

Belinda McGuire Dance Projects  
PRESS KIT/CATALOG



## BELINDA MCGUIRE DANCE PROJECTS

Revealing sinuous power and conveying remarkable emotional resonance, this established international artist has been awarded The Chrystal Dance Prize with Vanessa Goodman for *The Other Half* (2019) and recognized as a sponsored artist of USArtists International (2019).

Through BMDP, Belinda has commissioned and performed in world premieres by Kate Alton, Sylvain Émard, Andrea Miller, Sharon Moore, Idan Sharabi, Doug Varone, and Emio Greco | Pieter C. Scholten and performed as a company member for Doug Varone and Dancers, Gallim Dance, the Lar Lubovitch Dance Company, Anne Plamondon, Joshua Beamish/MOVETHECOMPANY, *Action at a Distance*, and The José Limón Dance Company.

*"I seek to illuminate the prevalence of relativity over randomness in the world; zoom in to the seemingly arbitrary and you will still find stimulus and response. There is hope and beauty in the belief that actions have consequences, so I celebrate that in my work.*

*Through dance creation, collaboration, and performance, I am committed to knowledge-making that helps us better understand the way things work: the inescapable stimulus and the consistency of response. By taking risks and allowing the micro failures and successes to be seen within macro accomplishments, courage becomes contagious." - Belinda McGuire*



*"Like a great narrator, she's a dancer you want non-stop closeness to, that sustained feeling of intimacy in both stillness and motion. While her lexicon of movement is broad, I came to trust the power of her delivery – the sense of motivation, the possibility of surprise – in every step."*

- Martha Schabas, The Globe and Mail



## QUICK LINKS

Website [www.belindamcguire.org](http://www.belindamcguire.org)  
Youtube [BelindaMcGuire](https://www.youtube.com/BelindaMcGuire)  
Instagram [@belindamcguire](https://www.instagram.com/belindamcguire)  
Facebook [@BMcGuireDance](https://www.facebook.com/BMcGuireDance)





## BIO

BELINDA MCGUIRE is an American-Canadian dancer, choreographer, filmmaker and Artistic Director of Belinda McGuire Dance Projects, based in Brooklyn. Her choreography has been supported by the Bossak/Heilbron Charitable Foundation, Brooklyn Arts Council, Canada Council for the Arts, New York State Council on the Arts, Mid Atlantic Arts Foundation, Ontario Arts Council, and presented across the United States, Canada, Dominican Republic and Mexico. A former student of the Canadian Contemporary Dance Theatre, she completed her formal education at The Juilliard School.

Established in 2007, Belinda McGuire Dance Projects (BMDP) supports the research, development, production, and presentation of international and collaborative multidisciplinary dance performance as a means to stimulate the conscientious capacity of wide-ranging publics through exposure to creative experimentation and artistic excellence. Through BMDP, Belinda has commissioned and performed in world premieres by Kate Alton, Sylvain Émard, Andrea Miller, Sharon Moore, Idan Sharabi, Doug Varone, and Emio Greco | Pieter C. Scholten. In 2013, she was nominated for a Dora Mavor Moore Award for Outstanding Performance in *The Heist Project* (2013), was awarded The Chrystal Dance Prize with Vanessa Goodman to support a collaborative new creation (2019) and recognized as a sponsored artist of USArtists International (2019). Additionally, Belinda has performed as a company member for Doug Varone and Dancers, Gallim Dance, the Lar Lubovitch Dance Company, Anne Plamondon, Joshua Beamish/MOVETHECOMPANY, *Action at a Distance*, and The José Limón Dance Company, appearing on stages across Brazil, China, Italy, Mexico, Switzerland, Thailand, and the United States.

Formal residencies for Belinda McGuire Dance Projects include Centre de Création O Vertigo, Espace Marie Chouinard, International Choreographic Arts Centre Amsterdam, James Sewell Ballet Company, National Ballet of Canada's Choreographic Workshop, New Dialect, New York State & Province of Quebec Artist-in-Residence Exchange Program, ODC San Francisco, Ross Creek Centre for the Arts, Springboard Danse Montréal and the Bessie Schönberg Residency at the Yard in Martha's Vineyard. She has taught and choreographed as a guest artist for Harvard, École de Danse Contemporaine de Montréal, The Juilliard School, The Limón Institute, Marymount Manhattan College, Tisch School of the Arts at New York University, State University of New York at Purchase, The National Ballet of Canada, Canada's National Ballet School, New Jersey Dance Theater Ensemble, Brooklyn Ballet, and Canadian Contemporary Dance Theatre.

