Montréal in 1987, Hélène Langevin joined forces with Ginette Ferland, Rolline Laporte and Guylaine Savoie, three choreographers also driven by a creative spark. They established the collective Brouhaha Danse. The company soon became renowned for its invigorating, festive pieces and in situ happenings that were veritable accolades to nonchalance.

The collective gave pride of place to street theatre, circus skills, performance art, walkabout shows and interaction with the audience. Hélène Langevin created *Brouhaha* (1987) and *Ça frise la frénésie* (1988) plus a series of collectively produced works: *Méfiez-vous des faux frissons* (1989), *Claire* (1991) and *La galerie des horribles* (1992), presented in Dresden, Germany and at the National Arts Centre in Ottawa.

## EPIPHANY

In addition to working within her company, the choreographer has been teaching creative dance to children for the past two decades and notes that childhood has been an inspiring force throughout her career. In 1996 she presented her first work for young audiences, *Roche, Papier, Ciseaux*, and it proved to be a revelation. Now with the company Bouge de là (created from the ashes of Brouhaha), she focuses exclusively on performances for children aged 3 to 12, a veritable passion for a woman who has been imparting the pleasure of dance to youngsters for 40 years in a spirited blend of pedagogy and creativity.

## ART IN MOVEMENT

Hélène Langevin's omnipresent desire to explore different forms of art has led to diverse projects that intermingle dance, video, theatre, the visual arts, shadow play, etc. Throughout her career she has conducted research on the body in movement, her primary objective being to play with theatricality and create a language that allows her to better convey her vision of movement to children.







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## COLLABORATION AND COLLECTIVE HARMONY

With a preference for team work plus improvisation as a creative starting point, the choreographer sees herself as a conductor who sets the tone and the quality of the movement, or as a painter whose colour palette consists of the personalities of her dancers, carefully selected for each new piece so that a collective harmony is achieved.

The cooperation between Hélène Langevin and her performers and collaborators is a forum for nourishing exchanges that help shape the creation of the work. The contributions of the dancers constitute an important part of the creative process, and the piece will reflect the colours of each individual involved. Their humanity, the way they inhabit their bodies, their personalities, their rapport with dance, their singularity—all will have an influence on the work. Charismatic and effective communicators, they are the dynamic link between the dance and the spectator.

Playful, whimsical and imbued with poetry, the choreography of Hélène Langevin engages the imaginations of children and stimulates their own creativity. No wonder the Prix du CALQ jury from the 2019 Prix de la danse de Montréal described her most recent creation as “sophisticated work that succeeds in making us see the world through the eyes of a child” through “judicious, creative and remarkable choices”!





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## THE SHOWS

As a teacher of creative dance for children, H  l  ne Langevin draws primarily on her interactions with young students in the process of composing her pieces. She keeps a keen eye on the ways in which children perceive reality and how their imagination, concerns and needs are expressed. While deploying her creativity, the choreographer remains mindful of the cognitive development of the children she works with. Dance is her creative engine: she harnesses it mainly in short choreographic tableaux of contrasting moods and rhythms.

Bouge de l   performances result from the cross-fertilization of artistic disciplines (theatre, visual arts, live video and shadow theatre) and feature elements and situations with which children are likely to be familiar, and to which they identify. This way of developing our shows aims at engaging children's focused attention and enabling them to open up to the experience that is offered to them. Thus, Bouge de l   performances are focused on reaching out and eliciting responses from young people.



## **GLITCH (2022)**

A surrealistic fantasy, GLITCH transports us to the mysterious basement of a deserted theatre. In this limitless playground where the protagonists and the elements are closely intertwined, GLITCH awakens the imagination and leads the spectator to question and embrace the unpredictable.

GLITCH had its world premiere on September 18th, 2022 at the Maison Culturelle et Communautaire de Montréal-Nord and continues to tour throughout Québec.

## **KALEIDOSCOPE (2020)**

A colourful and dynamic work of artistic dance that gives children a unique opportunity to enjoy performance art, one that will get them moving and stimulate their creativity!

*Kaleidoscope* was created in December 2020 in response to new health and safety measures. Since then, the show-workshop has been the subject of 101 performances.

## **THROUGH MY EYES (2018)**

A topsy-turvy playground that opens up on a colourful, graphical world, *Through My Eyes* brings us back to one of the loveliest things about childhood: a tireless capacity for wonder.

*Through My Eyes* was premiered in the fall of 2018 and has received the Prix du CALQ | 2018/2019 Best choreographic work in Québec at the 2019 Prix de la danse de Montréal. It has been performed 90 times since 2018.

## **THE 26 LETTER DANCE (2016)**

An interactive, multidisciplinary alphabet primer, *The 26 Letter Dance* is a journey into the world of letters and words. The show gets underway with A of course, and Z is the last to take its leave. In between, the letters in this alphabet book embody a full range of words, meanings, emotions and tones of voice.

*The 26 Letter Dance* has been performed more than 257 times since its premiere in 2016.

## **BEDTIME! (2013)**

The centrepiece of this production is the bed, which choreographer Hélène Langevin uses as a creative platform for exploring four slices of life. A world of possibilities opens up when beds are transformed by the babies, children and adolescents that occupy them.

