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T0 Live

May 5–7, 2022

Bluma Appel Theatre
St. Lawrence Centre
for the Arts

This production runs
approximately 65 minutes
with no intermission.



*One of the finest male
dancers in the world..*

— The London Times

Crypto

By Côté Danse ■ Created by Guillaume Côté
from an original story by Royce Vavrek

CanadianStage

Greetings from Canadian Stage & TO Live

Welcome, and thank you for joining Canadian Stage and TO Live for this presentation of Côté Danse's *Crypto*. This show has been a long time coming to our stage and we are so thankful to see it finally realized!

Perhaps best known as a Principal Dancer with the National Ballet of Canada, Guillaume Côté has also been making waves for his inspired choreography, contemporary vision, and impeccable storytelling. *Crypto* unites these elements and brings together a team of incredible artists to take us on a journey that explores the nature of beauty, and our need to try to control it. Fusing classical and contemporary dance, theatre, and technology, we are all in for a treat this evening.

Canadian Stage and TO Live are proud of their many years of partnership. This program reflects our commitment to introducing and elevating contemporary dance to Toronto audiences. We are especially grateful to our many long-term sponsorships and partnerships. Their support has been unwavering.

Thank you for being here and enjoy the show!

— **Brendan Healy**

Canadian Stage Artistic Director

— **Josephine Ridge**

TO Live Vice President of Programming

This sacred land has held story for thousands of years: stories that live in the fabric of who we are as a nation. Canadian Stage would like to acknowledge and thank the original caretakers and knowledge keepers of this territory: The Anishinaabe Nations (including the Mississaugas of the Credit River), The Haudenosaunee Confederacy, Wendat and Metis Nations. We give thanks to the Nations recorded and unrecorded, acknowledged and unacknowledged, who also share the responsibility for this territory. We honour the Dish With One Spoon Treaty and our responsibility to peaceably share and care for the resources that surround us. We are honoured to be in this meeting place called Tkaronto that many First Nations, Inuit and Metis people from across Turtle Island call home.

Synopsis

A young Man lives with his Wife in wedded disharmony. Tired of his gloominess, the Wife encourages her husband to tap into his childhood interest of exploration, suggesting that he go out into the world to identify a cryptozoological creature that his father often speculated about, a creature made up of features belonging to different species of birds, reptiles, mammals and fish. She tells her husband to go out and capture the hidden creature, heretofore unidentified, bring it back to her and affix his name, their name. They will be instantly famous. She will reward him with love and sexual affection.

The Man sets out on an expedition, travelling to an inhospitable climate that he believes to be the home of the Creature. The landscape consumes him, he falls victim to the harsh environment, falling unconscious. When he comes to, the Creature is hovering over him, interested in the emaciated man. They introduce themselves to each other before the Man captures the Creature to bring it back home without incident.

When home, the Man shows the captive Creature to his wife who is shocked and enthralled. The Creature attempts to fit into the domestic life of the couple, the Man and his Wife becoming closer through their shared excitement of this new addition to their life. A sensuality develops. The Wife becomes worried that the Creature is too valuable, and that when word gets out that they are harboring an undocumented scientific discovery, the Creature will be taken from them, most likely euthanized for biological study. She suggests that they call their friend, the Master of Plastics, a Surgeon, in hopes that they will be able to remove the pelt of the Creature so that it could be taken on a world tour for the globe to study and admire. They ask the surgeon to wrap human skin around the creature's muscles, tissues and organs to conceal the cryptozoological identity of their finding. The Creature will live alongside them in human form, again hidden from the world.

The surgery goes as planned. The pelt is stripped from the meat of the Creature's body. The Man and his Wife live with the Creature in human form, training it to perform a domestic human function within the framework of their lives. The Creature cannot be contained, and removes itself from its human imprisonment, leaving the Man and his Wife alone with nothing to prove of this discovery. They are again the victims of their own disharmony, asking us to wonder where the darkness of their human imaginations lead them next?