As a filmmaker, Belinda created the groundbreaking interactive dance film, *Order in the Eye of the Beholder*, released March 2021.

As a producer, Belinda launched one-woman shows "The Desert Island Project" (2008), "The Heist Project" (2011), "Three Muses" (2015) and "Waltz Slaughterhouse Requiem" (2017), and three iterations of a Brooklyn-based dance festival, *Offset Dance Fest* (2016, 2017, 2019 and 2020).



# REPERTOIRE

## PROGRAMMS

Waltz – Slaughterhouse/Requiem

3 Muses: *Waltz - Anthem – Fable*

## FILM + INSTALLATION

*Order in the Eye of the Beholder* (interactive film)

*Order in the Eye of the Beholder* (installation)

## WORKS

*The Other Half*

*Waltz*

*Slaughterhouse/Requiem*

*Anthem for the Living*

*Fable*

*The Eight Propositions*

*Til 120, Again*

*Blue Solo, Joni*

*Speaking English*

## WORKS-IN-PROGRESS

*The Paris Duet*

1 :1

# PROGRAMS



# WALTZ SLAUGHTERHOUSE REQUIEM

*"[...] I was moved to the core and knew with certainty that I had witnessed an historic moment in solo contemporary dance. The unique signature of her artistry hit me with all the power of Marie Chouinard or Susannah Linke in their own unforgettable solo concerts. Waltz - Slaughterhouse/Requiem reaches a kind of perfection as a program, not because the works are virtuosic and sexy (though they are that), but because they reveal the authentic, heroic and fragile gifts of both creators. [...] I hope that the program can be seen across Canada and around the world."*

*- Peggy Baker*

# WALTZ - SLAUGHTERHOUSE/REQUIEM

MIXED PROGRAM- 2017

## WALTZ

CHOREOGRAPHER Sylvain Émard

PERFORMER Belinda McGuire

COMPOSER Martin Tétreault (original composition / composition originale)

COSTUME DESIGN François St-Aubin

LIGHTING DESIGN André Rioux

PREMIERE Toronto, 2017

## SLAUGHTERHOUSE/REQUIEM

CHOREOGRAPHER Belinda McGuire

PERFORMER Belinda McGuire

COMPOSERS Arvo Pärt, Michael Gordon, Alfredo de Angelis

COSTUME DESIGN Belinda McGuire

SET DESIGN Belinda McGuire

LIGHTING DESIGN Solomon Weisbard

PROJECTION DESIGN Michael F. Bergmann

PREMIERE Toronto, 2017

*The Waltz - Slaughterhouse/Requiem Program* (2017) is the third solo project of newly commissioned works, including *Waltz* by Sylvain Émard (Montreal) and *Slaughterhouse/Requiem* by Belinda McGuire.

*Waltz*, a 18 minutes solo performance that makes us go into the search of moments which marked the course of a life. It's an attempt by the body to revive and feel again, that which was for a time pleasant or brutally intense. Caught between the necessary availability of movement and the desire to bring out what is now part of oneself, we wonder, does memory interfere with our ability to fully understand the present moment?

*Slaughterhouse/Requiem* explores the thrilling and frightening, reassuring and intimidating, grounding and unsettling proposal that "every day is a gift". This 34-minute solo dance work unfolds in three chapters, each shorter and more distilled than the last, the same story through a starkly alternative lens. Chapter I features music from Arvo Pärt's Berlin Mass, Chapter II an orchestra of air raid sirens composed by Michael Gordon and Chapter III a melancholic and sweet tango waltz by Alfredo de Angelis. Through the live dancer (and the myriad vestiges, reflections and impressions of herself which exist within and pass through the work), wrangle with connections between preemptive mourning, nostalgia, and the fleeting awareness that life is happening now.

