

THE DRAMATURGICAL ECOLOGIES (DE) RESEARCH GROUP AND CONCORDIA 4TH SPACE PRESENT

The ABC's of Dramaturgical Ecologies

MON, JANUARY 24 | 2 - 4:00 PM EST | via ZOOM



Dramaturgical Ecologies, a Concordia-based multi-disciplinary group of artists and researchers interested in the ecologies of dramaturgical processes, invites you to attend the first of a 5 moderated event series, **The ABCs of DE**.

At the intersection of dance dramaturgy and black performance studies, the events emerge from a desire to generate dialogue and reflection on dance dramaturgy and black performance studies.

Each event will highlight two primary “keywords” emerging from our research, placing them in relationship and examining the movement between them. Relationality and body-as-archive are the keywords proposed to this first event’s guests, **Seika Boye** (University of Toronto) and **Mélanie Demers** (MAYDAY).

THIS EVENT IS FREE AND OPEN TO THE PUBLIC
REGISTER [HERE](#) to receive the link to attend the event.

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Seika Boye is a scholar, writer, educator and artist whose practices revolve around dance and movement. She is a Lecturer at the Centre for Drama, Theatre and Performance Studies, University of Toronto, where she teaches practical and lecture courses. Seika has worked as a movement dramaturg with Syreeta Hector (Distant Histories, 2018-19); Deanna Bowen (The Long Doorway, 2017/ Gibson Duets 2019); Heidi Struass/adelheid dance (re*research choreographic intensive, 2018); and Djanet Sears (Adventures of Black Girl in Search of God, 2015). Invested in movement histories and the archive, Seika's current research explores blackness and dancing in Canada. In 2018, she curated the archival exhibition It's About Time: Dancing Black in Canada 1900-1970 (Dance Collection Danse Gallery/ OCAD Ignite Gallery). Her publications include writing for Dance Chronicle, Canadian Theatre Review, alt.theatre, The Routledge Encyclopedia of Modernism, Performance Matters, Dance Collection Danse Magazine, and The Dance Current.

A multidisciplinary artist, **Mélanie Demers** founded in Montreal her own dance company, MAYDAY, in 2007, exploring the powerful link between the poetical and the political. *Les Angles Morts* (2006), *Sense of Self* (2008), *Junkyard/ Paradise* (2010) and *Goodbye* (2012) have all been created from this perspective. With *MAYDAY remix* (2014), she deepened her engagement with cross-genre works and hybrid forms. Her fascination with the interplay between word and gesture crystallized with *WOULD* (2015), which won the CALQ Prize for best choreography. In 2016, Mélanie Demers began a new creation cycle with *Animal Triste* and *Îcone Pop*; both works are touring internationally. In 2017, Mélanie Demers was invited to work as a guest choreographer at the Skånes Dansteater in Malmö (Sweden) for the creation of *Something About Wilderness*. Now that *Danse Mutante* has hit the stage, it is time for *La Goddam Voie Lactée*, *Confession Publique*, *MAMA* (2021) and *Cabaret Noir* (2022) to enter the spotlight. To date, she choreographed over thirty works and was presented across Europe, America, Africa and Asia.

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