Cast

Guillaume Côté
Dancer

Greta Hodgkinson
Dancer

Casia Vengoechea
Dancer

Natasha Poon Woo
Dancer

Ben Davis
Voice Actor

Christopher Fitzpatrick
Voice Actor

Lauren Worsham
Voice Actor

Creative

Guillaume Côté
Choreography & direction

Royce Vavrek
Story & Text

Mikael Karlsson
Composer

Mirari, Thomas Payette
and Mylène Chabrol
Sets & Video Designers

Etienne Boucher,
Jean François Piché
and Simon Rossiter
Lighting Designers

Christopher Read
Costume Designer

Joshua Ingleby
**Animation
Motion Designer**

Lily Le
Illustrator

Anisa Tejpar
**Creative Assistant
& Rehearsal Director**

Jean-Hugues Rochette
**Technical Director
& Stage Manager**

Fabien Locas
**Projections
& Video Technician**

Etienne Lavigne,
Anymotion
Producer

Notes

An Anymotion Production, in association with the National Arts Centre's National Creation Fund. *Crypto* is a co-production of the CanDance Network Creation Fund, Canadian Stage, Danse Danse, the National Arts Centre, the Banff Centre for the Arts and the Festival des Arts de Saint-Sauveur, supported by the Canada Council for the Arts. *Crypto* received additional support from the Maison de la culture Notre-Dame-de-Grâce and The National Ballet of Canada.

Crypto was made possible with the generous support of **La Fondation Emmanuelle Gattuso**.

Crypto was made possible with additional support from **The Joan and Jerry Lozinski Foundation**.



Guillaume Côté — C.Q. Choreography and Direction, Dancer

Guillaume Côté is a native of Lac-Saint-Jean, Québec. He studied at Canada's National Ballet School and joined The National Ballet of Canada in 1999. He quickly rose through the ranks and was promoted to Principal Dancer in 2004.

Since then, Mr. Côté has danced most of the major classical roles with the National Ballet of Canada and has been the leading male figure of the company. He has had several lead roles created on him notably the role of Romeo in Alexei Ratmansky's new *Romeo and Juliet*, Prince Charming in James Kudelka's *Cinderella*, and the role of Gene Kelly in Derek Deane's production of *Strictly Gershwin*, for the English National Ballet. He has also worked closely with such dance icon as Roland Petit, John Neumeier, William Forsythe, Christopher Wheeldon and Crystal Pite.

As a guest artist, Mr. Côté has danced with The Royal Ballet, Bolshoi Theatre, American Ballet Theater, New York City Ballet, Teatro alla Scala, English National Ballet, the Mikhailovsky Theater of St- Petersburg, New York City Ballet, Teatro Colón de Buenos Aires, Berlin's Staatsoper, the Maggio Musicale Fiorentino, Stuttgart Ballet, Hamburg Ballet, the Alberta Ballet, Verona Opera and the South African Ballet Theater. Mr. Côté has also performed in numerous international galas.

In 2013, in addition to his position as a Principal Dancer, Mr. Côté assumed the role of Choreographic Associate with The National Ballet of Canada and today eight of his works are part of the company's repertoire. In 2012, his work *Enkeli* won the Audience Choice Award for Best Choreography at The Tenth International Competition for The Erik Bruhn Prize. That same year, his work for ProArteDanza, *Fractals: a pattern of chaos*, was nominated for a Dora Mavor Moore Award for Outstanding Choreography. In 2013, his work *Being and Nothingness* entered The National Ballet of Canada's repertoire and after its initial success, the work is extended and presented in 2015 and again in 2019 during an international tour ending in Russia. Mr. Côté's first full-length ballet, *Le Petit Prince*, was presented during the National Ballet's 2016 season in front of sold-out houses. In 2017, Mr. Côté was chosen to participate in the landmark National Arts Centre Commission Encount3rs, pairing three of Canada's outstanding choreographic talents with three of the country's most exciting composers performing together with the National Arts Centre Orchestra. In June of 2018, Mr. Côté created in collaboration with the famed Director Robert Lepage, *Frame by Frame*, a new full-length evening presented at the Four Seasons Centre in Toronto. In 2019, he creates *Crypto*, an independent full-evening work presented on a national tour of 20 performances.