WATCH THE TRAILER:





# 3 MUSES



*"[...] There is a sense of unmooring from linear time; we become disoriented as time overlaps. It seems McGuire is reliving the past while experiencing sensations in the present. McGuire waltzes with the human condition, with awe and loss, sensation and recollection in equal balance."*

- Colleen Snell, The Dance Current

*"Her ability to go instantly from light to dark, still to explosive, silly to deep, is impressive and continually startling... McGuire, though, throws off flashes of virtuosity from nowhere, blasting fast jumps or other large explosive devices so quickly they seem improbable. The power in her body is remarkable, as is the sheer volume of movement in this piece and the evening..."*

- Quinn Batson, Offoffoff Dance

*"[...] using a relatively small movement palette with deep lunges and backward arches, Ms. McGuire created a dreamy, sensual mood. But there were hints of darkness..."*

- Claudia la Rocco, New York Times

# 3 Muses: Waltz - Anthem - Fable

MIXED PROGRAM - 2019

## WALTZ

CHOREOGRAPHER Sylvain Émard

PERFORMER Belinda McGuire

COMPOSER Martin Tétreault (original composition / composition originale)

COSTUME DESIGN François St-Aubin

LIGHTING DESIGN André Rioux

PREMIERE Toronto, 2017

## ANTHEM FOR THE LIVING

CHOREOGRAPHER Sharon B. Moore

PERFORMER Belinda McGuire

COMPOSER Alexander Balanescu

COSTUME DESIGN Katharine Mallinson

PREMIERE New York, 2011

## FABLE

CHOREOGRAPHER Belinda McGuire

PERFORMER Belinda McGuire

COMPOSER Richard Wagner (de «Tristan und Isolde»)

COSTUME DESIGN Belinda McGuire

PREMIERE New York, 2008

ABOUT THE PROGRAM: “3 Muses” is a mixed program featuring three poignant solos performed by Belinda McGuire, choreographed by Sylvain Émard (*Waltz*), Sharon B. Moore (*Anthem for the Living*) and by McGuire herself (*Fable*).

*Waltz*, flawlessly combined with Martin Tétreault’s original musical composition, makes us go deep into the search of moments which marked the course of a life. It’s an attempt by the body to revive and feel again that which was for a time pleasant or brutally intense. Caught between the necessary availability of movement and the desire to bring out what is now part of oneself, we wonder, does memory interfere with our ability to fully understand the present moment?

*Anthem for the Living* is stirring, mysterious and tremendously physical. Sharon B. Moore unleashes deep layers of McGuire through textured and magnetic movement, which synthesizes dance, theatre and circus to music by Alexander Balanescu.

*Fable* is set to the love duet from Wagner’s *Tristan und Isolde* and captures the anticipation, acceptance, enjoyment and disillusionment of a dark fate. A signature work that captures McGuire’s movement identity most effectively - full-bodied, physically rich, and musical.

WATCH THE TRAILER:



MIXED PROGRAM | PROGRAMME MIXTE  
3 MUSES: WALTZ - ANTHEM - FABLE

# FILM + INSTALLATION

# Order in the Eye of the Beholder

*"genuinely innovative  
...as languidly sensual as it is sharply inquisitive...  
breathing new life into a challenged art form."*  
- Deirdre Kelly, THE DANCE CURRENT

*"...like a cross between a video game and the Rorschach test..."*  
- Cecly Placenti, THE DANCE ENTHUSIAST

*"It is fantastic in so many ways"*  
- André Lepecki

DIRECTOR Belinda McGuire  
CHOREOGRAPHER Belinda McGuire  
PERFORMER Belinda McGuire  
DIRECTORS OF PHOTOGRAPHY Derrick Belcham + Belinda McGuire  
EDITOR Belinda McGuire  
COMPOSER Ludwig van Beethoven + Nils Frahm  
PREMIERE online 2021  
DURATION ...it depends...

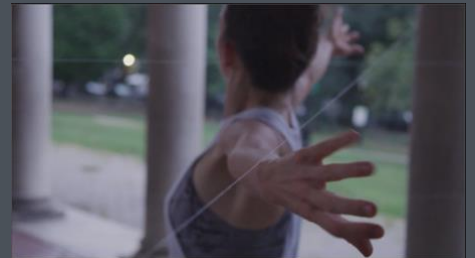
WATCH TRAILER #1:



WATCH TRAILER #2:



WATCH TRAILER #3:



[SEE/PLAY/ENTER THE FILM](#)  
(PASSWORD: PRESSMARCH)

ABOUT THE WORK - This is an interactive “choose your own adventure” dance film, typically viewed by each individual audience member alone via their own device, for however long and however frequently they like, from wherever they might be. It is comprised of a multitude of film segments, but re-created with each new view as the viewer navigates their own unique way through their own unique version of the film. This genre-reinventing project was born out of the pandemic, its limitations, affordances and inescapable realities.

