

SinhaDANSE

4430 Parthenais, Montreal, H2H 2G5

514-524-7997

www.sinhadanse.com



DOSSIER DE PRESSE

SUNYA

SUNYA

Tout son résulte d'un geste, mais dans l'abîme du silence, le mouvement pourrait-il éclore ? Toute expression s'élabore à partir d'une mémoire, mais lorsqu'elle est plurielle, quelle est sa résonnance ? Et que se passe-t-il lorsque deux créateurs, l'un chorégraphe, l'autre compositeur, chacun à la croisée des cultures, entrent en connivence ? À partir de rien, à partir de tout ce qui les constitue ?

SUNYA (en sanscrit, «zéro» et «chiffre») désigne ce paradoxe fondateur de l'être, du langage, du mouvement... Mouvement de l'exil, mouvement de l'art - métissages. Quatre danseurs, trois musiciens et un artiste visuel expérimentent au présent, tour à tour guidés par le chorégraphe indo-arménien, Roger Sinha, et par le virtuose aux racines iraniennes, Kiya Tabassian. De l'universelle quête identitaire à l'épopée collective, un geste de création comme l'écho onirique d'un monde réconcilié.

LA COMPAGNIE

Depuis 20 ans, Sinha Danse explore sans cesse l'univers d'une danse métissée, alliant l'expression corporelle indienne et contemporaine de l'Orient et l'Occident, dans le but d'offrir des œuvres originales s'inspirant de l'actualité.

Roger Sinha, chorégraphe et fondateur, pose un regard critique sur l'existence humaine, le racisme, l'immigration et le choc des cultures. Sinha Danse fusionne la danse contemporaine, les arts martiaux, le théâtre et le Bharata Natyam, une danse issue du sud de l'Inde.



Sinha Danse est une compagnie résolument axée sur l'évolution de l'art de la danse qui vise à créer, produire, diffuser et promouvoir des projets chorégraphiques contemporains d'excellence, inspirés par l'héritage culturel indien de son fondateur et caractérisé par la fusion des formes et des esthétiques.

ROGER SINHA

Directeur artistique et chorégraphe



Roger Sinha est né en Angleterre d'une mère arménienne et d'un père indien. En 1991, il crée sa propre compagnie, Sinha Danse, grâce à laquelle il commence à développer un langage chorégraphique où s'interpellent ses origines indiennes et la culture canadienne, donnant ainsi naissance aux chorégraphies hybrides et si distinctives qu'on lui connaît.

Dans ses créations s'unissent, en effet, les mudras du Bharata Natyam, les arts martiaux et la danse moderne, dessinant sans cesse l'imperceptible frontière entre l'universel et le personnel, le contrôle et l'abandon absolu, comme en témoigne ses nombreux succès *Burning Skin* (1992, reprise 2015), *Benches* (1996), *Loha* (2000), *Thok* (2002), *Apricots Trees Exist* (2004), *Zeros & Ones* (2008, reprise 2015) et *Thread* (2008).

L'année 2013 marque le succès critique et populaire de l'oeuvre *Sunya*, diffusée en Première à la Place des Arts à Montréal. La pièce a aussi été jouée à Nanaimo, Vancouver (BC), Halifax (N-E), Toronto, Laval, Sherbrooke, Longueuil, et dans le cadre du Conseil des arts de Montréal en tournée 2014-2015.

La dernière oeuvre de Roger Sinha, *Tope là, Tope ci, wifi takka takka dhim* (2014), traite du sujet de l'intimidation pour un public adolescent et familial. Elle est actuellement présentée dans le cadre du Conseil des arts de Montréal en tournée 2015-2016.

KIYA TABASSIAN

Directeur artistique de Constantinople, sêtar, chant



Né en 1976 à Téhéran, Iran. À 14 ans, Kiya Tabassian émigre avec sa famille au Québec, emmenant avec lui quelques années de formation en musique savante persane (sêtar et chant) et un début de carrière sur la scène musicale iranienne.

Déterminé à devenir musicien, compositeur et plus largement passeur de mémoire, il poursuit sa formation en musique persane en qualité d'autodidacte et rencontre autant que possible Reza Gassemi et Kayhan Kalhor. Il étudie parallèlement la composition musicale au Conservatoire de musique de Montréal avec Gilles Tremblay et Michel Gonneville. En 2001, après quelques années d'activités musicales professionnelles, il s'associe à son frère Ziya Tabassian pour fonder Constantinople.

L'ambition est de développer un ensemble de création musicale puisant dans l'héritage du Moyen-Âge et de la Renaissance, de l'Europe, de la Méditerranée et du Moyen-Orient. Depuis sa création, l'ensemble Constantinople s'est produit à travers la planète.

L'ÉQUIPE

Directeur artistique: Roger Sinha
roger@sinhadanse.com

Directrice générale: Guilaine Royer
guilaine@sinhadanse.com

Coordonnatrice des communications: Elisabeth Rouleau
communications@sinhadanse.com

Agente : Agence Station Bleue, Élisabeth Comtois
e.comtois@stationbleue.com / +1 514-273-3093

CRÉDITS 2015 2016

Directeur artistique : Roger Sinha et Kiya Tabassian en collaboration avec Jo Leslie

Chorégraphe : Roger Sinha

Conception musicale : Kiya Tabassian en collaboration avec Pierre-Yves Martel

Dramaturge : Jo Leslie

Designer visuel: Jérôme Delapierre

Interprètes : Thomas Casey, Tanya Crowder, Marie-Ève Lafontaine, François Richard

Interprète du prologue : Roger Sinha

Musiciens : Kiya Tabassian (setar and vocals), Pierre-Yves Martel (viole de gambe)
et Patrick Graham (percussions)

Costumes : Denis Lavoie

Éclairages : Caroline Nadeau

Directeur technique : Julien De La Sablonnière

Directrice vidéo : Elysha Poirier

SUNYA EN TOURNEE

MEDIAS

DATE

PRESSE ECRITE

Dance news Montreal

19 Janvier 2012

Le Devoir

19 Avril 2013

La Presse

23 Avril 2013

The Chronicle Herald

16 Janvier 2015

Le Courrier de Laval

21 Janvier 2015

Le Courrier de la Nouvelle-Écosse

30 Janvier 2015

RADIO

Bouillant de culture: Radio Canada

23 Avril 2013

Lien: http://premierechaine.ca/emissions/bouillant_de_culture/2012-2013/archives.asp?date=2013-04-20

The Radio Room (CKDU Halifax)

15 Janvier 2015

CBC Radio Ottawa (5@7)

19 Janvier 2015

Radio-Canada

19 Novembre 2015

Lien: http://ici.radio-canada.ca/emissions/L_heure_de_pointe_Toronto/2015-2016/archives.asp?-date=2015/11/19&indTime=1880&idmedia=7374842

TELEVISION

Global TV

16 Janvier 2015

AUTEURS

Olivier Koomsatira

Frédérique Doyon

Aline Apostolska

Kelsey Power

Benoit LeBlanc

Claude Huot

TITRES

Critiques

Entrevue avec Roger Sinha

Entrevue avec Roger Sinha

L'Heure de Pointe

Entrevue avec Roger Sinha & Kiya
Tabassian par Jill Chapelle

SUNYA EN TOURNEE SUITE

MEDIAS INTERNET

DATE

TITRES

backtrack.com	19 Avril 2013	The worlds best way to find classic
pathwhite.com	21 Avril 2013	Dance: SUNYA
Alternative Rock Press	2 Février 2015	SUNYA by Sinha Danse
Broadwayworld.com	15 Octobre 2015	The Cultch and Diwali Fest to Present SUNYA, 11/10-14
Gay Vancouver	29 Octobre 2015	On Vancouver stages: our weekly roundup from Vancouver
Sounth Asian observer	30 Octobre 2015	Toronto premiere of Sunya on November 14
IliveInEastVan.com	3 Novembre 2015	Sunya at the Cultch
The source	3 Novembre 2015	Sunya – the beginning of a new journey
Nanaimo News Bulletin	3 Novembre 2015	Poetic Dance
GVPTA Vancouver Live Theatre News	4 Novembre 2015	The Cultch, in partnership with Diwali Fest, presents: Sunya
Bc Living	5 Novembre 2015	Our Picks for November 7 to 13
New Canadian Media	6 Novembre 2015	Mixing Culture in Dance /SUNYA
The Cultch	6 Novembre 2015	Vancouverplays
Vancity Buzz	7 Novembre 2015	Diwali Fest presents Sunya
My informs	9 Novembre 2015	Diwali Fest presents Sunya
Vancouver Live Theatre News	9 Novembre 2015	The Cultch presents Sunya
The Georgia Straight	9 Novembre 2015	SUNYA

SUITE

MEDIAS

DATE

TITRES

Artslandia	9 Novembre 2015	SUNYA – SINHA DANCE- CONSTANTINOPLE
Darpan	11 Novembre 2015	Sunya- The Cultch
Gazette	11 Novembre 2015	SUNYA
Magic Carpet Magazine	12 Novembre 2015	A fantastic show not to be missed
Habourfront Centre Blog	12 Novembre 2015	The story behind SUNYA
Indo-Canadian Voice	13 Novembre 2015	B.C. EVENTS
Inside Vancouver Blog	14 Novembre 2015	Things To Do In Vancouver This Weekend
PRISM international	16 Novembre 2015	Clarity of Spirit
News East West	18 Novembre 2015	In Toronto this week : Roger Sin- ha's Sunya, A sum of many parts
Wallpapers	19 Novembre 2015	In Toronto this week, Roger Sin- ha's Sunya
BWW dance world.com	19 Novembre 2015	Sinha Danse and Constanti- nople Present Toronto Premiere of SUNYA Tonight
Bateman Reviews	23 Novembre 2015	Sinha Danse SUNYA

Danse Nouvelles Montréal - Dance News Montreal

Bienvenue

La mission

Critiques 2012

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Spectacles à venir!