In 2021, Guillaume Côté founded his own company Côté Danse focused on the multidisciplinary creation of innovative works with the mission of making dance seen and experienced differently. In the summer of 2021, he created +(dix), presented at the Festival des Arts de Saint-Sauveur and then at the Fall for Dance North in Toronto. Also in 2021, he created *Touch* with Thomas Payette, an immersive multidisciplinary work that was presented 83 times in Toronto to sold-out houses.

In 2011, Mr. Côté was awarded "La médaille de l'Assemblée Nationale du Québec" for his work in the arts. In September 2014, Mr. Côté was named the Artistic Director of the

Festival des Arts de Saint Sauveur, the largest summer dance festival in the country. In 2021, Mr. Côté was appointed a Chevalier de l'Ordre national du Québec, the highest distinction given by the government of Quebec.



Greta Hodgkinson — Dancer

Born in Providence, Rhode Island and trained at Canada's National Ballet School, Greta Hodgkinson joined The National Ballet of Canada and danced as a Principal Dancer for over 24 years. An artist acclaimed for her dazzling technical virtuosity, dramatic intensity and articulate characterization, she is the complete ballerina, par excellence. Ms. Hodgkinson has performed every leading role in the classical repertoire and her talents extend to the contemporary repertoire as well. She has had numerous roles created for her by world-renowned choreographers and has worked closely with such icons as William Forsythe, Jiri Kylian, Glen Tetley, John Neumeier, Alexei Ratmansky, Christopher Wheeldon, Wayne McGregor, James Kudelka and Crystal Pite. As an international guest artist, Ms. Hodgkinson has appeared with The Mariinsky Ballet, Teatro alla Scala, The Australian Ballet, The Royal Ballet, Stuttgart Ballet, Munich Ballet and Teatro Comunale di Firenze. She has also performed at the World Ballet Festival in Tokyo, the State Kremlin Palace, Moscow, the Gala des Etoiles, Stars of the 21st Century and International Ballet Galas in the United States, Canada, Japan, Russia and Europe. Ms. Hodgkinson has also worked extensively in film and has been featured in numerous dance and fashion magazines.

Among her various honours, Ms. Hodgkinson was nominated for the prestigious Prix Benois de la Danse for her role as Odette/Odile in *Swan Lake* and has received two Citations from the State of Rhode Island in recognition of her extraordinary talents and accomplishments as a world-class prima ballerina and her outstanding contribution to arts and culture in the United States. In 2017, Ms. Hodgkinson was appointed to the Order of Ontario, the province's highest honour which recognizes individuals whose exceptional achievement in their fields have left a lasting legacy in the province, Canada and beyond.

Ms. Hodgkinson is an inspirational teacher and coach, working with professional dancers and students in Canada and abroad. In 2020, after an extraordinary 30 years as a ballerina with The National Ballet of Canada, she was appointed Artist in Residence with the company. In 2021, Ms. Hodgkinson founded Dance Mentoring by Greta, a comprehensive mentorship program designed to provide the inspiration, expertise, opportunities, guidance and artistic direction for dancers at every stage of their career.



Casia Vengoechea — Dancer

Casia Vengoechea is a freelance dancer, choreographer, and educator from Staten Island, New York. She received her early training from the LaGuardia High School of Performing Arts and later continued her education at The Juilliard School. Upon graduating from Juilliard in 2012, she began dancing with Nederlands Dans Theater II, and went on to join the Royal Swedish Ballet as a contemporary artist in the following years. Casia has had the pleasure to dance repertoire and new creations by Jiri Kylian, Sharon Eyal & Gai Behar, Mats Ek, Franck Chartier, Lightfoot Leon, Marco Goecke, Alexander Ekman, Maxine