*Order in the Eye of the Beholder* explores the notion of the variable nature of perception, the emergence, disappearance and transformation of logic, the difference between belonging to and belonging in, between interior and exterior perception, and movement patterns as they relate to identity.

Order is in the eye of the beholder... beauty is in the eye of the beholder... greatness is in the eye of the beholder. We behold others, we are beheld by others, we behold ourselves. Mystery, idolatry, and misunderstanding can easily arise as a result of misalignments of those three tiers. Time affords us a kind of distance which allows a kind of external self-view. Time does for our self-view what distance does for others' views of us. We can only ever see more or less, we will never see the whole picture, I'm not even sure if there is a whole picture to be seen.

Read more via this artist interview in Fjord Review:



VERONICA POSTH · DANCE FILM · INTERVIEWS · ♡ II

## Belinda McGuire: Choose Your Own Adventure

f t @

### ALTERNATIVE PRESENTATION OPTIONS –

Solitary viewing creates an interesting dynamic between film + viewer. Collective viewing stirs up an interesting dynamic between film + viewer + amongst the audience. Individual agency is still in-play, but resonates differently.

#### COLLECTIVE LIVE SCREENING

Viewers gather in the theatre, cinema or drive-in and watch on the big screen, voting each choice through their phone. Voting tallies are done instantaneously by software or by a live MC, serving as a kind of referee. The most popular choice will steer the direction of the film.

#### COLLECTIVE DIGITAL SCREENING

Viewers join a watch party, coming together online from their individual/isolated viewing locations. Each viewer's choice counts as a single vote, all of which will be calculated immediately. The most popular choice will steer the direction of the film.

#### ISOLATED LIVE SCREENING

Audience members can watch/play *Order* (the film) individually via isolated viewing booths all situated in a larger room. Viewers are alone while together, until they finish watching, leave their booth and left to casually but immediately compare/contrast experience with their “fellow” audience members.



## ORDER INSTALLATION

This live-dance performance installation is a complementary event to *Order in the Eye of the Beholder* (the film). It can be presented as an independent or integrated event. A myriad of settings could be suitable venues for this presentation, since the duration, spatial treatment/organization, audience viewpoint(s), and sound will be uniquely designed to leverage the limitations and affordances each setting. The installation works best in public spaces, where audiences can happen upon it, choose to move around, and stay or go as they please.

Essentially, the presentation space will be activated as an arena for “the game” – a dynamically structured improvisation centered around pattern-identification, pattern-breaking and pattern-making, catalyzed by the network of string or wire, criss-crossing the space (please see image composite below).

Depending on the setting, “the game” can be played once or over and over again. The performance could last from minutes to hours. Any structure (indoors or out) with pillars would be ideal, though open spaces, such as the middle of a gallery, atrium, city square, lobby, or parking lot, can be adapted (we can erect our own pillar substitutes or make use of alternative anchor points).

Audience members exercise their own agency, as with the film, choosing their physical positioning/vantage point, their soundtrack (live/diegetic sound, or one of the audio channels broadcast through BMDP’s website, or alternatively a live-streamed concert), and their lens (seeing with their own eyes, or through the camera of their smartphones).





...MORE ORDER INSTALLATION SETTING IDEAS:





Locations, durations, collaborators, invitations and necessitations of audience agency and other parameters are unique to each new installation. Below are images from the 8-hour installation presented in Mississauga, November 2021, featuring pianist Dr. Penny Johnson. Audience members were given the following instructions:

you are welcome to do some or all of the following:

enter  
roam  
stand  
sit  
observe  
(with your senses)  
observe  
(with your camera/phone)  
tag  
(#ordereyebeholder)  
leave  
return  
(we're here all day long)  
this starts when you arrive and ends when you leave  
(according to you, for now)