Bios collaboratrices

Danse Intégrée

Danse Jeunesse

Annonces

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Roger Sinha partage son processus de création au Centre Segal.

19 janvier 2012

Article de la présentation publique de la compagnie Sinha Danse au Centre Segal en collaboration avec Danse Danse.

- Oliver Koomsatira



Production Sinha Danse / Constantinople. Tom Casey, Kiya Tabanlian, Laurence Ramsay. Photo © Michael Slobodian.

Il semble que la migration et l'immigration soient des sujets très populaires en ce moment au sein de la communauté de danse montréalaise. On peut penser à l'oeuvre de Helge Letonja, *The Bog Forest*, présentée à l'Agora de la danse en octobre dernier qui portait sur l'immigration ou encore à la pièce *S'envoler* d'Estelle Claretton, en tournée à Montréal à l'automne dernier, qui elle portait sur les grandes migrations d'oiseaux. Peut-être que cela a quelque chose à voir avec l'aspect nomade qui caractérise la vie de ces artistes souvent en tournée à travers le monde.

Cette fois-ci, c'est au tour du chorégraphe Roger Sinha d'élaborer sur le thème des mouvements migratoires et du métissage des cultures pour sa nouvelle création présentement en cours. Faisant partie du programme **Chorégraphes en résidence du Centre Segal et de Danse Danse**, il a eu l'opportunité de travailler une semaine en studio afin de tester ses idées avec ses danseurs, des musiciens et une équipe technique. Le public invité a donc eu un aperçu «VIP» de son processus de création dans ses toutes premières étapes.



Production Sinha Danse / Constantinople. Roger Sinha et Kiya Tabassian. Photo © Michael Stobedien.

Afin de faire vivre une rencontre entre la danse contemporaine et la musique d'inspirations persanes, le chorégraphe s'est allié à Kiya Tabassian de l'Ensemble Constantinople afin de co-crée cette oeuvre pour quatre danseurs et quatre musiciens. «Roger Sinha s'intéresse depuis toujours à l'immigrant, à «l'autre», au déraciné», pouvait-on lire dans le programme de la soirée. Avec ce sujet au coeur de son oeuvre en devenir, le chorégraphe travaille simultanément avec de nombreux éléments: la création de chorégraphies, les musiciens en mouvement sur scène interagissant avec les interprètes, des projections répliquant le mouvement des danseurs en direct, des gros plans de mains et de visages filmés et projetés sur le mur en temps réel...

À première vue, le projet à son stade initial semble déjà très intéressant. La musique jouée par Kiya Tabassian et Pierre-Yves Martel était sublime et nous transportait vers un monde ancestral méditerranéen très mystérieux. Le jeu entre les séquences chorégraphiques et les projections simultanées stimulait notre vision. Les images suivaient parfois les danseurs en temps réel, parfois elles étaient volontairement décalées de quelques secondes à peine.



Mention Obligatoire photographe © Luc Senecal

Si il y a une séquence qui a le plus marqué la soirée, c'est sans doute le trio impressionnant avec les danseurs Tom Casey, Tanya Crowder et François Richard. Véritable perle chorégraphique, ce trio était à la fois développé dans les plus petits détails de jeu de mains ainsi que dans les portés surprenants presque acrobatiques. Ce qui est particulièrement percutant est que les danseurs soient encore dans la phase d'acquisition du matériel. Imaginez lorsqu'ils auront vraiment eu le temps de répéter la séquence de fond en comble, de nettoyer toutes les imperfections techniques qui limitent l'élan, d'élaborer avec précision le rythme, la texture du mouvement, l'interprétation, etc... Ça risque d'être époustoufflant.

Même à ce stade, l'oeuvre qui n'a pas encore été baptisée semble très prometteuse. Pour rester à l'affût de son développement, visitez le site web de Sinha Danse.

<http://www.sinhadanse.com/calendrier.html>

La prochaine présentation publique du programme **Chorégraphe en résidence** ce fera le 18 avril à 20h00 avec la compagnie La Otra Orilla (l'autre rive). Ne manquez pas ça, c'est gratuit! Visitez le site web du Centre Segal pour les détails.

<http://www.segalcentre.org/season-2011-2012/upcoming-events/dance-2/danse-danse-the-segal/>

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When East meets West: Sinha Danse with Constantinople perform *Sunya*

Wednesday
17-Apr-13 20:00[Map](#) **Place des Arts: Cinquième salle, Montreal, QC**
Sinha Danse / Constantinople (Quebec)***Sūnya***
(Music: Tabassian, Ch: Sinha)[More info...](#)[Reviews...](#)**Sinha Danse**
Ensemble Constantinople

The lights come up on a stage presided over by three planets watching silently from above. Kiya Tabassian, founder of the musical group Constantinople, enters slowly from the left, with his setar (a type of Persian lute), while Roger Sinha, artistic director and choreographer of Sinha Danse, enters from the right. The artists meet at center-stage, like travelers on a pilgrimage, each one embodying his own cross-cultural makeup, each one open to the cultural *métissage* of the other. Thus begins *Sunya*, the new collaboration between Sinha Danse and Constantinople playing at the Cinquième Salle at Place des Arts from 17 to 27



April.

"Sunya" is Sanskrit for zero or nothing, referring to an emptiness out of which enlightenment is possible: this notion of a point of departure, a vacancy from which can emerge the best or the worst, is the theme of the work. Additionally, the themes of exile, migration, cultural intermingling and cross-fertilization, and the telling of the stories that grow from this process, inform both the dance and the music.

The prelude (one of the highlights of this hour-long show) grew out of a solo Sinha improvised in 2011 when he first encountered the music of Constantinople, a Montreal ensemble founded in 1998 that specializes in medieval, Mediterranean and near- and middle-Eastern musical traditions and improvisation. Featuring the Iranian-Québécois Tabassian on setar, as well as his brother Ziya Tabassian on percussion and Pierre-Yves Martel on viola da gamba, Constantinople provide live music that is an essential, integral part of this production.

Sinha's solo introduces the audience immediately to his unique vocabulary of movements. Deep, strong, martial arts-influenced stances provide the base for a variety of graceful, precise, expressive, often bird-like arm and hand movements undoubtedly derived from Sinha's knowledge of Bharata Natyam, a dance form from southern India. Born in England to an Armenian mother and an Indian father, now a resident of Quebec, Sinha's movements reflect and express his unique multi-cultural heritage. Sinha himself does not reappear on stage after the opening solo and part of the next ensemble piece. For the rest of the show I was hoping for his return, so mesmerizing were his movements.

The rest of the performance comprises various combinations of the four other dancers (solo, duo, trio, quartet), always interacting in one way or another with various combinations of the three musicians. Video projections onto the stage and back wall play an important role as well.

Although the musicians are situated at the back corner of the stage, often Kiya Tabassian, or (less frequently) his brother, is moving in and among the dancers, who surround him in various configurations while he plays and sometimes sings. This close interaction often creates the impression that Tabassian is singing the dancers to life, as if he is an ancient storyteller or troubadour whose song is being illustrated in motion by the dancers. Sometimes, however, he seems somewhat out of place among the dancers, who are, after all, dancing, while he simply moves along with them. The interaction worked extremely well in one scene in the first half of the performance, where patterns of light resembling Arabic script were projected onto the stage. The lights were dimmed, and the four dancers were lying on the floor around Tabassian, while the projections started to swirl and gyrate, creating the effect of water. As Tabassian moved slowly in one direction while playing the setar, the dancers rolled and writhed along with him. The net effect was visually stunning, and the idea of migration, of travel, of the stories that speak of difficult voyages, was brought vividly to life.

The projection of images also worked well during one of the solos. While the viola da gambist and the percussionist used novel playing techniques (scraping the bow on the strings, and rubbing a metal percussion instrument to create an eerie, whining effect, for instance), one of

the male dancers crawled on the floor on his hands and feet, seemingly trying to escape a projected patch of light that soon became a scantily clad man crawling desperately, and eventually spread over the back wall to become a mass of people waving their arms, seen from an aerial perspective. This was one of the rawest scenes in the production, devoid of the beauty, elegance, and lyricism that characterized the rest of the show.

Both the music and dance of *Sunya* evoke far-off lands and disparate cultural traditions. The dance is highly stylized yet deeply communicative. I occasionally wished I had a better understanding of the underlying narrative, if there was one; I sometimes questioned the effectiveness of drawing the musicians into the dance; and I would have loved to see more from Sinha himself. But overall this is a unique and highly successful collaboration.

Submitted by Nancy Berman on 19th April 2013

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Image credit: Thomas Casey, Ziya Tabassian, Pierre-Yves Martel © Michael Slobodian

LE DEVOIR. LE VENDREDI 19 AVRIL 2013

WEEK-END CULTURE

DANSE

À la rencontre de l'Autre

SUNYA

Chorégraphie : Roger Sinha.
Interprétation : Thomas Casey,
Tanya Crowder, Ghislaine Doté,
François Richard, Roger Sinha.
Composition : Kiya Tabassian.
Avec l'ensemble Constantinople :
Kiya et Ziya Tabassian, Pierre-
Yves Martel. À la Cinquième
Salle jusqu'au 27 avril.

FRÉDÉRIQUE DOYON

De mémoire, c'est la pièce la plus réussie du chorégraphe Roger Sinha depuis fort longtemps, même si elle pêche un peu par excès gestuel. Il faut dire que la collaboration artistique avec l'ensemble Constantinople fonctionne à merveille.

