

# LARA KRAMER



# OUR MISSION



## MANDATE

The mandate of Lara Kramer Danse is to support Lara Kramer to create and produce professional quality dance choreography and nurture her artistic voice.

## MISSION

Lara Kramer Danse is committed to undertaking projects that support the research and creation of Lara Kramer's artistic voice and support the development of production and touring of Lara Kramer's choreographies. Lara Kramer Danse will also support the development of workshops, educational and community projects offered and developed by Lara Kramer.

## BOARD OF DIRECTORS

President – Autumn Godwin  
Secretary – Moe Clark  
Board Member – Lara Kramer

## HISTORY

Lara Kramer Danse is a Montreal-based dance company. Founded in 2012, Lara Kramer Danse was realized to support the research, creation and production of Lara Kramer's choreographies. In addition the company builds a platform to support educational and community projects offered by Lara Kramer Danse. The Company has been invited to perform at festivals in Montreal, Ottawa, Toronto, Regina, Edmonton, Vancouver and and Melbourne, Australia; developing recognition as an Aboriginal voice in Canada. Kramer's works are carved with theatrical based vocabulary and rooted in her Indigenous heritage.

# ARTISTIC STATEMENT

***I work with my gut***, a hollowing feeling in my gut, I fill what has been empty, I fill it with sound. Raw sound of movement, breath, sweat and warmth. My practice has been anchored in relation to my mother and children, deepening the connective tissues that are tied to intergenerational relations, intergenerational knowledge, and embodied experiences such as memories, dreams, loss, and reclamation.

I am connected to histories, to the colonial impacts of the Indian Residential School that has been embodied through the generations of my family. I am carrying the weight of this legacy. I work with storytelling within my creative process as a way of exploring how the mapping of stories from my family's history resonates in the body and how it can be transferred symbolically in my work connecting to the past, present, and future.

My family's legacy has been explored in the living landscape of my works in the form of dance, installation, sound, photography, and performance.



Moving from my instincts and discovering and rediscovering what is around me is a strong mechanism in my practice and live work. And this is what gives me full agency. To create and have agency within my legacy, I need to stare and gaze as much and as long as possible into the present moment we are in, where I am from and where I am going. To deepen my sensorial awareness of what is not visible.

I am interested in the intimacy of memory and imagination, and how it is transformative. And the realization that we must stare deeper into what we have right now and find nuance. How sharing my memories, connections to dreams opens myself to be vulnerable and available. And this is a part of the mobilization and transformation that occurs, that offers a deep understanding of place beyond the visible. The realization of finding a greater sense of strength and struggle for the continuation of our introspective reflection, with a regard for new discoveries to unfold. My work is always tied to temporality, to a sense of duration that extends to this future and past lineage that never ends, that is infinite.

I wish to reach further into my family's migrations, while remaining grounded with future voices, those of my children, to see what exists beyond my grandchildren's bodies, and even further away in the distant future.



Lara Kramer is a performer, choreographer, and multidisciplinary artist of mixed Oji-cree and settler heritage, raised in London, Ontario. She lives and works in Tiohtià:ke/Mooniyang/Montreal.

Her choreographic work, research and field work over the last thirteen years has been grounded in intergenerational relations, intergenerational knowledge, and the impacts of the Indian Residential Schools of Canada. She is the first generation in her family to not attend the Residential schools.

Her creations in the form of dance, performance and installation have been presented across Canada and Australia, New Zealand, Martinique, the US and the UK.

[www.larakramer.ca](http://www.larakramer.ca)

She has received multiple awards, acknowledgements, and prizes for her work both as an emerging and established artist. Lara was appointed a Human Rights Advocate through the Holocaust Memorial Centre of Montreal in 2012, following the national tour of her work *Fragments*, a performance piece informed by her mother's stories and lived experience as a survivor of the Indian Residential Schools of Canada. In 2014, Lara was awarded the Scholarship of Audacity – Caisse de la culture from the OFFTA, Montreal, as well as commissioned by The Canada Dance Festival for her work "Native Girl Syndrome". In 2017-18 Lara was presented with the prestigious Ashley Fellowship with Trent University, as well as appointed the CanDance creation fund for her work *Windigo*. In 2018, Lara received the Jacqueline-Lemieux Prize for recognition of artistic excellence and distinguished career achievement in dance.