# WORKS

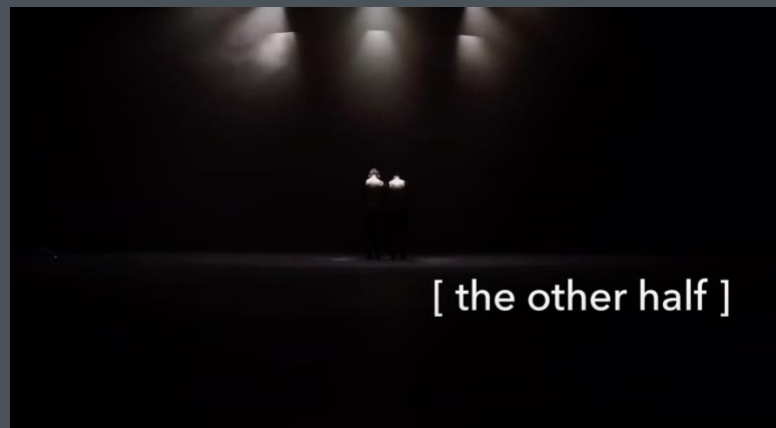


# The Other Half

CHOREOGRAPHERS / PERFORMERS Vanessa Goodman + Belinda McGuire  
COMPOSER Buxtehude + Thomas Köner + Sarah Davachi + J.S. Bach  
LIGHTING James Proudfoot  
PREMIERE Calgary, October 2019  
DURATION 30:00

ABOUT THE WORK - *The Other Half*, performed by collaborators Vanessa Goodman and Belinda McGuire, explores the harmony and conflict of two bodies as familiar with one another as they are foreign. The game is to see and experience the world through each other's eyes and physicality, to render themselves more or less susceptible to outside influence, to practice varying degrees of isolation and immersion and to observe how behavior and identity take shape. It was half their lifetimes ago that Goodman and McGuire last danced together in Toronto, having since pursued distinct artistic and personal paths in Vancouver and New York City respectively. The prestigious Chrystal Dance Prize from Dance Victoria has made this international collaboration possible, with lighting design by James Proudfoot, music by Buxtehude, Thomas Köner, Sarah Davachi, and J.S. Bach.

WATCH THE TRAILER:



[ the other half ]



# Waltz

CHOREOGRAPHER [Sylvain Émard](#)  
COMPOSER Martin Tétreault (original composition)  
COSTUME François St. Aubin  
LIGHTING André Rioux  
PREMIERE Toronto, September 2017  
PERFORMER Belinda McGuire  
DURATION 17:00

*"Waltz, choreographed by Sylvain Émard, was a kind of inversion of a waltz—danced in and out of shadows on a bare stage, it gave us a chance to see McGuire's arresting physicality and dynamic."*

- Penelope Ford, The Fjord Review

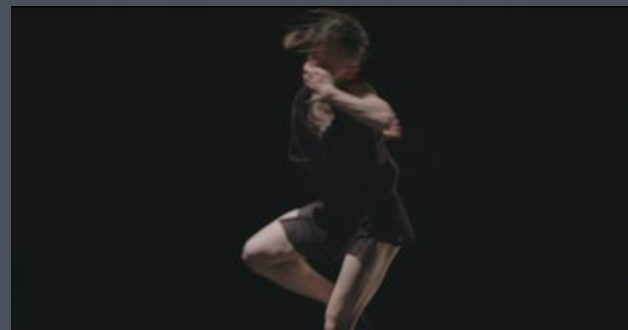
*"The music, composed by Martin Tétreault, mirrors the inner landscape of the dancer with rhythmic waves of static, layers of intense noise and sudden silence. The turbulent minimalism of Tétreault's sound is supported by François St-Aubin's costume design and André Rioux's lighting. McGuire is draped in a black mesh dress with dark undergarments, exposing bare limbs, subtly revealing her sinuous power. In the dim light, McGuire's skin often appears to glow, generating a delicate sense of vulnerability. The waves of movement, sound and the gentle darkness together immerse the viewer in an environment filled with human emotion. There is a sense of unmooring from linear time; we become disoriented as time overlaps. It seems McGuire is reliving the past while experiencing sensations in the present. McGuire waltzes with the human condition, with awe and loss, sensation and recollection in equal balance."*

- Colleen Snell, The Dance Current

*"Sylvain Emard's commissioned solo, Waltz, is a masterwork that reconciles the collision of two uncompromising artistic voices."*

- Peggy Baker

WATCH THE TRAILER:





# Slaughterhouse/Requiem

CHOREOGRAPHER Belinda McGuire  
COMPOSER Arvo Pärt + Michael Gordon  
+ Alfredo de Angelis  
COSTUME Belinda McGuire  
LIGHTING Solomon Weisbard  
PROJECTION Michael F. Bergmann  
PREMIERE Toronto, September 2017  
PERFORMER Belinda McGuire  
DURATION 34:00

*"Belinda's McGuire's own Slaughterhouse Requiem is a personal manifesto exposing the agonies and glories of artistic pursuit. The power and potency of this work is undeniable. I hope that it can be seen across Canada and around the world."*