Sunya se décline en tableaux autour du thème de la rencontre avec l'Autre. La musique du trio aux sonorités évoquant parfois les *Mille et une nuits* se prête au voyage. Le titre signifie « zéro » en sanscrit et renvoie, pour les cocréateurs québécois d'origine indo-arménienne pour l'un et iranienne pour l'autre, au nouveau départ qui s'impose quand on est immigrant.

La pièce s'ouvre sur un tête-à-tête entre le chorégraphe et le compositeur, musicien de setâr et ici chanteur, Kiya Tabassian, qui arrivent l'un côté cour, l'autre côté jardin. La dialectique s'installe d'entrée de jeu comme un motif récurrent.

Quand les quatre danseurs prennent le relais du choré-



MICHAEL SLOBODIAN

La vraie surprise durant le spectacle *Sunya* vient de cette soudaine joute fraternelle, exaltée, et visiblement improvisée des deux danseurs masculins.

graphe sur scène, Tabassian reste au milieu d'eux, porté par la houle de leur mouvement. Si les scènes de groupe donnent lieu à de très belles images, avec ces torsos souples et nerveux et le raffinement des mains du bharata natyam, les duos, solos et trio creusent davantage de couches de sens.

Le solo de Thomas Casey, au ras du sol, telle une bête traquée par son ombre ou par l'Autre, témoigne d'un bel usage des technologies de

capture de mouvement. Les projections de calligraphies, d'abord décoratives, se chargent de sens quand elles se métamorphosent en foule humaine au milieu de laquelle se perd le danseur.

Magnifique solo aussi de Ghislaine Doté, à la gestuelle plus dépouillée (on en voudrait plus) qui va en s'accumulant, au son baroque de la viole de gambe, avant d'entamer avec sa partenaire Tanya Crowder et Kiya Tabassian un joli tour de chant. Mais la vraie

surprise vient de cette soudaine joute fraternelle, exaltée, et visiblement improvisée des deux danseurs masculins.

Rupture intéressante dans la mesure où elle ouvre une brèche dans la chorégraphie, jusqu'ici plutôt fermée sur elle-même, et appelle la réconciliation avec l'Autre en jetant un souffle ludique, léger. Mais rupture de ton tout de même, qui n'a pas le temps d'ouvrir sur autre chose.

Le Devoir

Danse - Sunya : lorsque l'Orient rencontre l'Occident à la Place des ...

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Danse - Sunya : lorsque l'Orient rencontre l'Occident à la Place des Arts

Patrick 21 avril 2013 - 13:59

Danse Montréal

Début de l'événement: 22 avril 2013 - 20:00



Jusqu'au 27 avril 2013, Danse Danse et la Place des Arts présentent Sunya, une magnifique épopée au cœur de

atuvu.ca

Musique



DJ Touski + invités | Vendredi
Cannibales
Gratuit!

VIDÉOS DE PATWHITE.TV

l'humain. Cette création, née de la rencontre entre le chorégraphe d'origine indo-arménienne Roger Sinha et le compositeur d'origine iranienne Kiya Tabassian de l'ensemble Constantinople surprend et émeut par la profondeur de la démarche et la grande sensibilité qui s'en dégage.

Les deux créateurs, tous deux issus de l'immigration, à la croisée des cultures, offrent ici une œuvre unique, un véritable dialogue entre la danse contemporaine et la musique persane, entre l'Orient et l'Occident.

Conçue comme un grand voyage, une quête explorant le rapport à soi et à l'autre, Sunya (qui signifie « zéro », ou « point de départ » en sanscrit) propose un regard empreint de douceur sur l'idée de rencontre, de découverte, et de jeu.

Quatre danseurs et trois musiciens évoluent donc en constant dialogue, tour à tour guidés par le chorégraphe et par le compositeur. Des projections vidéo enveloppent l'œuvre et interagissent avec les mouvements, insufflant ainsi une certaine texture à l'expérience.

Sunya constitue sans contredit une œuvre forte, qui interpelle véritablement.

Présentée à la 5e salle de la PdA, jusqu'au 27 avril.

<http://www.laplacedesarts.com/pda-evenement/9623/ny.fr.html>

Un texte de Laure Ghelfi

Ajouter un commentaire

Votre nom

Courriel

Le contenu de ce champ sera maintenu privé et ne sera pas affiché publiquement.

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Sujet

Commentaire *

Gala de l'ADISQ en vidéo: les entrevues en extra

CONTRIBUTEURS RÉGULIERS



Patrick White



Sarah-Émilie Nault



Catherine Matusiak



Samuel Larochelle



Marc-Olivier Goulet-Lanthier



David-Olivier Gascon



Fanny Beaulieu Cormier



Pierre-Etienne Paradis



David Nathan



Joannie Lévesque



Etienne Langlois



Elodie Goncalves



Sophie Ferrandino

Avec la participation de :

Julie Caron Marie Cloutre Charles-Henri Debeur Éric Dumais
Victor Diaz Hélène-Caroline Fournier Michaël Lachance
Christine Elizabeth Laprade Jessica Lauzon Danielle Martin
Christian Morin Maude McConnell-Legault Mariève Vautrin

COMMENTAIRES RÉCENTS

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Festival international du conte

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semaine 5 jours

j'ai 76 ans je suis d'accord il y a 1 semaine

5 jours

VOTRE PREMIÈRE... il y a 2 semaines 2

jours

Superbe spectacle, j'ai ri du il y a 3

semaines 2 jours

LA PRESSE MONTRÉAL MARDI 23 AVRIL 2013

ARTS 5

ARTS

DANSE/Sunya

Fusion envoûtante et émouvante



ALINE APOSTOLSKA
COLLABORATION SPÉCIALE
CRITIQUE

On connaît l'hybridité chorégraphique de Sinha Danse, sa subtile structure tissée comme un pont entre danse contemporaine, gestes traditionnels de l'Inde et arts martiaux. Tout comme on connaissait l'envoûtement de la musique du groupe Constantinople ciselée comme un pont de

métissage entre des horizons musicaux lointains et anciens et le public d'aujourd'hui.

Avec *Sunya*, Roger Sinha et Kiya Tabassian, et leurs équipes, jettent un pont entre leurs univers respectifs tout en y restant fidèles. Une invitation à un voyage subtil aussi sensuel que spirituel, une fusion sobre et respectueuse d'une beauté émouvante.

Le spectacle s'ouvre d'ailleurs sur une marche bien symbolique des deux créateurs l'un vers l'autre, sous une pleine lune bien caractéristique de l'Orient, Roger Sinha dansant et Kiya Tabassian le rejoignant avec son sitar.

Dès lors entrent en scène les deux autres musiciens, Ziya Tabassian et Pierre-Yves Martel, et les quatre danseurs : Tanya Crowder, Ghislaine Doté, Thomas Casey et François Richard. Les musiciens en noir, les danseurs ceints de beige sable avec une touche d'or, subtils rappels vestimentaires orientaux revisités par Denis Lavoie.

Des costumes androgynes qui accentuent la belle sobriété épurée de la scénographie globale : lumières tamisées de Caroline Nadeau qu'enveloppent les tissures de l'environnement vidéo projeté au sol et au fond : nuances de turquoise, ocres et bruns ainsi que volutes

de calligraphie arabe, le tout conçu par Jérôme Delapierre.

C'est un écrivain minutieux, magnétique et ensorcelant dans lequel la musique invite à un transport de tous les sens, plongeant le public dans un état de quasi-béatitude. L'écriture chorégraphique de Roger Sinha, si élaborée, à la fois vive et acrobatique autant que langoureuse, faite de courbes, de débanchés autant que d'angles aigus, et l'incroyable travail des pieds autant que des bras et du buste, s'y déploient grâce à des interprètes saisissants de justesse et de virtuosité.

Le tout est à la fois extrêmement poétique, inspiré

et inspirant, hypnotique et émouvant, empreint de profondeur autant que d'une légèreté ludique et festive. La puissante harmonie de l'ensemble vient de la fusion réussie des différences. *Sunya* s'achève dans un parfait unisson des danseurs entre eux, et avec les musiciens. Les singularités respectives se fondent dans un monde redevenu un.

Une pièce sublime au travers de laquelle Sinha Danse et Constantinople repoussent en effet les frontières de leurs horizons respectifs. Pour l'amour de l'altérité.

Sunya, Sinha Danse et Constantinople, du 24 au 27 avril, 20 h, à la Cinquième Salle.

15th January

SUNYA



[http://4.bp.blogspot.com/-VcNdrd01OxM/VLflhemK3_I/AAAAAAAAAFT8/Xe5rlqFBbew/s1600/Synya_067.jpg]

Cultural migration is at the heart of this exquisite dance and music work by Indo-Armenian dancer/ choreographer, Roger Sinha, and Iranian-born musician/composer, Kiya Tabassian. Bearing strong roots to their heritage, yet deeply influenced by North American and Quebec cultures, these two remarkable artists and their superb cast of dancers and musicians have crafted a universal quest for identity that resonates with spirited joy. Recently AE spoke with Sinha about the show, which begins tonight at the Sir James Dun Theatre in Halifax.

When and why did you first become interested in dance?

I am a child of the seventies and would go out sometime 4 night a week disco dancing, honestly I guess there, but professional dancing, I was so impressed by the films in the early 80's All That Jazz and the Chorus Line, at first I wanted to be a jazz dancer

Are they the same reasons that you continue to be involved today?