Her works are noted for the use of decelerating time to further enter an embodied pacing, sensing and awareness on part of both performer and audience. Often blunt and raw, playing with the strength and vulnerability of the body, her pieces stand out for their engagement, sensitivity, close and instinctive listening to the body, and her attention to the invisible. Her practice is in Performance, Choreography, Multidisciplinary Art-sound, video, and texture.

In 2017 Lara curated *Welcome to Indian Country* for MAI (Montréal, arts interculturels) as part of *Eclectik* where she premiered *This Time Will be Different*, created with Emilie Monnet. The installation and performance piece denounced the status quo of the Canadian government's discourse regarding Indigenous relations and criticized the "national reconciliation industry".

In 2020, Lara was commissioned to create two new public billboard works, located on the façades of Café Cherrier and the Bonsecours Market in Montreal. *In Blankets, Herds and Ghosts* is a new work by multidisciplinary artist and choreographer Lara Kramer, *Dazibao satellite* is the result of a special partnership between Dazibao and the MAI (Montréal, arts interculturels).

She has been on the faculty of the Indigenous Dance Residency at The Banff Centre and has taught workshops across Canada and in Australia and New Zealand.

In 2016 Lara initiated The Cradleboard Project, a multi-generational community project fostering the reclaiming of traditional practices developed in collaboration with her mother, artist, and knowledge keeper Ida Baptiste offered at the Native Women's Shelter and Native Montreal. She was the guest teacher at Nunatta Isiginnaartitsisarfia – The National Theatre of Greenland in 2018.

She also landed her debut role in François Delisle film Cash Nexus in 2019 as supporting character Angie. Lara has participated in several residencies including Indian Residential School Museum of Canada in Portage la Prairie in 2008 and Dancemakers Artist in Residency from 2018-2021. In 2021, Lara joined the MAI as associate artists and programming curator for the for the MAI's 25th anniversary season. Lara Kramer is a Center de Création O Vertigo – CCOV Associate Artist since 2021.

## CREATIONS

Them Voices 2021  
Eating Bones and Licking Bread 2020  
Dream Installation 2019  
Windigo 2018  
Phantom stills & vibrations 2018  
This Time Will be Different 2017  
Tame 2015  
NGS ("Native Girl Syndrome") 2013  
Of Good moral character 2011  
Fragments 2009  
"The Indian Problem" 2008

## COMMISSIONS

In Blankets, Herds and Ghosts 2021

## WORKSHOPS

**Discovery of state of body** In this workshop we will enter a creative process that supports the discovery of a state of body. The aim will be to explore and enter a state that will inform the physicality and theatricality of each individual. Working in solo form, participants will be encouraged to respond instinctually to lead explorations. We will develop an anchor, a central working system in the sensing body to build from. Time will be allotted to develop and expand on personal connections made, deepening an awareness to the layering within state of body.

**Elements of distortion** Changing frequencies in the physical body will be the main objective in this workshop. We will play and discover systems of distortion from output and input of our bodies and our bodies in relation to material. I will guide the group through a series of exercises that embody themes of distortion to source from. As part of the creative process we will observe each other and take time to share our perceptions and findings with one another.

**Response & instincts** This workshop will refer to some of the company's repertoire from early work. Material will be presented as an opening to deepen connections to our instinctual choices. We will fragment movement and transform it for the intent to harness connection in partnering work. Response & instinct will be an intimate dialogue between participants.