- Peggy Baker

*"a constantly surprising, convention-breaking work; I loved the abundance of ideas, conflicts and images. There were many gorgeous imagistic moments... there's never any divide between the physical/emotional/cerebral in [Belinda's] work. Can't wait to see more."*

- Martha Schabas

*"Slaughterhouse/Requiem" was highly original and impressive, and is one of my highlights of the year in dance... it was "Slaughterhouse/Requiem" that invited us in, with a vivid and creative staging of some of her journey thus far."*

- Penelope Ford, The Fjord Review


WATCH THE TRAILER:





"There is deep meaning... great courage and melancholy here. Expansive movement, immense sounds and carefully crafted, elaborate scenic design makes the scale seem larger than life. This "bigness" has a layer of complexity."

- Colleen Snell, The Dance Current



facing this;

being a part of it all;

the body as both a vessel and an artifact;

our wants and losses;

being replaceable;

the beauty of a vase the moment before it hits the floor;

how fragile it all is;

pre-emptive mourning;

the reverence for good things that never came to be;

things that overstay their welcome;

the accumulation of artifacts that make a monument;

being forgotten;

once you are born, you immediately start to die.

ABOUT THE WORK - *Slaughterhouse/Requiem* explores the thrilling and frightening, reassuring and intimidating, grounding and unsettling proposal that "every day is a gift". This 34-minute solo dance work unfolds in three chapters, each shorter and more distilled than the last, the same story through starkly alternative lenses. Framed by the sound of Pärt's reverent and epic *Berlin Mass*, by Gordon's orchestra of air raid sirens, and by the melancholic and sweet tango waltz by de Angelis, McGuire encounters and re-encounters myriad vestiges, reflections and impressions of herself which exist within and pass through the work.

# Anthem for the Living

CHOREOGRAPHER Sharon B. Moore  
COMPOSER Alexander Balanescu  
COSTUME Katharine Mallinson  
LIGHTING Solomon Weisbard  
PREMIERE New York City, October 2011  
PERFORMER Belinda McGuire  
DURATION 21:00

*"...I found myself grasping for words to explain the weirdness and intensity of her performance. Nothing about my view had felt narrowed or zoomed-in on. McGuire made the piece feel less like a solo and more like a large ensemble work danced by one. Set to a dramatic orchestral score by Alexander Balanescu, Anthem looks like a Peter Greenaway movie on fast-forward, and McGuire seems to play a dozen parts that span centuries and styles. At one point, she is muttering to herself with the mannered gesticulations of a Baroque courtesan, an effect enhanced by her alabaster face and staccato acting. At another, she looks edgy and modern, shifting into a sequence of athletic splits on the floor."*

- Martha Schabas, The Globe and Mail

*"Her ability to go instantly from light to dark, still to explosive, silly to deep, is impressive and continually startling... McGuire, though, throws off flashes of virtuosity from nowhere, blasting fast jumps or other large explosive devices so quickly they seem improbable. The power in her body is remarkable, as is the sheer volume of movement in this piece and the evening..."*

- Quinn Batson, Offoffoff Dance

ABOUT THE WORK - Stirring, mysterious, manic, witchy, slapstick, trippy, passionate, irreverent and tremendously physical, Moore's *Anthem for the Living* unleashes deep layers of McGuire through textured and magnetic movement, which synthesizes dance, theatre and circus to music by Alexander Balanescu.

WATCH THE TRAILER:



# Fable



CHOREOGRAPHER Belinda McGuire  
COMPOSER Richard Wagner  
COSTUME Katharine Mallinson  
LIGHTING Solomon Weisbard  
PREMIERE New York City, 2008  
PERFORMER Belinda McGuire  
DURATION 12:00

*"...she stretches and sprawls upon the stage, riding a turbulent emotional sea"*

- Susan Walker, Toronto Star

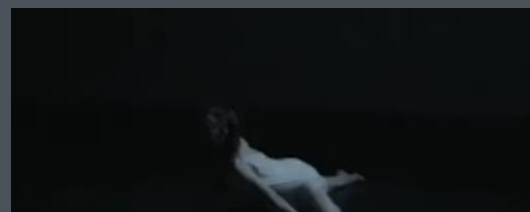
*"...using a relatively small movement palette with deep lunges and backward arches, Ms. McGuire created a dreamy, sensual mood. But there were hints of darkness..."*

- Claudia la Rocco, New York Times

## ABOUT THE WORK:

*Fable*, set to the love duet from Wagner's *Tristan und Isolde*, captures the anticipation, acceptance, enjoyment and disillusionment of a dark fate. A signature work, *Fable* captures McGuire's movement identity most effectively - full-bodied, physically rich, and musical.