Doyle, Johan Inger, Jiri Pokorny, Drew Jacoby, and Sasha Waltz. She has also worked on commercial campaigns for Chanel, Volkswagen, Hermès, Lufthansa, Mercedes, Longchamp, and Moncler as a dancer, model, choreographer, and movement director. Casia is a 2011 Princess Grace Award Winner, a 2008 National Foundation for Advancement in the Arts 1st Level Awardee, and was selected as one of five international choreographers for the Banff Centre's Collective Composition Residency in 2019. Her choreography has been performed at NDT's historic Lucent Theater and Dansens Hus, Stockholm's premier contemporary dance stage. As a guest artist, Casia has performed with Le Grand Théâtre de Genève, the Berlin Staatsoper, and L'Opéra National de Bordeaux, and in 2020, she worked with Akram Khan for his latest production with the English National Ballet, "Creature." Most recently, Casia has been actively working as a choreographic assistant at Teatro alla Scala and Aterballetto with Philippe Kratz and Diego Tortelli. Casia is currently freelancing between Europe and North America.



Natasha Poon Woo — Dancer

Natasha Poon Woo began training and performing as a member of Canadian Contemporary Dance Theatre (CCDT) in her hometown of Toronto. She went on to study at the Conservatory of Dance at SUNY Purchase College and the Rotterdam Dance Academy, earning a BFA in Dance from SUNY Purchase in 2012 and graduating summa cum laude with the President's Award for Achievement. As a performer, Natasha has toured Holland and Switzerland with Conny Janssen Danst, completed a residency at the Beijing Dance Academy in China with The Kevin Wynn Collection, and performed the works of such established American choreographers as Twyla Tharp, Doug Varone, Pam Tanowitz, and Roderick George. She has worked with Toronto companies and artists including Rock Bottom Movement, Côté Danse, The Dietrich Group, Bouchardanse, Benjamin Landsberg, Ryan Lee / The Platform, Gadfly, Little Pear Garden Dance Company, Tapestry Opera and Hit & Run Dance Productions. She is a Dora-winning performer with Rock Bottom Movement, whose acclaimed production of hollow mountain garnered Dance Division awards for Outstanding Production and Outstanding Ensemble Performance. Natasha is currently a Guest Artistic Associate at CCDT, after serving as the company's Associate Artistic Director from 2019-2021 and Rehearsal Director from 2012-2021. She has also directed rehearsals for artists including Hanna Kiel, Roderick George and Rodney Diverlus. Natasha is a passionate and sought-after dance educator across Ontario, specializing in Limón-based modern technique and C-I Training™ (conditioning-with-imagery), certified and mentored by Donna Krasnow.



Royce Vavrek — Story and Text

Royce Vavrek is a Canada-born, Brooklyn-based librettist and lyricist who has been called "the indie Hofmannsthal" (The New Yorker) a "Metastasio of the downtown opera scene" (The Washington Post), "an exemplary creator of operatic prose" (The New York Times), and "one of the most celebrated and sought after librettists in the world" (CBC Radio). His opera *Angel's Bone* with composer Du Yun was awarded the 2017 Pulitzer Prize for Music.

His work has been presented at or performed by the Los Angeles Philharmonic, Brooklyn Philharmonic, Los Angeles Opera, Brooklyn Academy of Music, Carnegie Hall, New York

City Opera, The Kitchen, Alarm Will Sound, International Contemporary Ensemble, Opera America, American Lyric Theater, Beth Morrison Projects, Brooklyn Youth Chorus and Peak Performances @ Montclair, among others. His recent commissions include operas for Opera Theatre of Saint Louis, Fort Worth Opera, Opera Philadelphia, Houston Grand Opera and the Prototype Festival, along with a musical for Signature Theater. Vavrek's filmmaking credits include *From Sky* and *Soil*, which was created as part of the Corus Young Filmmakers Initiative for broadcast on the W Network, through a prize administered by the Canadian Film and Television Production Association.

Royce is co-Artistic Director of The Coterie, an opera-theatre company founded with Tony-nominee Lauren Worsham. He holds a BFA in Filmmaking and Creative Writing from Concordia University's Mel Hoppenheim School of Cinema in Montreal and an MFA from the Graduate Musical Theater Writing Program at New York University. He is an alum of American Lyric Theater's Composer Librettist Development Program.