## SUPPORT

Canada Council for the Arts, Conseil des arts et des lettres du Québec, Lara Kramer Danse received a commission from Canada Dance Festival for the creation of *NGS* ("Native Girl Syndrome"). For the creation of *Windigo*, Lara Kramer received support from The Cole Foundation, Coproduction with the Festival TransAmériques and the Centre de Création O Vertigo as well with the CanDance Creation Fund in association with National Arts Center (Ottawa), Dancing on the Edge (Vancouver) and with Usine C (Montreal). She was also awarded the Ashley Fellow 2018 at Trent University.

## RESIDENCIES

Fonderie Darling, Centre de Création O Vertigo, Art Space, Usine C, the MAI (Montreal art intercultural), Circuit-Est centre de creation, Studio Flak, Le Gesu and Espace Marie Chouinard for the creation residency and to the projet pilote de résidences de création pour la relève dans le cadre d'ORAM (Outiller la relève artistique montréalaise) in collaboration with Le Conseil des arts de Montréal (CAM), Forum Jeunesse de l'Île de Montréal (FJÎM), Conférence régionale des élus de Montréal (CRÉ), and the Cirque du Soleil for the creation residency and mentorship.

# CREATIONS

## COMMISSIONS

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## CREATIONS

Them Voices 2021 p. 10-11

Eating Bones and Licking Bread 2020 p. 12-13

Windigo 2018 p. 14-15

Dream Installation 2019 p. 16-17

Phantom stills & vibrations 2018 p. 18-19

This Time Will be Different 2017 p. 20-21

Tame 2015 p. 22-23

# COMMISSION

The 2021 edition of Dazibao satellite is the result of a special partnership between Dazibao and the MAI (Montréal, arts interculturels).

Two public billboards, located at Café Cherrier and Marché Bonsecours, feature images of Kramer cloaked in a Trade Blanket designed and fabricated collaboratively with her mother and artist, Ida Baptiste. The images were created in collaboration with photographer Stefan Petersen and are accompanied by a podcast including conversations between Lara Kramer, Ida Baptiste, as well as Anishinaabe Elder Emerson Nanigishki'ing. The project also comprises a selection of texts, including a prayer and a historical text contextualizing the Trade Blanket and Jingle Dress.



“This is a practice of labour, of love, and mobility. A practice that works with our soft hands, hard hands, our ancestor hands. A practice for sharing, in the way that kinship positions us in relation to past, present and future voices, territories, one another and other, memories, traditions, stories, materials, sound and spirit. The practice is durational but offers an experience of non-time.

It proposes a pacing and invitation for embodiment, a connection to prayer, healing, creation, memory and reflection on past, present and future. A practice of deepening the intergenerational knowledge that comes from my mother, my children, family and kin, all in dialogue with one another.

The process and care involved in how we position the blanket and jingles together has become the anchor of the work. What traces do we leave for upcoming generations to reflect upon? How are the ways we continue to assert our existence through generational time, upholding our agency with care? What are the invisible and visible energies and dreams that we weave, that pave healthy foundations for future generations?

In a time where we are confronted with a pandemic, the materials of the Trade Blanket and jingles resurfaced intuitively. Trade Blankets hold a multi-dimensional meaning, used in ceremony and trading of goods, and also used for warmth. And they were used in the spreading of smallpox for the purpose of eradicating Indigenous communities across Turtle Island. The Jingle Dress was visioned and created during the time of the Spanish Flu, a tumultuous time, carrying healing, meaning and knowledge of treatment and care. The sounds and textures of the jingles offer a unique soundscape that differs from the soft sound of the blankets.

Exploring the sound of blanket and jingles offers further extension of voice(s), dream(s), vision(s) and histories.

In relation to the natural elements and gifts of mother earth, our creator allows for voice to continue emerging. Performance in photography opens up to further mobility, growth. The images are not static. They speak and are connected to a blood memory. What has yet to be discovered through the experience of transformation, in relation to the practice and process of the work is on-going. A living breathing creation.”