Not at all, I went from jazz to ballet then to modern, today I am in dance because I want to create, I think if I did not have the passion and desire to create to choreograph I would have stopped in my late 30's

What are the challenges of the vocation?

Trying to get enough performances. This is a good year for me and I have around 15 shows. That is not enough. we are in a very competitive business and contemporary dance does not have the popular appeal that other dance form have so you work months and months on a project then maybe do it 10 times and then that is it

What are the rewards?

To live your life every day creatively and to be around people that are passionate and devoted, my life focused not on making money but art

Is your creative process more 'inspirational' or 'perspirational'?

Both, I need to be inspired to create a dance piece. The inspiration comes with every bit of preparation, each day you work in a creative process you get inspired and then create something new or different. It is not always the case. When a work has been created and you are remounting it, one does not change things too much, so really it is repetition, repetition repetition, it is not the best part for me of the business, but then it leads to the show which is always a thrill.

How has your work evolved over the years?

significantly, I rely a great deal on my dancers to create the material for me. Not all of it and I do give them a direction to go in. 10 years ago it would be all about my movement and my ideas, now I like it when my dancers are able to share their ideas with me. I am also using a lot more technology in my work

What inspired Sunya?

Kiya Tabassian, I heard his music and that is what inspired me to create Sunya, we speak different languages but our art makes us understand each other, Kiya has little interest in uniquely exploring Iranian music and I myself do not feel that only classical Indian dance is the way I want to express myself, especially since I have not spent many years studying it. I borrow from it, unlike Kiya who grew up with his Persian background and the music that accompanied it. I knew about my Indian culture later in life and after I became a contemporary dance choreographer I decided to explore those roots. What is unique about both Kiya and I is that we lived the immigrant experience so the piece takes us on a voyage across oceans and skies to this culture - Canadian, North American - where we take from our cultural heritage yet explore it in a very contemporary modern even I would say urban way.

What can audiences expect to experience?

The poetry of our words and movement and music. Don't expect to see a story there is none. We express more the abstract than anything. The public will be awash with images supported by our visual designer Jerome Delapierre who will take images that we associate with the east, Persian calligraphy for example and bend it and manipulate to reshape it into the world Kiya and I are exploring which blends east and west. There are moments of beauty and softness but there are also moments which are edgy and disturbing. The immigrant experience is not always kind.

What has the response been like so far to the production?

Very positive, those particularly who have a sense of the east having visited or been born there will find associations with the work. There is a lot of technology in the work with projections and interactive visual images where the movements of the dancers call up shifts in the projections. But the usual response is that they don't notice it the technology. That means we have achieved what we wanted, we wanted new media in the work but not so that it

overwhelms the public.



[<http://2.bp.blogspot.com/-aRVa8dln-Lc/VLfgxRkqXml/AAAAAAAAAFUU/z85JDowhj7U/s1600/roger.jpg>]

What are your thoughts on the current state of dance?

I won't go into the lack of funding and support because it is an old though relevant story. It has greatly changed and what concerns me is the packaging of dance into comfortable 1 hour formats to be marketed. It is detrimental to the art. It's what producers want so they can sell the work. Not all dance works merit the 1 hour format and many dance works are much longer than they should be because choreographers want to satisfy the needs of the producer who do not want to sell 3 or 4 different works in one evening, even by the same choreographer. I was lucky with Sunya it is a good 1 hour of dance. But it is not always in me to present something of that length, I would like to do 15 minute or even 10 minute short works that say it all in that time and have a punch to it, but they are harder to sell.

What can we be doing better?

Trust the artist, trust the public to like what they see, don't try and label and package the art. I was labeled as a contemporary Indian choreographer. It is not always what I do. I dance tango and I want to work on a contemporary tango piece but, funders and producers might get nervous about that because it is not my 'brand' and there is concern that I am not on my authentic path. It is my path let me decide and let me fail but give me that freedom.

What's next on your creative agenda?

As I said I don't always want to do 1 hour works, I want to do shorter works, I actually am toying with the idea of doing tweetography, short 20 to 30 sec pieces that will be broadcast on social media.

Sunya offers dance that haunts

KELSEY POWER

Published January 16, 2015 - 5:15pm

Comments

No votes yet



Sinha Danse and Constantinople of Montreal offered an entrancing blend of dance styles in their show Sunya, at the Dalhousie Arts Centre in Halifax on Thursday night. Sunya can also be seen Saturday at 8 p.m. MICHAEL SLOBODIAN

It was a mesmerizing, haunting performance — a mystical Persian mosaic of dance styles, ideas, murals and music.

Sinha Danse and Constantinople of Montreal brought their spectacular show Sunya, courtesy of Live Art Dance, to the stage of the Sir James Dunn Theatre at the Dalhousie Arts Centre in Halifax on Thursday night.

At the beginning of the piece, the setar strings start up, and the musician playing them, Iranian-born Kiya Tabassian, walks on from the left. He is met in the middle of the stage by a dancer, the choreographer of the performance, Indo-Armenian Roger Sinha. The two wear similar expressions of recognition while staring each other down.

They begin to converse cross-culturally, to relate and then collaborate.

Tabassian sings as though asking a question, and Sinha springs into motion. He turns his hips, legs and feet left and then right, gliding smoothly on the stage, a supple bend in his spine. His upper body reveals his own codified responses through intricate positions borrowed from the ancient art of Bharata Natyam, a classical south Indian dance form, and a connection to his background. His legs move in the manner of contemporary dance. His hands express his eastern roots. The setar's music calls him home.

These are the artistic directors of Sunya. It is their consideration of their own migratory pasts, and their own search for identity among several influencing cultures — from different eastern countries to North America, and particularly Quebec — that have inspired this performance.

Sunya, meaning "zero" and "number" in Sanskrit, provides a great starting point for such contemplation. In the program, they say this choice "refers to this fundamental paradox of being, of language, of movement."

Though it's a bit unusual for the topics of globalization, colonization and exile to be addressed during a contemporary dance show, they, along with musicians Patrick Graham on percussion and Pierre-Yves Martel playing the viola de gamba and dancers Thomas Casey, Tanya Crowder, Ghislaine Doté and François Richard, do a tremendous job in doing so.

A long note rises from the viola de gamba while Graham scratches the surface of the drum's skin, creating an otherworldly sound. Casey drags his body across the stage while shrouded in light, toward the sound's source, apparently enraptured in curiosity. Two lit beings appear on stage, with the aim of chasing him. Perhaps they represent two identities, harassing him to choose. Tormented, he lies on his back, grabbing forward into the air and turns over himself, again and again, just as we mentally roll through such thoughts when equally perplexed.

The choreography does a great job portraying this journey to self-understanding.

The dancers, wearing tight white tops with armbands and accents of gold, with loose eastern-inspired beige pants, all designed by Denis Lavoie, deliver their performance flawlessly. They communicate clearly, interacting and supporting one another throughout the show. Their movements are measured and precise, yet even when dancing with the full company, individual personalities shine through, thanks to the expressive nature of the Indian-infused style.

The piece includes incredible visual art by Jérôme Delapierre, experimenting with video

projectors, mirrors and lighting; he creates a canvas of the stage and its backdrop.

Early on in the piece, Arabic calligraphy covers the floor. As Tabassian begins singing mournfully, the words transition to appear as moving water, acting as a liquid unifier, reintroducing and empowering the dancers back into the performance from a calm and cleansed state.

Wanting for a reconciled world between East and West, the piece's choreography builds up to become full of productive energy with the aid of eastern rhythms, inspiring the dancers to take this Indian fusion into their footwork. In ending this way, Sinha hopes to instill the idea that traditions can work together positively, instead of creating divides or acting to denounce another culture.

It is a performance as stirring to the mind as the intrinsic sounds of the setar are to the heart.

More than anything, this piece emits pure joy from freedom of expression.

Sunya can be seen Saturday at 8 p.m.

Kelsey Power is a freelance writer who lives in Halifax.

About the Author »

KELSEY POWER

Le point zéro en danse et musique - Culture - Courrier Laval

<http://www.courrierlaval.com/Culture/2015-01-21/article-40134...>

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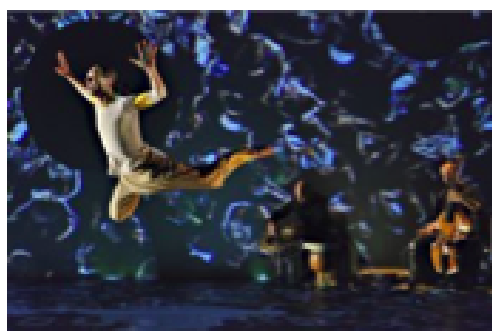
Le point zéro en danse et musique



Benoit LeBlanc

Publié le 21 janvier 2015

Avec Sunya, le chorégraphe québécois de réputation internationale Roger Sinha et le musicien aux racines iraniennes Kiya Tabassian allient leurs talents pour explorer l'immigration et la capacité de recommencer une vie à zéro dans une performance au visuel spectaculaire.



L'œuvre chorégraphique et musicale de Roger Sinha et Kiya Tabassian développe un dialogue au visuel spectaculaire sur l'expérience d'immigrant, où s'amalgame leurs deux eu à changer de pays en cours héritages et la culture nord-américaine. (Photo d'existence.)

Il y a quelques années, les deux créateurs ont fait connaissance lors de l'entracte d'un spectacle donné à Toronto. En 2012, ils ont travaillé à ce projet unique, où la musique de Constantinople s'amalgame au style chorégraphique du danseur d'origine indo-arménienne.