*Bedtime!* was performed 184 times between 2013 and 2017.



### THE STUDIO (2010)

A veritable ode to the creative spirit that lies in each of us, *The Studio* explores colours, line and movement, transporting young audiences to an enchanting world that stimulates their senses, their innate performing ability and their curiosity.

*The Studio* was performed 196 times between 2010 and 2014.

### OLD THOMAS AND THE LITTLE FAIRY (2008)

*Old Thomas and the Little Fairy* takes an optimistic look at the cycles of life and introduces children to two charming characters who take care of each other, bringing out the best within themselves in the process.

*Old Thomas and the Little Fairy* was performed 164 times between 2008 and 2011.

### CHUT !! (2005)

We walk, dance and tumble through *CHUT !!* with the mischievous Julie as our guide. Julie has just closed her eyes and begins to slip into the peace and comfort of sleep, at which point the audience delves with her into a parallel reality. In a universe tinged with surrealism, the body's boundless energy joins forces with the fertile and impenetrable mysteries of the shadow play.

*CHUT !!* was performed 116 times between 2005 and 2008.

### LIKE THE 5 FINGERS ON YOUR HAND (2003)

At times farcical, at other times athletic, but always conveyed through dance, *Like the 5 Fingers on Your Hand* takes audiences on a sensory adventure in which music, smells, textures, tastes and images come together in an uproarious celebration of human perception.

*Like the 5 Fingers on Your Hand* was performed 200 times between 2003 and 2008.

### LA TRIBU HURLUBERLU (2000)

A multidisciplinary, festive and energetic performance, *La Tribu Hurluberlu* makes creative use of an enchanting visual setting and of gestural physicality to tell its story. Bursts of laughter, delight and enchantment are guaranteed in this lively and colourful production.

*La Tribu Hurluberlu* was performed 93 times between 2000 and 2002.





## 26 CARTES À DANSER

In its constant search for new ways to innovate and reach out to as many children as possible, the company has developed a unique cultural mediation project based on its production, The 26 Letter Dance.

In this educational and artistic game in the form of an alphabet book, 26 cartes à danser beckon children to explore 26 different ways of dancing, moving and expressing themselves and to have fun while learning the alphabet.

This game, which was launched in the fall of 2017, aims to make dance accessible throughout the school system and to provide tools that enable teachers to integrate dance into their curriculum. With this most recent initiative, Bouge de là has once again made its mark. The project was favourably received by peers, teachers, school boards, distributors and funding institutions. On the back of this success, three years after its launch, 26 cartes à danser was re-released in 2020. To date, over 1,175 tickets have been sold, mainly in Quebec, but also elsewhere in Canada and in Europe.

### What they're saying :

- « I tried the cards on pupils aged 4 to 16 and it won them over every time! Thank you, thank you, thank you! »
- « I've used them in a number of different scenarios. I love it! Thanks again for this great source of creative tools. »
- « At a party with friends, it was really interesting. They worked in teams to form the letters and couldn't wait to see themselves on the screen after each go. Thank you, what an original game! »





## IN THE MEDIA

Marcy Normand | *Voir*, April 9, 2003

Valérie Lessard | *Le Droit*, May 6, 2005

Lucie Renaud | Revue *JEU*, January 20, 2014

Kathryn Greenaway | *The Gazette*, January 25, 2014

Aline Apostolka | *La Presse*, January 31, 2014

Ève Christian | *Radio-Canada*, April 9, 2019

Olivier Dumas | [montheatre.qc.ca](http://montheatre.qc.ca), February 1, 2014

Maud Cucchi | *Le Droit*, February 11, 2017

Marie Fradette | *Le Devoir*, September 25, 2018

Sophie Pouliot | *JEU*, revue de théâtre, January 11, 2019



# THE TEAM

## PERMANENT STAFF

Executive Director  
**Amélie Gauthier**

Artistic Director  
**Hélène Langevin**

Director's Assistant  
**Sarah de Montigny**

Head of communications and philanthropic development  
**Chanèle Desvignes**

Logistics support  
**Myriam Tremblay**

## DANCERS AND/OR CULTURAL MEDIATORS

**Angélique Delorme**  
**Carlos Mendoza**  
**Caroline Namts**  
**Chloé Ouellet-Payeur**  
**Emilie Demers**  
**Emmanuelle Martin**  
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**Jessica Gauthier**  
**Julie Tymchuk**  
**José Flores**  
**Léa Noblet Di Ziranaldi**  
**Marianne Gignac-Girard**  
**Myriam Tremblay**  
**Mûr Khatir**

## COLLABORATORS

Touring and Rehearsal Director  
**Marie-Eve Carrière**

Co-choreographer and Rehearsal Director  
**Audrey Bergeron**

Production manager  
**Catherine Comeau**

Technical director  
**Martin Lepage**

Sound direction, video and laser effects  
**Guy Fortin**

Substitute Technical Staff  
**Zachary Dupuis**  
**Simon Éthier**  
**Rachel Réard**  
**Stéphanie Savaria**

Booking Agents (Agence Station Bleue)  
**Annick-Patricia Carrière**  
**Élisabeth Comtois**

Media Relations  
**Daniel Meyer**

Computer support  
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