— Lara Kramer



**IDA BAPTISTE** Native of Winnipeg, Manitoba, Ida Baptiste is an artist and retired Ojibwa language teacher based in Rama, Ontario. She is a member of Berens River First Nation, Manitoba, Treaty 5 and presently living in Chippewas of Rama Mnjikaning First Nation, Ontario, Williams Treaties First Nation. She attended Fanshawe College for Fine Arts as well as the Beal Art program in London, Ontario. In 2004 she completed her BA in Native Studies at Trent University, and subsequently attended Kenjgewin Teg Educational Institute at M'Chigeeng First Nation, Mniddo Mnising Manitoulin Island, Ontario.

Ida Baptiste's early artwork was widely shown between 1975 and the early 90's in Ontario. Her works are displayed across Turtle Island and have been a part of major museum exhibitions. Her artistic practice is primarily in traditional contemporary art, beading and making regalia. Between 2011-2019 Ida Baptiste worked as an Ojibwa language teacher at Mnjikaning Kendaaswin Elementary school in Rama. She is a traditional pow wow dancer.

## // CREDITS

Conception, Textile Design, Scenography by Lara Kramer

Performance by Lara Kramer

Visual Artist, Textile Design, Creation by Ida Baptiste

Elder and Anishinaabe Knowledge Keeper Emerson Nanigishkang

Photographer Stefan Petersen

This project was presented by Dazibao, in collaboration with the MAI.

**Emerson Nanigishki'ing** is an Elder, Knowledge Keeper and Language carrier. He is a historian in pow wow song and dance, and a historian of Mnjikaning and Chippewas of Rama Mnjikaning First Nation Anishinaabe Community and a member. He has worked at the Native Friendship Centre in Thunder Bay, Barrie and Toronto as well as Union of Ontario Indian.

Emerson Nanigishki'ing is a noted Elder for Rama First Nation and Healer of Anishinaabe spirit. He was the appointed Elder for Lara Kramer's work *Eating bones and Licking bread* that premiered in January 2020 in Toronto.



© Lara Kramer, *In Blankets, Herds and Ghosts* (2021). Installation views on the façade of Café Cherrier and the Bonsecours Market, Dazibao, 2021. Photo: Manoushka Larouche.

**Stefan Petersen** is a settler and multidisciplinary artist, based in Tiohtià:ke/Montreal, unceded Mohawk Territory. Feeling lucky to be a part of this important collaboration, Stefan Petersen has an art practice which centres around digital image creation, as well as long-standing, if sporadic, involvement in performance, installation and textile work.

Currently exploring contemporary instances of temporary structures on the edges of public/private space and whether mobile shelters might provide an opportunity to re-conceptualize eurocentric norms of property ownership, Petersen's work endeavours to ask questions about the role of settlers in a late colonial context and their myriad responsibilities toward supporting inclusivity and fighting disenfranchisement through ongoing colonial policies.

He is a regular collaborator with Lara Kramer, most notably with the performance/installation *Phantom stills and Vibrations* (2018).



Set in the garden of the M.A.C., *Le musée d'art contemporain*, this solo performance explores the relationship between the artist's body and her memory, calling upon notions of exploration performance, social critique and cultural resistance. In this constrained urban space, she excavates a world where stories come together to assess the consequences of our actions on future generations.

The artists Lara Kramer positions herself inside shared experiences with her mother and explores hopes, dreams and future thriving. The title *Them Voice* is interpreted as multiple voices, stories, imagery, that are imbedded in the artist's body and that are anchored with her mother and family relations.

The multigenerational experiences that come before and proceed the artists, future dreaming becomes the crafting of fuel towards new rhythms, new modes of mobility.

*Them Voice* searches to be inside the place that carries memory and future imagination. Laying out in all possible directions. What has been exerted, what is failed. What is not yet seen or dreamt of. All is together, intersecting in *Them Voice*. Strives to reimagine new pathways connected to future ancestors in their flight and journey.

Premiered at Festival TransAmériques, Montreal, on May 27, 2021

Duration: 70 minutes.