«C'est une musique ayant beaucoup de lenteur et de sensualité, cela a teinté mon travail toujours très physique, me permettant d'y ajouter plus de douceur et de poésie, de confier Roger Sinha. Kiya et moi partageons plusieurs points en commun, dont un regard sur le passé et la tradition que nous modernisons au moyen de technologies nouvelles, en plus d'avoir tous

Grâce et beauté

Sunya s'ouvre sur la rencontre aérienne entre Sinha et Tabassian, ce dernier jouant de sa cithare. Le public assiste ensuite à une succession de tableaux très raffinés sur un fond d'images abstraites plus près de l'œuvre d'art que de la simple projection.

«Je fais mes propres montages, indique Roger Sinha, dont ce prologue est la seule apparition. Nous avons aussi beaucoup misé sur des caméras interactives qui bougent au rythme des danseurs. Nous réservons quelques surprises aux spectateurs.»

«Partir à zéro, des fois, ce n'est pas toujours au début, mais au milieu de ta

vie.» Roger Sinha, chorégraphe et danseur

Laissés libres

Sur scène, Thomas Casey, Tanya Crowder, Ghislaine Doté et François Richard donnent vie et mouvement à ce dialogue sur l'expérience immigrante, fidèle à la facture hybride de Sinha Danse qui aime marier approche contemporaine, danse traditionnelle indienne et arts martiaux.

«J'ai laissé beaucoup de liberté aux interprètes dans la création des solos, tout comme les musiciens composent beaucoup en improvisant», de spécifier le chorégraphe basé à Montréal.

Rappelons que *Sunya*, présenté en grande première à la Place des Arts à Montréal, a aussi tourné à Nanaimo et Halifax.

D'autre part, Roger Sinha avait également complété, à New York, une pièce à propos d'intimidation pour un public adolescent. Intitulée *Tope là, tope ci, wifi takka takka dhim*, cette pièce a tourné un peu partout en 2014.

Sinha Danse et Constantinople présentent le spectacle «Sunya» le samedi 31 janvier, à 20h, à la Maison des arts de Laval (1395, boulevard de la Concorde Ouest). Information: 450 667-2040.

Sunya : étape zéro de la quête identitaire

Marie-Claude Huot

HALIFAX : La troupe montréalaise Sinha Danse et l'ensemble musical Constantinople ont offert au Sir James Dunn Theatre de Halifax trois représentations (les 15, 16 et 17 janvier) de leur spectacle Sunya.



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Kiya Tabassian chantant un poème persan au milieu des danseurs.
(Photo : Michael Siobodan)

Live Art Dance, qui a produit les représentations locales, a collaboré avec l'Alliance française de Halifax pour organiser une rencontre publique en français, tenue le 16 janvier au café Humani-T (North End). Les amateurs ont pu écouter les créateurs parler de leur œuvre et de leur démarche. Sunya, c'est d'abord la rencontre entre plusieurs cultures : Roger Sinha, fondateur de Sinha Danse, a grandi en Angleterre et est d'origine indo-arménienne alors que Kiya Tabassian (Constantinople) a des racines iraniennes.

Résolument modernes et tournés vers l'avenir, les deux artistes montréalais puisent leur inspiration dans leurs origines respectives, mêlant cultures orientale et occidentale. Avec cette création, ils ont abordé le processus de la quête identitaire de l'immigrant.

Le spectacle marie admirablement plusieurs disciplines artistiques : musique, danse, poésie, chant et vidéo. Tout d'abord, les musiciens sont présents sur scène, fait rare aujourd'hui, mais surtout ils ne sont pas statiques ; ils

se déplacent. « Les musiciens migrent avec les danseurs », explique M. Tabassian.

L'utilisation de la vidéo interactive (Jérôme Delapierre) est très réussie. Roger Sinha tenait à ce qu'elle ne soit pas simplement plaquée sur le décor, mais qu'elle fasse partie de la chorégraphie, comme un personnage, et contribue à l'ensemble poétique du spectacle. Malgré un décor dépouillé, les images projetées amènent le spectateur dans une variété de lieux, créant même dans une scène l'illusion de la

mer. Alors que Kiya Tabassian chante un poème persan, le texte du poème est projeté au sol. M. Tabassian explique que les images ont été manipulées à tel point que le texte n'est plus lisible ; c'est utilisé surtout pour l'esthétisme. Puis lorsque l'interprète commence à se déplacer, le texte bouge aussi, pour devenir méconnaissable. La calligraphie animée suggère alors le mouvement des vagues. La fluidité des gestes des danseurs contribue à créer l'impression qu'ils nagent, ou essaient de se maintenir en surface, sortant tantôt un bras, tantôt une jambe de l'eau. Certains spectateurs y verraient l'évocation d'une traversée en bateau ayant chaviré, d'autres pourraient y lire une symbolique, comme la difficulté à s'adapter à une nouvelle culture.

Dans cette œuvre, le chorégraphe a d'ailleurs voulu représenter le choc culturel. « Il y a une certaine discordance dans la pièce. Même des ruptures quelques fois », commente M. Sinha. On le sent lorsqu'un danseur tente d'échapper à l'ombre animée qui le poursuit, l'attaque presque. On dirait un combat entre les deux. Peut-être est-ce l'évocation du conflit intérieur que vit le nouvel arrivant ? Sur la page web du spectacle, il est expliqué que « sunya » est un mot sanscrit, qui désigne paradoxalement « zéro » et « chiffre » à la fois. Dans sa quête identitaire, l'immigrant doit souvent tout reprendre à zéro dans son pays d'adoption. Un passage obligé par une sorte d'étape zéro. « Il faut se perdre pour se retrouver », conclut Kiya Tabassian, traduisant un vers du poème persan.

Les danseurs à Halifax étaient : Roger Sinha, Thomas Casey, Ghislaine Doté, Marie-Ève Lafontaine et François Richard. Ils étaient accompagnés par Kiya Tabassian (setar et voix), Patrick Graham (percussions) et Pierre-Yves Martel (viola de gambe).



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Commentaires du public
Spectacle du jeudi 29 janvier 2015
Théâtre de la Ville de Longueuil

Commentaires publiés suite au spectacle sur le site Internet du Théâtre de la Ville de Longueuil
<http://www.theatredelaville.qc.ca/spectacles/2014-15/sinha-danse-et-constantinople>

Le spectacle était précédé d'une rencontre animée par Frédérique Doyon et suivi d'une discussion avec les artistes.

Le chorégraphe Roger Sinha est d'origine indienne; le compositeur-interprète Kiya Tabassian, l'âme qui fait vibrer l'Ensemble musical Constantinople, vient de l'Iran. Ensemble, leurs visions accordées, mouvements, voix et rythmes entremêlés, ils proposent un art hybride, exotique et enchanteur, reflet de leurs cultures et traditions respectives. Leur but : dialoguer et parvenir à un langage commun qui, tout à la fois, vient de leurs deux mondes et invente un univers inédit. Avec, en prologue, un duo réunissant Roger Sinha et Kiya Tabassian, Śūnya s'impose telle une formidable invitation au voyage, telle une œuvre sans drapeau où quatre danseurs et trois musiciens entrelacent fièrement leurs influences diverses.

En fusionnant danse contemporaine, danse classique indienne, musique inspirée et vidéo interactive en temps réel, les artistes réunis créent un paysage à la fois singulier et pluriel. Grâce à eux, nous devenons de grands explorateurs au cœur déployé et partons vers la Méditerranée, vers le Moyen-Orient, vers des ailleurs aussi vastes que le rêve. Embarquement immédiat !

Commentaires

Marie-Josée Bergeron / Jeudi 29 Janvier 2015

« Absolument fabuleux! »

Lucie / Jeudi 29 Janvier 2015

« Je ne savais aucunement à quoi m'attendre, j'ai été très, très agréablement surprise! Spectacle magique autant pour les yeux que pour l'ouïe et l'âme. Bravo aux danseurs, musiciens et à M. Sinha pour ce voyage des sens. »

Louise Bertrand / Jeudi 29 Janvier 2015

« Envoûtant! »

Chantal / Jeudi 29 Janvier 2015

« Très beau spectacle. Super intéressant d'avoir des musiciens sur scène avec les danseurs. Surtout de voir la belle interaction. Et des sourires...merveilleux. »

Marie Sophie / Vendredi 30 Janvier 2015

« Sublime! Quelle belle fusion: chant, danse, musique, chorégraphie, éclairage et décor. Magnifique spectacle. Merci aux artistes pour cette belle soirée. »

Line / Vendredi 30 Janvier 2015

« Envoutant et gracieux! Très beau spectacle. La musique est magnifique! »

Christine Lambert / Vendredi 30 Janvier 2015

« Fusion réussie de tous les sens avec élévation de l'âme et du cœur. A un certain moment, proche de la transe des derviches tourneurs...On ne pourra vraiment pas qualifier ce spectacle de rencontre improbable mais plutôt d'inévitable, surtout en ces temps de repli et de fermeture à la différence. »

Lucie M / Dimanche 1 Février 2015

« Spectacle très professionnel à tous les points de vue : danseurs, musiciens, chorégraphies, éclairage hallucinant! Bravo pour cet œuvre très innovatrice, empreinte d'émotivité. Merci au Théâtre de la ville de nous faire découvrir de tels talents. »

Cécile / Mardi 3 Février 2015

« Merci pour ce très beau spectacle. Original et plein d'énergie. »

SUNYA : un spectacle magique

PAR SERGE LARIVIÈRE

C'est tout qu'un univers qu'est celui de Sunya, une production de Sinha Danse qui œuvre dans le milieu de la danse depuis sa fondation en 1991. C'est un voyage fascinant et inspirant que nous livrent Kiya Tabassian et Roger Sinha pour Sunya. Si les chorégraphies ont un rôle important, la musique l'est tout autant! Une production présentée à la Maison des arts de Laval.