WATCH THE TRAILER:





# The Eight Propositions

CHOREOGRAPHER Emio Greco + Belinda McGuire + Pieter C. Scholten  
COMPOSER Jerome Begin (original composition)  
COSTUME Belinda McGuire  
LIGHTING Kate Ashton and Pieter C. Scholten  
PREMIERE New York City, 2011  
PERFORMER Belinda McGuire  
DURATION 17:00 (approximately)

*“Even in a stark studio setting, without benefit of theatrical lighting, dancer Belinda McGuire is riveting. Her lithe body pulses with potential. It explodes into complex sequences of spiralling turns and jutting arms that suddenly give way to moments of intense stillness. Every movement is clearly articulated and purposeful, even when McGuire seems to be riding a wave of momentum.”*

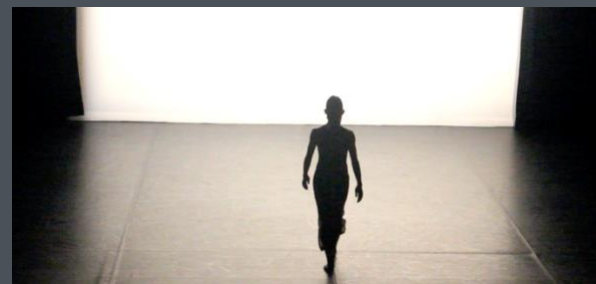
- Michael Crabb, Toronto Star

*“Reaching her arms out, with her dark hair flying, Ms. McGuire uses momentum to whip in and out of twists that place her body on a ragged edge of control. There are stops and starts; she arches her back, allowing the fine muscles of her shoulders to glimmer, nearly ghostlike, in Kate Ashton’s lighting. Even though it ends up where it starts, there is a hint of mystery along the way.”*

- Gia Kourlas, New York Times

ABOUT THE WORK - *The Eight Propositions* was created collaboratively by Greco, McGuire and Scholten via ICKamsterdam with sound design by Jerome Begin. Originating from spherical imagery, McGuire etches each segment in space, defining the content, boundaries and dancer within. The purely physical, geometric approach yields a human expression of goals, challenge, effort, relativity and identity. All the elements of a performance – the space, lighting and sound – drive impulses from the body and self-examination.

WATCH THE TRAILER:



# Til 120, Again



CHOREOGRAPHER Idan Shirabi  
COMPOSER Frederick Chopin  
COSTUME Katharine Mallinson  
FILM Belinda McGuire + Idan Sharabi  
PREMIERE Toronto, 2015  
PERFORMER Belinda McGuire  
DURATION 8:00

About the work: Titled with reference to the Israeli blessing wishing one a long and full life, Sharabi's newest solo for Ms McGuire is a reflection upon the passage of time, of hope and the journey toward deeper personal authenticity, set within the elemental beauty of Chopin's Nocturne In F Sharp Minor, Op. 48. *Til 120, Again* was created as an echo of *Til 120*, another solo commissioned of Sharabi, which premiered as a part of "The Desert Island Project" in 2008.

In Hebrew this expression is a blessing for one's birthday, to live as long as 120 years of age.

Til 120.  
1 belinda.  
1 plastic flower bag.  
1 video camera.  
37 destinations.  
Everyday is a birthday.

WATCH THE TRAILER:



# Blue Solo, Joni



CHOREOGRAPHER Idan Shirabi  
COMPOSER Joni Mitchell  
COSTUME Belinda McGuire  
PREMIERE New York City, 2011  
PERFORMER Belinda McGuire  
DURATION 4:00

*"Blue Solo, Joni - Part II is a very short work. Proving Doris Humphrey wrong when she declared that "all dances are too long", the end of this honest dance comes as a shock, arriving unexpectedly quickly. It is as though Israeli choreographer Idan Sharabi wanted to offer to the audience just a hint of McGuire's true nature before he had her wrap things up. Performed to Joni Mitchell's All I really Want, the piece, simply lit, radiates authenticity."*

- Marie France Forcier, The Dance Current

ABOUT THE WORK: *Blue Solo, Joni* stirs the spirit and nuance of Joni Mitchell's work, transferring the simplicity, truth and shade of her music into the reality of live movement.