## // CREDITS

Produced by Lara Kramer Danse  
Conceived, created, set and performed by Lara Kramer  
Sound Creation and Editing Lara Kramer + Simon Riverin  
Outside Eyes Peter James  
Knowledge Keeper Ida Baptiste  
Elder Emerson Ninigishki'ing  
Documentation Ivanie Aubin-Malo + James Oscar  
Lighting Design Hugo Dalphond  
Technical Director Simon Riverin  
Stage Manager Joannie Vignola

Co-produced by Festival TransAmériques  
Creative residencies Centre de Création O Vertigo- CCOV + Place des Arts +  
Musée d'art contemporain de Montréal

Presented in association with Musée d'art contemporain de Montréal

## // CALENDAR

May 2021 – Festival TransAmériques, Montréal



# EATING BONES AND LICKING BREAD

Eating bones and Licking bread works with the body, texture and sound. It plays with sustained images that change in meaning. Questions around the colonial system of preserving hunger and consuming land and body anchors the artist inside of the work. Inside the ongoing recovery.

Moving between what is precious and what is disposable, the artist Lara Kramer proposes the solo performance as a state of being close to her public and to deepen her listening to the collective sensations and reactions. It gives attention to the imbalances that occur. A minimal soundtrack of field recordings and textures stirs and provokes the physically marked landscape, like an apocalyptic ballad.

We fall to the ambiguity in the dreaming, in the live performance. Eating bones and Licking bread was first showcased at Dancemakers during the Flowchart series in November 2018 curated by Amelia Ehrrhardt.

It since has since been presented and further developed at the Festival International d'Art Performance 2nd Edition November 5th-12th 2019 at the Musée d'Archéologie Précolombienne et de Préhistoire de la Martinique and Lycée Centre Sud de Ducos High School | FIAP, Martinique co-curated by Annabel Guérédrat and Henri Tauliaut.



## // CREDITS

Produced by Dancemakers  
Conceived, created, set and performed by Lara Kramer  
Sound Creation and Editing Lara Kramer + Simon Riverin

Outside Eyes Peter James + Ida Baptiste + Ana Claudette Groppler + Emerson Nanigishkang  
Knowledge Keeper Emerson Nanigishkang + Ida Baptiste  
Elder Emerson Ninigishki'ing  
Intern from Toi Whakaari New Zealand Drama School Shania Bailey Edmonds

Documentation James Oscar  
Lighting Design Gabriel Cropley  
Sound Mixing Lara Kramer  
Sound Editing Marc Meriläinen

Creative residencies Dancemakers + FIAP

## // CALENDAR

January 2020 – Dancemakers, Toronto  
November 2019 – Musée Départemental d'Archéologie Précolombienne et de Préhistoire, Fort de France, Martinique  
November 2018 – Dancemakers, Toronto



Fierce and visceral, *Windigo* resonates like a scream, the vibrant echo of a long history of human ransacking and destruction, a violation of a land and its culture. Returning to her grandmother's home in the Lac Seul Reserve in northwestern Ontario, the Canadian choreographer of mixed Oji-Cree and settler heritage Lara Kramer confronts a latent war lurking under the surface.

A northern epic with the air of a post-apocalyptic ballad, *Windigo* exorcises the demons and undercurrents of the violence perpetrated against Indigenous peoples. Overlapped mattresses slashed, ripped open by a knife, mutilated. A mishmash of resurrected objects, a breath of life in death.

A no man's land of destruction where Peter James and Jassem Hindi form a duo of wandering vagabonds, survivors killing time and boredom, spewing out and sublimating their pain and suffering.

A contemporary ceremonial, the piece plays with strong symbols, powerful metamorphoses and intense emotion, sowing the seeds of hope in the midst of overwhelming devastation.

To premiere at Festival TransAmériques, Montreal, on May 31, 2018

Duration: 75 minutes.