D'ailleurs, la musique est omniprésente durant le spectacle; elle est en symbiose avec le jeu des chorégraphes. On apprécie aussi beaucoup la présence sur scène de vrais musiciens et non d'une bande préenregistrée. Le fait d'avoir un groupe en direct donne encore plus de tonus à l'œuvre, et nous fait voir que la musique et les mouvements de danse sont indissociables.

Le spectacle commence avec l'arrivée de Roger Sinha, qui s'exécute, et Kiya Tabassian jouant des airs de sitar. C'est le moment ensuite où s'unissent les corps des quatre danseurs, des images sonores et des airs d'origine persane. Le public est appelé à contempler, à visualiser cette grande énergie où est explorée les relations interpersonnelles, les différences culturelles qui forme un tout cohérent.

L'éclairage sur scène, réalisé par Caroline Nadeau, est réduit à son maximum, misant sur un environnement simple, dépouillé, qui lui confère un cachet particulier. Le design d'interaction et la conception visuelle, qui a été fait par Jérôme Lapierre, se marie bien à l'aspect scénique et est en symbiose avec la gestuelle des danseurs. On peut le voir comme une certaine complémentarité.

C'est une production tout en harmonie que nous avons vu à la Maison des arts de Laval. Je n'avais aucune attente envers ce spectacle et j'ai été fort agréablement surpris! Si la production passe par chez vous, on vous recommande d'aller jeter un petit coup d'œil.

Toronto premiere of Sunya on November 14

(Oct 30 2015)

SAO News

Toronto

Acclaimed Montreal companies Sinha Danse and Constantinople have collaborated to create Sunya, a dance and music spectacular that captures the essence of migration. This stunning work explores the universal quest for identity and is on a Canadian tour that sees it in Nanaimo (November 6) and Vancouver (November 10-14) and finally Toronto from Thursday, November 19 to Saturday, November 21 at 8 pm nightly at Harbourfront Centre's Fleck Dance as part of NextSteps.

Sunya ("zero" or nothing in Sanskrit) refers to the emptiness from which enlightenment is possible; to the fundamental paradox of being, language and movement.

Four dancers, three musicians and a visual artist explore the universal quest for identity in a beautiful production guided by noted Indo-Armenian choreographer Roger Sinha (Artistic Director of Sinha Danse) and Iranian-born musical virtuoso Kiya Tabassian (Artistic Director of music troupe Constantinople) at the crossroads of each of their cultures, creating a dreamlike echo of a world reconciled.

Tabassian and Sinha are from different Eastern cultures and are both influenced by the North American and Quebec cultures they live in. For them, migration is not only when a group of people move from one place to another, but when diverse groups of people meet, commingle and find a common language, using the past to shape the present. Through the meeting of different cultures - including the North American culture Sinha and Tabassian adopted - something completely unique and positive emerges. This is what migration is about in Sunya - where the clash of cultures creates something totally new.

When Sunya premiered in Montreal in 2013, critics praised the work:

1000 Extremely poetic, inspired and inspiring, hypnotic. Sunya is a sublime piece, an invitation to a subtle journey, sensual and spiritual. A touching beauty." - La Presse

1000 An enchanting atmosphere. A particularly beautiful and fabulous show..." - Radio Canada

Artistic Direction for Sunya is by Sinha Danse Artistic Director Roger Sinha and Constantinople Artistic Director Kiya Tabassian in collaboration with Jo Leslie. Sinha is the choreographer and musical conception is by Tabassian in collaboration with Constantinople. <http://www.sinhadanse.com/16-our-work/Sunya-2013.html>

Roger Sinha founded Sinha Danse in 1991. Throughout his artistic journey, he has created over 20 shows that have been showcased both in Canada and internationally. Using the universality of the body, Roger explores the cultural harmony, dissonance and tensions created by the collision of East and West. Beautifully expressive mudras and the rhythmically complex footwork of Indian dance combine with the full body movements of modern, ballet and the martial arts. Roger has participated in numerous commissions such as Tono with Toronto-based company Red Sky Performance, which he co-choreographed with Sandra Laronde and was presented in both the Beijing and the Vancouver Olympics and the Canadian Pavilion in Shanghai. He is also a writer & filmmaker and winner of the popular vote for his film Haters 'n Baiters: The culture collision for the Radio Canada International Roots competition at RCI.

Sinha Danse stems from a deep felt need of its founder, Roger Sinha, to reclaim his Indian heritage and to use this tradition to shape a modern expression of his reality. Sinha Danse's vocabulary merges contemporary dance, martial arts, theatre and Bharata Natyam, a dance from southern India. Stories are important in Sinha's work, stories from poets and writers and stories of his own are told with humour and simplicity, as spoken word or with interactive technology. Sinha Danse's mission is to continually break boundaries and explore new creative directions. By incorporating new media such as film, interactive technologies and sound, Sinha Danse wishes to produce interdisciplinary pieces where highly energetic dances are involved. <http://www.sinhadanse.com/home.html>

Kiya Tabassian was born in 1976, in Tehran, Iran, immigrating to Quebec in 1990. He has been trained in Persian music under Reza Ghasemi and Kayhan Kalhor. He studied musical composition at the Conservatoire de musique de Montréal with Gilles Tremblay. Constantinople, the city where East meets West, inspired the founding of Constantinople by Kiya in 1998 with his brother Ziya Tabassian. This Montreal-based ensemble has earned an international reputation for its unique juxtaposition of early musical sources and the living traditions of the Middle East. Since 1998, Kiya has toured intensively numerous countries in Europe, Middle East and Mexico, with Constantinople or other ensembles, creating with Constantinople over 20 original programs and performing them at some of the most prestigious festivals and venues. As a composer, he has been commissioned by Radio Canada and Nouvel Ensemble Moderne among others.

3
NOV

Sunya At The Cultch

November 10 – 14



The Cultch, 1895 Venables Street, in partnership with Diwali Fest, bring you Sunya from November 10 – 14. Indo-Armenian dancer and choreographer, Roger Sinha, and Iranian-born gatherer of musical pearls, Kiya Tabassian, along with four dancers and three musicians break boundaries to create a truly unique artistic experience. World

music meets dance in a journey both celebratory and spiritual. *"Sunya is a fusion of cultures, genres, and artist impulses,"* says Heather Redfern, Executive Director of The Cultch. *"The musicians and dancers riff off each other, creating an intense and dynamic physical and musical dialogue. The staging is beautiful, featuring vivid colours and patterns created with lights, movement, and sound. Sunya is a feast for all of the senses. It takes you to a place of great spirit."*

What people are saying about Sunya:

"As stirring to the mind as the sounds of the setar are to the heart"

The Chronicle Herald

"Extremely poetic, inspired and inspiring, hypnotic...a sublime piece, an invitation to a subtle journey, sensual and spiritual. A touching beauty"

La Presse

An enchanting atmosphere. A particularly beautiful and fabulous show"

CBC Radio-Canada

Sunya opens at The Cultch November 10th at 8:00 pm and continues until November 14th with a post-show talkback on November 11th. Tickets are available online from \$20.

Sunya - the beginning of a new journey

Hakim Ferria // Culture, Dance // Volume 16, Issue 9 - November 3-24, 2015

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Photo by Michael Slobodian.

Four dancers and three musicians will be offering an "energetic, sensual and poetic" performance called Sunya on Nov. 10–14 at the Cultch. Sunya is a show about meetings: east and west, music and dance, cultures, men. The work originates from the desire of artistic director and choreographer, Roger Sinha, and musician Kiya Tabassian to work together with the collaboration of dramaturge Jo Leslie.

"Sunya is about migration told in a very poetic way. The spectator gets a sense of travel through time and space: a voyage," says Sinha, who founded the Sinha Dance company as the meeting of classical Indian and contemporary dance.

"It's all about synchronicity. The right moment," Sinha says about meeting Tabassian. "It was the right time for [Kiya] and I. We wanted to do something new and different. We had an affinity."

Migration, transformation and creation

Born in London, England to an Armenian mother and an Indian father, Sinha moved to Saskatoon with his family at the age of eight. They eventually moved to Ottawa and then finally to Montreal. Similarly, Tabassian was born in Teheran, Iran and emigrated to Quebec with his family when he was 14.

Both artists moved to Canada when they were young and inexperienced in North American culture.

"Kiya and I expressed the same kind of desire to move beyond our cultural identity," says Sinha.

He describes how meetings can transform the art to make it different and unique.

"My work has been transformed through my meeting with Kiya, and Kiya's music has been transformed through his meeting with me. All the history that we have behind us comes together and creates something new," he says.

Sinha explains that *Sunya* means "zero" in Sanskrit.

"Zero: it's a beginning, it's not the beginning," he says.

According to Sinha, a beginning can be the beginning of an artistic process or the arrival to another country and starting from zero, a prospect that many refugees face, for instance.

"My zero was the moment I decided to become an artist," adds Sinha. "Migration and transformation, that's really what the work is about."



Diversity as a source of inspiration

Among the elements that inspires him as an artist, Sinha explains that the breadth of diversity in Canadian society enables him and a myriad of other artists, through collaboration, to create something unique and positive.

"Literature often inspires me – like Hanif Kureishi, because he also grew up of mixed-heritage, half British, half Pakistani," adds Sinha.

When it comes to music, the American musical *All That Jazz* by jazz choreographer Bob Fosse holds a place of importance in Sinha's artistic approach.

"I've always loved dancing. I'm a guy. Girls like guys who dance. I danced all the time. Saturday Night Fever was my life," he says.