Mikael Karlsson — Composer

Mikael Karlsson lives in Harlem, NYC. He moved to New York from Sweden in 2000 and graduated Summa Cum Laude with departmental honours with a Master's degree in classical composition from the Aaron Copland School of Music in 2005.

Mikael's music has been performed at Carnegie Hall, Le Poisson Rouge, Lincoln Center, the Museum of Modern Art in NYC, at the Festspielhaus in Baden-Baden, The Paris Opera, The Oslo Opera House, the Royal Swedish Opera House, The Semperoper in Dresden, Le Poisson Rouge in NYC, The Ingmar Bergman Center at Fårö, The Joyce Theater, Brooklyn Academy of Music, and at new music festivals and opera houses across the world.

His commissions for dance include works for The Paris Opera (*Play* – Ekman), The Norwegian Opera and Ballet (*Rooms, A Swan Lake, Resin* – Ekman; *Player* – Proietto), Vienna State Opera (*Blanc* – Proietto), The Paris Opera (*Play* – Ekman), NDT 2 (*Left Right, Left Right* – Ekman), *Ailey II*, the Royal Swedish Opera and Ballet (*Tyll, Midsummer Night's Dream* – Ekman), The Semperoper (*COW* – Ekman) and many works for Cedar Lake Contemporary Ballet (among others *Tuplet* – Ekman).

He is currently working on two operas with Royce Vavrek (librettist); *Melancholia* (based on the Lars von Trier film) for the Royal Swedish Opera to premiere in 2023, and *Fanny and Alexander* (based on the Ingmar Bergman film) for the La Monnaie Opera in Brussels to premiere in 2024.

In 2007, Mikael was included in Out Magazine's Out 100 list of influential people. The score to his piece *Nasty Fucker* was published in Butt Magazine. In 2012, NYC Public Radio's listeners voted him as one of their 100 favourite classical composers under 40.

He has composed for the International Contemporary Ensemble, American Contemporary Music Ensemble, Callie Day, Black Sun Productions, Lydia Lunch, Claire Chase, Joshua Rubin, Anne Sofie von Otter, Rosamund Pike, Mivos Quartet, Sirius Quartet, The Dahlkvist Quartet, Niklas Brommare, Blythe Gaisert, John Kelly, Abby Fischer, and pop-singer Lykke Li, Anna von Hausswolff and Mariam Wallentin. His first opera, *The Echo Drift*, premiered at the Prototype Festival in New York in 2018.

Mikael has released over a dozen albums with works for orchestra, chamber works and soundtracks ranging from pop and film music to sound collages, dance scores and avant-garde concert music. He continues a steadfast collaboration with renowned choreographer and director Alexander Ekman. Since 2012, they have created nine works for the stage.

In May 2014 he received the Wladimir and Rhoda Lakond award “for an exceptional mid-career composer” from the American Academy of Arts and Letters.



Thomas Payette — Set & Video Designer

A graduate of the production program at the National Theatre School of Canada, Thomas Payette has been collaborating with numerous creators as a multimedia designer and creative director for many years. He has taken an active role in the creation of works by renowned companies and artists such as Ex Machina, the Théâtre du Nouveau Monde, the National Ballet of Canada, Robert Lepage, Sylvain Émard, Guillaume Côté, Virginie Brunelle, Martin Messier and Caroline Laurin-Beaucage. In 2015, he co-founded Mirari, a multidisciplinary creative studio specializing in creating works and experiences that are strongly anchored in reality and aim to capture and stimulate the imagination of the spectators. With its mastery of the arts and techniques of live and stage arts combined with its willingness to integrate a strong narrative that questions the sense and issues of society, Mirari seeks to create experiences that entice emotions and memorable moments, on stage and in public spaces.



Mylène Chabrol — Set & Video Designer

Based in Montréal, Mylène Chabrol is an artistic director and set designer who specializes both in immersive multimedia experiences and live arts (music, dance, theatre, opera, etc.). Her work centres around space, light, forms, colours and the human being’s place amid this composition. After earning a Bachelor’s in applied arts and a diploma in film animation in France, she became interested in set design and enrolled at the National Theatre School of Canada in Montréal. Her work gradually evolved to become the multidisciplinary projects she does today. In 2018, she joined the multimedia design team at Mirari as scenographer and artistic director.