## // CREDITS

Produced by Lara Kramer Danse  
Choreography, Set, Sound and Costume Design Lara Kramer  
Created with and performed by Jassem Hindi + Peter James  
Sound Editing Lara Kramer + Marc Meriläinen  
Outside Eyes Stefan Petersen + Andrew Tay + Jacob Wren  
Lighting Design Paul Chambers

Coproduced by Festival TransAmériques + CanDance Creation Fund + National Arts Center (Ottawa) + Centre de Création O Vertigo (Montréal) + Dancing on the Edge (Vancouver) + Usine C (Montreal)

With the support of The Cole Foundation  
Technical residencies Usine C + Centre de Création O Vertigo  
Presented in association with MAI + Espace Libre  
Written by Elsa Pépin  
Translated by Neil Kroetsch

## // CALENDAR

May 2018 – Espace Libre, FTA, Montreal  
July 2018 – Dancing on the Edge, Vancouver  
February 2019 – Usine C, Montreal  
February 2019 – National Arts Centre, Ottawa  
May 2019 – YIRRAMBOI, Melbourne, Australia  
May 2019 – Espace Libre, FTA, Montreal  
June 2019 – Kia Mau Festival, New Zealand



# DREAM INSTALLATION

A point of ritual passage, a force of two bodies, heavy undertones of otherworld, paradigm. This duo performance by Marvin Fabien (Martinique) and Lara Kramer (Canada) steps into the futurism by way of new media, and unrelenting traces of the past. With vigor and intensity, the performers take assuming roles inside a universe that seeps of imminent disaster. We taste the underbelly of the spiritual and technological by way of abstraction and with the accompaniment of the original sound created by Marvin Fabien.

Dream Installation is the dynamic security. A metallic intersection of the natural order, natural law. Connectivity. Sound. Fantasy.

Marvin Fabien is a contemporary multimedia artist, young researcher and guitarist musician that questions through his multimedia "Digital Performances" and other digital works, the aesthetics of the popular music culture of the Caribbean.

Premiered at The Meat Market, FIAP International Festival of Performance Art, Martinique, on

November 9th 2019

Duration: 50 minutes.



## // CREDITS

Produced by Lara Kramer  
Conceived and choreographed by Marvin Fabien + Lara Kramer  
Performed by Lara Kramer + Marvin Fabien  
Sound Creation and Mixing by Marvin Fabien  
Sound Editing by Marvin Fabien

With the support of FIAP 2019 Creation Residency/Laboratory, Fort de France, Martinique and Canada Council of the Arts

## // CALENDAR

March 2018 – Art Space, Peterborough  
May 2018 – MAI, FTA, Montreal  
October 2018 – Nuuk, Greenland  
Dec 2018 - Fonderie Darling, Montreal  
February 2019 – National Arts Centre, Ottawa



# PHANTOM STILLS & VIBRATIONS

## A SOUND INSTALLATION & PERFORMANCE

Places and bodies – broken, betrayed, defiled. Secret, hidden stories gush to the surface in *Phantom Stills & Vibrations*, an immersive experience that looks to the former Pelican Falls Indian residential school in Sioux Lookout in northwestern Ontario where three generations of her family were forced to attend.

A cultural genocide that continues, that leaves traces and open wounds. Inspired by visits to the land of her ancestors, choreographer Lara Kramer has crafted a performance art exhibit in collaboration with Stefan Petersen, a reminder of the repercussions of the traumas passed on from generation to generation.

A photograph of the former residential school (now a high school) and a soundscape of the north underpin a minimalist performance. Kramer portrays the excruciating reality of abused children and questions the possibility of moving forward. How can there be a rebuilding when violence is perpetuated?

The exhibit stirs, disturbs, leads to reflection and meditation. A work of essential, powerful remembrance.

Premiered at MAI, Montreal, on May 10, 2018

Duration: 40 minutes.