Sunya was also inspired by a poem by the Persian poet Râzi: "Listen in order to know, know to do, do to progress, progress to arrive, arrive to find, find to lose yourself, lose yourself to find yourself, find yourself again to know yourself, know yourself to love, love to be loved. Then everything will become clear."

Sunya encompasses all of the artists' experiences regarding themes of migration, isolation, cultural differences and, as such, offers a unique experience.

"When I became an artist, it was important for me to understand who I am because 'who I am' is a tool which I use to express my art. That's what makes your art personal, unique and interesting to other people," says Sinha.

For more information, please visit www.thecultch.com.

ENTERTAINMENT

Poetic dance



Dancers from Sinha Danse meld their different cultural and movement styles during the Sunya performance at the Port Theatre Friday (Nov. 6). — Image Credit: Photo Contributed

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1

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by [Rachel Stern](#) - Nanaimo News Bulletin

posted Nov 3, 2015 at 8:00 AM

Each movement is a word, a phrase, a poem, strung together by the rhythms of the body.

The dancers flow together sharing a cultural conversation.

The discourse sweeps across their flesh, tethered to their own freedom of expression, experiences and heritage.

The discussion is the vision of Sinha Danse's artistic director Roger Sinha. He melds his cultural heritage into the movements, creating his own language.

He was born in London, his mother was Armenian and father was Indian. When he was eight, his family moved to Saskatoon.

"When I moved to Saskatchewan, I experience racism," said Sinha.

A few years later his family moved to Toronto and it was there Sinha began to delve into his cultural heritage. This decision Sinha calls his "zero point." It was the moment when he started anew.

There is a feeling of immigration throughout his piece, Sunya, which shows at the Port Theatre Friday (Nov. 6). The piece explores the experiences of coming from different cultures and how people change when they are exposed to different cultures, said Sinha.

"It's important for the Canadian public to see art that can be expressed through different cultures," he said.

He said many immigrants, such as the Syrian refugees coming to Canada, are experiencing a zero hour in their life.

"There are zero hours now because they have to live a new life," he explained. "There are points in this piece that reflect this kind of discord and confrontation with the migrating experience, but we can come through it."

Sinha works with the natural cultural movements of his dancers, blending them with his own to expand the conversation.

For example, he works with dancer Ghislaine Dote, who won't be performing during the Nanaimo show due to an injury, to incorporate her African dance movements.

It's not about copying a style, but allowing each dancer freedom of expression while melding the differences into a cohesive motion.

"We are way beyond the era where we try to mold the dancers in terms of technique and style," said Sinha. "They all have my style but they keep their own identity. Their own personality comes into the work."

He said the only requirement for working with him is people need to adapt to his high energy.

Sunya shows at the Port Theatre Friday, 7:30 p.m. The performance is presented by Crimson Coast Dance.

Tickets are \$35, \$30 if purchased in groups of four or more. Port Theatre and Crimson Coast Dance society members receive a 10 per cent discount. For tickets, please call 250-754-8550 or go to www.porttheatre.com.

Mixing cultures in dance: Sunya highlights the migrant experience

November 6, 2015

comments



Sunya. Photo by Michael Slobodian.

One of the great things about Canada is that it opens doors for newcomers from various backgrounds to collaborate on works of art and connect to each other's immigrant experience. That's exactly what happened to Iranian-born musician Kiya Tabasian and English-born choreographer of Indian and Armenian descent Roger Sinha.

The two have come together to present *Sunya*, a dance and music performance that highlights the migrant experience. The performance is on a Canadian tour that sees it in Nanaimo at the Port Theatre (Nov. 6) and Vancouver at the Historic

Theatre (Nov. 10-14) and finally Toronto at Harbourfront Centre's Fleck Dance Theatre Nov. 19-21. The mixture of Iranian culture and music with Indian culture and dance born from a North American experience is something all Canadian newcomers will be able to identify with and enjoy.

Dance as therapy

Sinha was born in England. When his family relocated to Saskatoon, Saskatchewan in 1968, they were one of the few families of Indian heritage. Sinha was frequently bullied because of his skin colour and heritage. At 23 years old, he discovered dance after being inspired by movies like *All That Jazz* and *Singing in the Rain*.

He took a few dance classes and fell in love with the art form. "I have always loved dancing and have always felt that I had something original to say, especially about my difficult experiences as a child," says Sinha. After working professionally as a dancer for several years, Sinha discovered Indian dance. "Studying Indian dance was a way for me to discover about that part I always rejected," says Sinha. "My first solo piece, *Burning Skin*, was about the shame I felt about being Indian," he says.

Music to express culture

Musician Kiya Tabasian immigrated to Canada in 1990 from Tehran. His family moved to Montreal just after the Iran-Iraq war. Tabasian was always attracted to music as a form of cultural expression. At the age of 12, he assisted in a setar recital and immediately wanted to learn to play the instrument. A setar is a Persian musical string instrument.

"I knew that I wanted to compose, improvise and create music with my instrument," he says. Using the setar to express his cultural identity was important to Tabasian. "Persian culture is the basis of my musical language. It's the soil where my roots are planted," he says, offering up the metaphor of music as a garden. "My memory is the soil of my garden which grows in the earth, spreads its roots and penetrates the soil to go elsewhere, to unite with the universe," he says.

A cultural collaboration

Sinha and Tabasian met in 2011 at the intermission of a dance concert. The "ian" in Tabasian's last name peeked Sinha's interest. "I asked him if he had an Armenian background," says Sinha. Tabasian said no, he was purely Iranian, but the search for something in common got the two talking. "He said he liked dance

A cultural collaboration

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The two decided to collaborate and came to the idea of *Sunya*, which translates into zero. "It's starting at zero as part of the artistic process, starting at zero when you arrive fresh in a new land and have to start from the beginning," says Sinha.

Sinha and Tabasian worked on *Sunya* for nearly two years with dancers, musician and behind-the-stage artists. The dance, music and interactive video is meant to convey to the audience how the past can shape the present and highlights the artists' view on migration. "It's more about movement, moving somewhere physically or in the mind and to re-start and build, to create and be, at the same time with the memory of the past but with a vision of where to go," says Tabassian.

Sinha says *Sunya* is meant to awash the audience with images of movement. "There will be a sense of migration happening, not all of which is a positive experience, but also there is a very uplifting mood in the piece," he says.

That's something all immigrants can connect with.

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The Cultch, in partnership with Diwali Fest, presents: Sunya (Sinha Dance/Constantinople-Montreal)



WHEN: November 10 – 14, 2015

Opening: November 10, 8pm

Performance Times: November 11–14, 8pm

WHERE: HISTORIC THEATRE AT THE CULTCH

1895 Venables Street, Vancouver, BC

TICKETS: Tickets from \$20

On sale now at The Cultch's Box Office, by phone at 604.251.1363, or online at www.thecultch.com

ADDED VALUE: Enjoy a lively post-show Q&A on November 11

"At the same time extremely poetic, inspired and inspiring, hypnotic. Sunya is a sublime piece, an invitation to a subtle journey, sensual and spiritual. A touching beauty" – La Presse

The Cultch and Diwali Fest have partnered to present ***Sunya***, a celebratory and spiritual journey merging contemporary dance, music of Persian inspiration, and interactive real time video.

Guided by the Indo-Armenian dancer and choreographer, Roger Sinha, and Iranian-born gatherer of musical pearls, Kiya Tabassian, four dancers, three musicians, a sound designer, and a video artist break boundaries to create a truly unique artistic experience.

Every sound stems from a gesture, but in an abyss of silence, can movement take place? Every expression is based on a memory, but when memory is plural, how does it resonate? What happens when two artists, a choreographer and a composer, each at the crossroads of cultures, join forces? Starting from both nothing and everything they are made of?

Sunya refers to this fundamental paradox of being, of language, of movement – the movement of exile, the movement of art-hybridization.

Diwali Fest's Rohit Chokhani and Vineeta Minhas are pleased to partner with The Cultch to copresent ***Sunya***. "This is a true reflection of the cultural diversity of our city," says Diwali Fest co-producer Chokhani. "Music, dance, and fusion art forms have always been at the heart of our festival's artistic programming. In ***Sunya***, we have a truly unique artistic experience through Indo-Armenian choreography and dance with Iranian musical pearls. This is the true representation of the colour, flavours, and spice of Diwali."

"***Sunya*** is a fusion of cultures, genres, and artist impulses," says Heather Redfern, Executive Director of The Cultch. "The musicians and dancers riff off each other, creating an intense and dynamic physical and musical dialogue. The staging is beautiful, featuring vivid colours and patterns created with lights, movement, and sound. ***Sunya*** is a feast for all of the senses. It takes you to a place of great spirit."

9



**A FANTASTIC
SHOW
NOT TO BE
MISSED**

Roger Sinha is an Armenian-Indo dancer and choreographer from Montreal who is bringing a spectacular dance and music production entitled *Sunya* to Toronto's Fleck Dance Theatre at Harbourfront Centre from November 19-21-2015

Roger was born to Armenian and South Asian parents and has a unique perspective growing up bi-cultural. His heritage is reflected in *Sunya*, a dance and music spectacular that seeks to capture the spirit of migration and the co-mingling of cultures



The story behind SUNYA

November 12, 2015 / Alexa Zulak / NextSteps



By Elisabeth Rouleau, **Sinha Danse**

Acclaimed Montreal companies **Sinha Danse** and **Constantinople** have collaborated to create **SUNYA**, a dance and music spectacular that captures the essence of migration. This stunning work, which explores the universal quest for identity, is on a **Canadian tour** that stops in Nanaimo, Vancouver and finally Toronto, as part of the NextSteps series, from November 19–21.