Simon Rossiter — Lighting Designer

Simon Rossiter is a Toronto-based lighting designer who occasionally designs scenery. He has created more than 250 original designs, including works for Ballett am Rhein; Citadel+Compagnie; the National Ballet of Canada; Soulpepper Theatre Company; Sudbury Theatre Centre; Théâtre français de Toronto; Theatre New Brunswick; Toronto Dance Theatre; and he is the Director of Design of Fall for Dance North. Past collaborations with CôtéDanse include *+(Dix)* and *Touch*. Simon is the recipient of three Dora Mavor Moore awards and six nominations for outstanding lighting design and was twice nominated for the Ontario Arts Council’s Pauline McGibbon award. Simon also serves as the Business Agent for the Associated Designers of Canada, IATSE Local ADC659.



Christopher Read — Costume Designer

Christopher Read is a costume designer and a resident cutter with The National Ballet of Canada. Born in Montreal, Quebec and now based in Toronto, Ontario, his 30-year career at The National Ballet of Canada has encompassed many productions of classical works, neoclassical ballets, contemporary works, and world premieres. In addition to building costumes for a wide variety of ballet repertory, opera, theatre and musical theatre he has designed for numerous productions across Canada the U.S. and Australia. Design credits include costumes for Guillaume Côté's *Dark Angels* and *Enkeli*; James Kudelka's *Desir* and *Chaconne*; Matjash Mrozewski's *A Delicate Battle*, *Monument*, *Concordia* and *Denouement*; Pro Arte Danza's *Nine Sentiments*; Dominique Dumais' *Collective Sonatas For Two*; and Robert Stephen's *Passacaglia*. Most recently designing costumes for the world premiere of Yuri Possokhov's "...two united in a single soul..." for the San Francisco Ballet. Christopher has also designed costumes for Canadian figure skater Josée Chouinard and Canadian dance pairs Aaron Lowe and Megan Wing as well as U.S. Olympic medallists Charlie White, Alex Shibutani and Jeremy Abbott.



Joshua Ingleby — Animation Motion Designer

Joshua Ingleby is a digital artist and motion designer creating visual content for screens & environments. His craft focuses on striking a balanced mixture of technical and artistic exploration through 2D & 3D animation in commercials, installations, stage and events.



Lily Le — Illustrator

Lily Le is a Hanoian multidisciplinary artist and designer, based in Toronto. Her work plays across a spectrum of mediums from traditional canvas to interactive digital media. Lily's obsession for detail, careful observation and unrestricted imagination influence her style of work: distinctive, surreal, and detail-heavy. Her work lives on opposite ends of the spectrum, moving from black ink on white canvas to an explosion of colours. When not creating art, Lily is a visual communication designer. Over the years she has worked on a diverse range of projects in branding, digital and print design, collaborating with creative agencies and brands of all sizes across the globe.



Anisa Tejpar — Creative Assistant, Rehearsal Director

Dora Mavor Moore Award winner, Anisa Tejpar is originally from Toronto, and is a graduate of Canada's National Ballet School. She has performed works by Matjash Mrozewski, John Neumeier, Guillaume Côté, Ginette Laurin, Mauro Astolfi, Peggy Baker, Robert Derosiers, Robert Glumbek, Roberto Campanella, D.A. Hoskins, James Kudelka, Christopher House, Hanna Kiel, and William Yong and in companies such as Toronto Dance Theatre, ProArteDanza, Peggy Baker Dance Projects, Against the Grain Theatre and Human Body Expression. Anisa is Co-Artistic Director of the dance entertainment firm Hit & Run Dance Productions Inc. (www.hitandrun.ca), for which she has created works for artists and brands all over Canada including: NIKE, Kanye West, The Rolling Stones, PUMA, TIFF, Telus, Lupe Fiasco, Evergreen