## // CREDITS

Produced by Lara Kramer Danse  
Conceived and choreographed by Lara Kramer  
Created and performed by Lara Kramer + Stefan Petersen  
Sound Recording and Mixing Lara Kramer  
Sound Editing Marc Meriläinen  
Outside Eye Ida Baptiste + Jacob Wren + Patti Shaughnessy

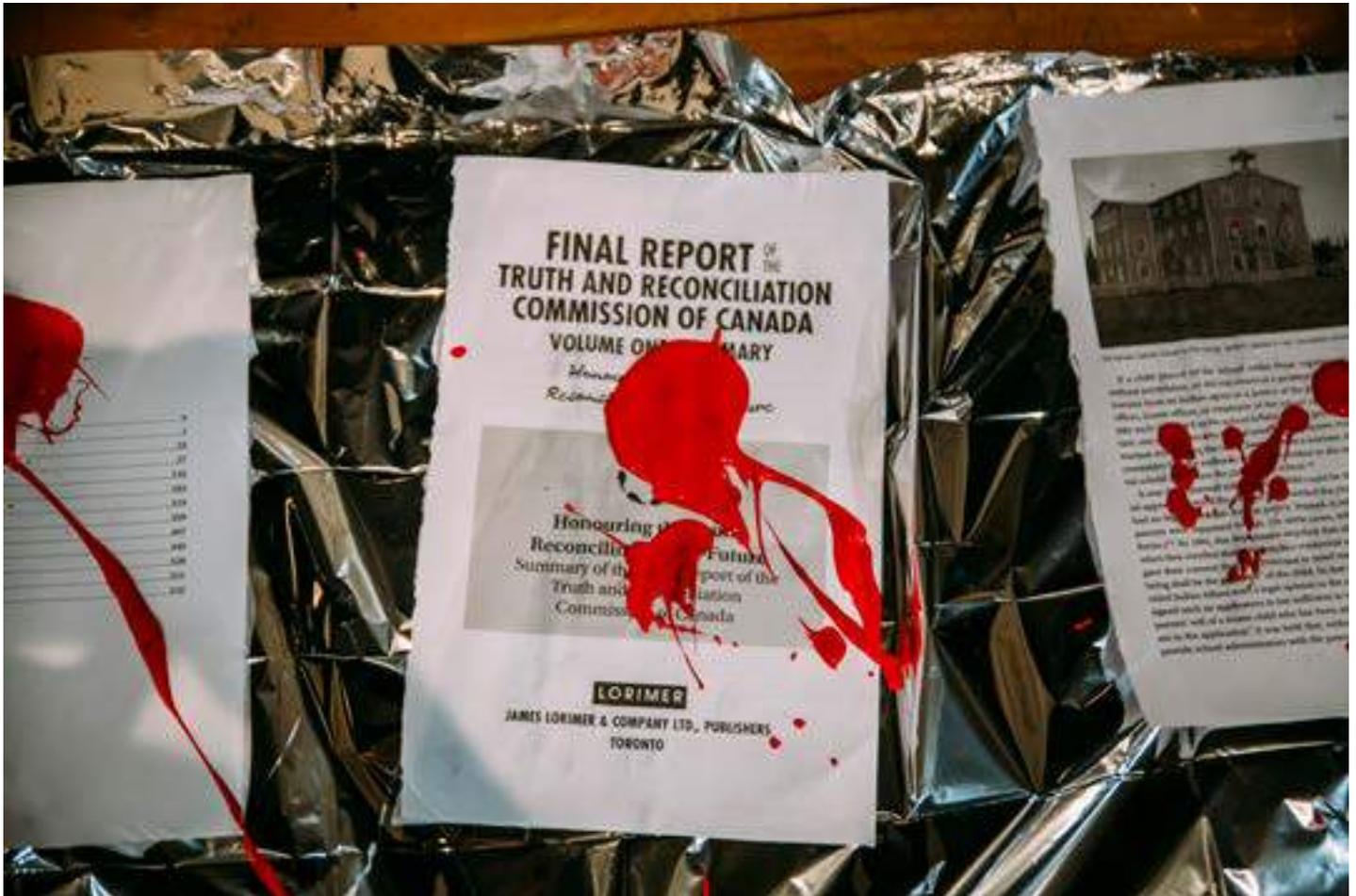
Coproduction and creative residency Darling Foundry  
With the support of Trent University Ashley Fellowship  
Diffusion MAI