WATCH THE TRAILER:





# SPEAKING ENGLISH

CHOREOGRAPHER Doug Varone  
COMPOSER J.S. Bach  
PREMIERE Toronto, 2015  
PERFORMER Belinda McGuire  
DURATION 4:31

*“Like a great narrator, she’s a dancer you want non-stop closeness to, that sustained feeling of intimacy in both stillness and motion. While her lexicon of movement is broad, I came to trust the power of her delivery – the sense of motivation, the possibility of surprise – in every step.”*

- Martha Schabas, The Globe and Mail

WATCH THE TRAILER:



# WORKS IN-PROGRESS



# The Paris Duet



CHOREOGRAPHER Belinda McGuire

SET DESIGN Linda Zhang + Joelle Poitras + Belinda McGuire

MUSIC Michal Jacaszek, Biosphere, Ryuichi Sakamoto & Taylor Deupree, Nina Simone and J.S. Bach

COSTUME Katharine Mallinson

FILMMAKER Derrick Belcham

PERFORMERS (film) Belinda McGuire, Doug Letheren, Jacqueline Calle-Hernandez, Laura Careless, Juliette Morel-Liocorno, Gabrielle Roulhac and Jordan McKinzie.

DURATION 60:00 (live) / variable (film)

FORMATS site-specific/live + theatre adaptation/live + interactive dance film

WATCH EXCERPT:



*The Paris Duet* is an exploration of emergence and disappearance of physical forms, relationships, identity, wealth, structure, socialization and sense of self.

It can be experienced in one of three forms:

site-specific/live

theatre adaptation/live

interactive dance film

Experienced chronologically/live, this is a full-length (60 minute) not-exactly duet piece which unfolds via three successive episodes. The audience is strategically repositioned between each to facilitate literal perspective change.

This project is anchored in and inspired by a monstrous and exquisite neoclassical mansion, the former residence of Mona von Bismarck in Paris. It serves as a compelling reference point for the content and style of *The Paris Duet* because of its aesthetic, its history, its inherent character and its paradoxical reality (the building performs wealth and luxury while its existence is made possible by hard work despite lack of wealth). Just as in architecture, an act of remembrance is always an act of re-membering. To member things together again, anew. The powerful and primordial act of remembrance through space, movement, and nostalgia is explored through this interdisciplinary collaboration.

The multi/interdisciplinary nature of the project will further broaden audiences, not just for the work, but potentially for all the sub-disciplines involved including architectural heritage and preservation, philosophy of memory, social theory, multi/interdisciplinary spatial design, architectural technology in dance, film, gaming and performance.

#### EPISODE I:





EPISODE II:



EPISODE III:





CHOREOGRAPHER Belinda McGuire  
 DURATION 60:00  
 FORMAT site-specific/live

*1:1* is a full-length, site-specific, mechanized robot and human duet, harnessing artificial intelligence alongside human intelligence and machine learning alongside motor learning. Audience members' biometric data, collected, calculated and integrated in real time during the performance, influence how the piece unfolds. Essentially, the audience votes with their bodies, involuntarily exerting agency over the trajectory of the performance while they observe their influence on the outside world and vice versa.

With technology affecting so many areas of each person's daily experience, inviting a robot to be a dance partner constructs a unique environment for us to (re)calibrate our understanding the reciprocal relationship between humans and technology. In a practice-based research context with significant transdisciplinary implications, *1:1* blurs the lines of not only the audience and performers being human versus non-human, but the space itself acting as both a context of creation and an interactive character, contributing in equal measure to how the narrative is constructed.

Secretly, the involvement of technology is merely a device to facilitate a more thorough exploration of how humans work (or don't), with each other and within ourselves. There is something compelling about the general premise of human-meets-machine/machine-meets-human, perhaps partly because of the spectacle, but I think because we can look at the machine looking at ourselves more thoroughly than we can look directly at ourselves. The machine creates a degree of removal, which renders our personal reckoning tolerable, palatable, digestible, even appealing.

*1:1* was inspired by McGuire's recent participation in a research project, *Uncanny Robots*, at Ryerson University. WATCH THE TRAILER:







ABOVE: the beginnings – proof of concept showing of *Uncanny Robots*  
RIGHT: the future – venue scouting for *1:1*