Brickworks, and M.A.C. Cosmetics, and Casa Loma, among many others. Anisa is the co-creator of Haunted Cinema, a live-immersive drive-in experience. She is also the pilot choreographer of Steven Spielberg's *Minority Report* and co-choreographer of the video game *Far Cry: Primal*, and performed in the game as well. Anisa currently teaches ballet and contemporary dance at X University (formerly Ryerson) in the Performance Program and has previously taught at York University's dance program as well as George Brown Dance. She also is a creative contributor and outside-eye for Guillaume Côté and Côté Danse, and is one third of the Toronto-based, contemporary dance collective The Platform with Ryan Lee and Benjamin Landsberg. Anisa is also an Intimacy Coordinator and Director, and her focus is dance, and dancers. She is also the host of *Inside the Arts* on Sauga 960AM radio. Anisa is also a current member of the Board of Directors of Canada's National Ballet School, and on the Performance Program Advisory Committee for St. Lawrence College. She has also worked extensively with *Dancing with Parkinson's* and served as choreographer and director for their Intergenerational Dance Project connecting youth and seniors through dance.



Jean-Hugues Rochette — Technical Director & Stage Manager

Jean-Hugues Rochette has spent the last 50 years dedicated to dance. Firstly, as a dance performer for 17 years with various companies such as: Les Ballets Jazz de Montréal, Les Ballets de Montréal, The Royal Winnipeg Ballet, Minnesota Dance Theater, and Les Grands Ballets Canadiens de Montréal. Jean-Hugues then became a company coordinator, client service coordinator and tour manager with Les Grands Ballets Canadiens. In 2002 he joined Lalala Human Steps for 10 years as stage manager, tour director, rehearsal director, and production director. Currently Jean-Hugues is freelance for different projects in dance with a multitude of positions, such as tour director for Jean-Pierre Perrault and executive coordinator for les Sortilèges, and is a stage manager and technical director for organizations such as: Ballet Ouest de Montréal, Les Ballets Jazz de Montréal, École supérieure de Ballet du Québec, Compagnie Marie Chouinard, Danse à la Carte, Festival des Arts de Saint-Sauveur and Côté Danse.



Etienne Lavigne — Producer

A native of Montréal, Québec, Etienne Lavigne trained at l'École supérieure de ballet du Québec, San Francisco Ballet School and the National Ballet of Cuba. He joined The National Ballet of Canada in 1997 where he rose through the ranks and was promoted to First Soloist in 2007. After more than 1500 performances in front of 3 million people, he retired from his full-time position at The National Ballet of Canada in 2015 and was named Guest Principal Character Artist. During his dance career, M. Lavigne studied business management at Ryerson University and took an active role in the administrative side of dance. Since 2009, he has managed many of the leading dancers in Canada and has founded Anymotion Productions and Côté Danse with the mandate of getting an ever-increasing audience to experience and enjoy dance differently. In 2016, he was named Executive Director of the Festival des Arts de Saint-Sauveur, the largest summer dance festival in Canada. Since the beginning of his tenure, the Festival has experienced a remarkable revival, doubled its ticket sales and in 2020, received the Prix Opus for Specialized Presenter of the year in Quebec.

Côté Danse

Explore, collaborate and amaze by making dance that is a different visual and emotional experience: this dream of dancer and choreographer Guillaume Côté has become the mission of his company founded in 2021. With the aim of attracting a broader dance audience, this independent company is focused on the creation of innovative multidisciplinary works of universal scope that blend both performing and digital arts. Open and modular in approach, Côté Danse brings together, according to each project, the diverse talents of passionate collaborators, driven by the desire to use their imagination for the creation of original, inspiring and significant artistic experiences.

Three projects mark the inaugural year of Côté Danse:

- **+*(dix)***, a choreographic odyssey for five dancers, premiered at the 30th Festival des Arts de Saint-Sauveur and presented at the Fall for Dance North Festival.
- ***Touch***, an immersive artistic adventure in collaboration with Show One Productions (Immersive Van Gogh)
- The national tour of ***Crypto***, a modern fable mixing classical and contemporary dance, theatre and multimedia, performed by a quartet of exceptional dancers.



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