Presented in association with Festival TransAmériques  
Written by Elsa Pépin  
Translated by Neil Kroetsch

## // CALENDAR

February 2018 – Brisbane Powerhouse, Brisbane, Australia  
March 2018 – Art Space, Peterborough  
May 2018 – MAI, FTA, Montreal  
October 2018 – Nuuk, Greenland  
Dec 2018 - Fonderie Darling, Montreal  
January 2019 - Usine C, Montreal  
February 2019 – National Arts Centre, Ottawa

# THIS TIME WILL BE DIFFERENT



## AN INSTALLATION PERFORMANCE

The performance-based installation *This time will be different* (TTWBD) denounces Canadian government discourse on Indigenous people and takes a critical look at the “national reconciliation industry.” From one inquiry to the next, from the Royal Commission on Aboriginal Peoples to the Truth and Reconciliation Commission, has anything really changed in the relationship between the Government of Canada and Indigenous Peoples?

This installation and accompanying performance are the creation of interdisciplinary artists Emilie Monnet and performer and choreographer Lara Kramer.

Canadian critics have heaped high praise on Kramer’s articulate and outspoken works, among them, *Native Girl Syndrome*, which drew an uncompromising picture of itinerant aboriginal women.

Founder of Onishka Productions, Emilie Monnet creates performances and installations in tandem with indigenous artists from communities around the globe.

Premier at the MAI (Montreal arts, interculturel) January 20th & 21st 2017



## // CREDITS

Artistic Direction and Conception: Lara Kramer (Oji-Cree) + Emilie Monnet  
(Anishinabe-Algonquine)

Produced by Onishka Productions + Lara Kramer Danse

Performance: Jayden and Joy Blacksmith, Lara Kramer, Glenna Matoush and  
Emilie Monnet

Outside Eye: Glenna Matoush

Sound recording, mixing and conception: Stefan Christoff

Photo credit: Adrian Morillo

## // CALENDAR

August 2019 – Summerhall, Contemporary Indigenous Scene,  
Edinburgh, Scotland

June 2019 – Festival TransAmériques, Montreal

# TAME

Searching boundaries and desires, restraints and fears pertaining to freedom of expression, this new creation explores instinctual reactions within a universe of personalized confinement. Floating through various states, the unorthodox characters navigate through and indulge in their psychosis and pleasure. A voyeuristic journey for the viewer.

*"TAME was exciting in the way characterization and media such as props and music were used to discover different experiences of individuals and the space they inhabit. Subtle movements and sounds were juxtaposed with dazzling and bizarre displays of energy to create an enchanting and provocative experience."*  
- by Evelyn Goessling, The McGill Tribune,  
November 3, 2015



Lara Kramer Danse is supported by Conseil des arts et des lettres du Québec and Canada Council for the Arts. Thank you to Circuit-Est centre chorégraphique, Studio Flak and the MAI (Montréal, arts Interculturels) for the creation residencies. Lara Kramer, through the MAI's mentorship program, has benefited from financial support from the Le ministère de la Culture et des Communications du Québec and the Ville de Montréal under the agreement on the cultural development of Montreal 2012 / 2015. Also thanks to David Pressault, Thierry Hvard, Clara

Premiered on October 17th, 2015 at Public Energy, Peterborough.

Duration : 75 minutes.



## // CREDITS

Choreography: Lara Kramer

Performers & Collaborators: Angie Cheng, Karina Iraola and Amelie Rajotte

Creative process member: Lucie Vingneault

Technical Director and Lighting Designer: Paul Chambers

Dramaturgy: Angelique Wilkie

Set-Design and costumes: Lara Kramer

Music: Captain Beefheart, Thee oh Sees, Natural Child, The 13th Floor Elevators

Musical arrangement: Lara Kramer and Marc Merilainen

## // CALENDAR

October 2015 – Public Energy, Peterborough

October 2015 – Tangente, Montreal

November 2015 – Native Earth, Toronto

# THANK YOU FOR THEIR SUPPORT



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