It all started in 2011 when Roger Sinha improvised a solo inspired by the music of Constantinople. This solo came to be the defining moment of the show, and later the prologue of *SUNYA*.

SUNYA ("zero" or nothing in Sanskrit) refers to the emptiness from which enlightenment is possible; to the fundamental paradox of being, language and movement.

It features four dancers, three musicians, and a visual artist, all guided by Indo-Armenian dancer and choreographer Roger Sinha, and Iranian-born gatherer of musical pearls, Kiya Tabassian. It's an experiment immersed in dialogue, looking at the universal quest for identity to the collective epic, a creative gesture like the dreamlike echo of a world reconciled.

Although both Roger and Kiya come from differing Eastern cultures, their histories and influences from North America and Quebec shape their work together. This is what migration is about; not only when a group of people move from one place to another, but when diverse groups of people meet, commingle and find a common language.

Interview with choreographer Roger Sinha:

Can you tell me about this project? What can people expect to see? Where does your inspiration for the piece come from?

It is about the migrant experience and using your past to shape the present. We were both brought up essentially influenced by our North American environment and our work reflects how our environment and our roots can reflect our art. Iranian/ Indian, how do these cultures collide and create something completely new and original. I am half Indian half Armenian born in London. I am the sum of all these influences. But on my voyage I meet many people and have many experiences, the meeting of Kiya and me here in Montreal is an expression of that.

What message do you hope that this piece transmits? (I understand that it's about exile – what about the exile experience are you portraying)

Not really exile, my parents made the smart choice of moving here for economic reasons whereas for Kiya, Canada allowed them greater freedoms than Iran. The piece is more about creating something completely unique through the meeting of different cultures including the North American culture we adopted. Out of this meeting something positive and unique has emerged.



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Diwali Fest presents Sunya

BY VANCITY BUZZ STAFF

7:00 AM PST, SAT NOVEMBER 07, 2015

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*Image: Photo by Michael Slobodian*

Sunya refers to the fundamental paradox of being of language of

Sunya refers to the fundamental paradox of being, of language, or movement – the movement of exile, the movement of art-hybridization.

This November, The Cultch Theatre and [Diwali Fest](#) have partnered up to present Sunya, a performance that celebrates an individual's spiritual journey through melding a number of art forms; contemporary dance, Persian-inspired music, and interactive real-time video.

The drive behind the production is memory. The amalgamation of memories from different communities and points of view. What happens when two artists, a choreographer and a composer, each at the crossroads of cultures, join forces? Starting from both nothing and everything they are made of?

Roger Sinha, Indo-Armenian dancer and choreographer, leads the cast of four dancers, along with Kiya Tabassian, a sound designer, and video artist. The entire crew has crafted what should be not only a unique, but innovative artistic experience.

As a choreographer Sinha merges contemporary dance and storytelling with martial arts, new technologies, digital performance, spoken word and traditional southern Indian dances. Sinha Danse's mission is to continually break boundaries and forge new creative paths by incorporating new media such as film, interactive technologies, and sound, all of which is perfectly conveyed in the production of Sunya.

"Sunya is a fusion of cultures, genres, and artist impulses," says Heather Redfern, Executive Director of The Cultch. "The musicians and dancers riff off each other, creating an intense and dynamic physical and musical dialogue. The staging is beautiful, featuring vivid colours and patterns created with lights, movement, and sound. Sunya is a feast for all of the senses. It takes you to a place of great spirit."

Sunya



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Vancouver in 2040: How Vancouverites see the city of the future

When: November 10 to 14

Where: Historical Theatre at the Clutch (1895 Venables Street)

Website: Thecultch.com/events/sunya

Vancouver Diwali Fest 2015

When: November 3 to 15

Where: Various locations

Website: diwalifest.ca

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Vancouver

The Cultch and Diwali Fest to Present SUNYA, 11/10-14

by

BWW News Desk

October 15

<http://www.broadwayworld.com/vancouver/article/The-Cultch-and-Diwali-Fest-to-Present-SUNYA-1110-14-20151015>



The Cultch and Diwali Fest have partnered to present Sunya, a celebratory and spiritual journey merging contemporary dance, music of Persian inspiration, and interactive real time video.

Guided by the Indo-Armenian dancer and choreographer, Roger Sinha, and Iranian-born gatherer of musical pearls, Kiya Tabassian, four dancers, three musicians, a sound designer, and a video artist break boundaries to create a

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Diwali Fest's Rohit Chokhani and Vineeta Minhas are pleased to partner with The Cultch to copresent Sunya. "This is a true reflection of the cultural diversity of our city," says Diwali Fest co-producer Chokhani. "Music, dance, and fusion art forms have always been at the heart of our

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The Cultch, in partnership with Diwali Fest, presents: Sunya (Sinha Danse/Constantinople-Montreal)



WHEN: November 10 – 14, 2015

<http://news.gvpta.ca/2015/10/27/the-cultch-in-partnership-with-diwali-fest-presents-sunya-sinha-danseconstantinople-montreal/>

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GVPTA | Vancouver Live Theatre News

15-11-04 4:09 PM

Opening: November 10, 8pm

Performance Times: November 11-14, 8pm

WHERE: HISTORIC THEATRE AT THE CULTCH

1895 Venables Street, Vancouver, BC

TICKETS: Tickets from \$20

ADDED VALUE: Enjoy a lively post-show Q&A on November 11

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<http://news.gvpta.ca/2015/10/27/the-cultch-in-partnership-with-diwali-fest-presents-sunya-sinha-danseconstantinople-montreal/>

Page 2 of 6

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About The Cultch:

Now in its 42nd season, The Cultch has been one of Vancouver's most diverse and innovative arts and cultural institutions, offering dynamic programming in contemporary theatre, dance, and music by local, national, and international artists. Today, The Cultch continues to enrich the social and cultural life of Vancouver by bringing world-class cultural presentations to the public, supporting the growth of emerging artists and companies, and facilitating dialogue between groups in the Lower Mainland, especially within our local community of East Vancouver.

The Cultch is so much more than just a theatre in the physical sense – our organization is looked upon as one of the foremost performing arts presenters in the country. Widely recognized as an innovator and leader, we have played an integral role in the development of British Columbia's artistic landscape. www.thcultch.com

About Diwali Fest:

Diwali Fest is an annual South Asian arts and culture festival that celebrates the universal light that exists in everyone. Produced by the Diwali Celebration Society, this growing Vancouver event has shown increasing interest from the general public. Each year's festival engages dozens of artists in events across the city. www.diwalifest.ca

About Sinha Danse:

Sinha Danse is a dance company created in 1991 by Roger Sinha, in Montreal. His work merges contemporary dance and storytelling with martial arts, new technologies, digital performance, spoken word and Bharata Natyam, a dance from southern India. Sinha Danse's mission is to continually break boundaries and forge new creative paths by incorporating new media such as film, interactive technologies, and sound. Sinha Danse produces highly energetic hybrid dances, which explore the cultural collision of East and West; the harmony, dissonance, and tension. www.sinhadanse.com

About Constantinople:

Constantinople, the city where East meets West, inspired the founding of this ensemble by Kiya and Ziya Tabassian (setar and tombak) in 1998. Pierre-Yves Martel (viola da gamba) joined later creating a trio integral to Montreal's music scene. With 30 local and international projects to their credit, they continually replenish their sources of creativity with mediaeval manuscripts, Mediterranean and Eastern oral traditions, improvisation and New World baroque; boldly experimenting with genres and other artists. Constantinople, cultural and historical ferryman of the imagination, contributes a pertinent dialogue to present day globalization. www.constantinople.ca

Diwali Fest Presents Sunya

Darpan News Desk Diwali Fest, 14 Nov, 2015



After the successful running of **Nirbhaya**, **The Cultch** and **Diwali Fest** partnered together to present **Sunya**, a celebratory and spiritual journey merging contemporary dance, music of Persian, and interactive real time video.

Guided by the Indo-Armenian dancer and choreographer, Roger Sinha, and Iranian-born gatherer of musical pearls, Kiya Tabassian, four dancers, three musicians, a sound designer, and a video artist broke boundaries to create a truly unique artistic experience.

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Diwali Fest, an annual South Asian arts and culture festival that celebrates the universal light that exists in everyone held a number of events around Vancouver promoting the celebratory essence of Diwali. Produced by the Diwali Celebration Society, this growing Vancouver event has shown increasing interest from the general public. Each year's festival engages dozens of artists in events across the city.

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www.darpanmagazine.com/news/national/diwali-fest-presents-sunya/

est Presents The Cultch

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Clarity of Spirit: Meditative Music and Dance Meets Stunning Visuals in The Cultch's Presentation of "Sunya"

Posted on [November 16, 2015](#) by [Anita Bedell](#)



Photo Credit: Michael Slobodian

Review by K.C. Novak

[Sunya](#)

[The Cultch](#) in partnership with [Diwali Fest](#)

A [Sinha Danse](#) and Constantinople Collaboration (Montréal)

The Historic Theatre

November 10-14, 2015

In partnership with Diwali Festival, The Cultch's presentation of *Sunya*, a hybrid dance/music/visual collaboration between Montréal's Sinha Danse and music trio Constantinople, shakes free the didactic burden of a "cultural event" and manifests as a fresh exploration of movement, music, and spiritual energy.

Aligning with the spirit of the Diwali Fest, noted by organizers Rohit Chokhani and Vineeta Minhas, to "bring together people of all backgrounds in a celebration of 'the universal light that exists in everyone,'" *Sunya* is an accessible "cultural collision" of East and West. The rich traditions of Indian dance and Persian music are playfully put into modern experimentation with a performance that defies time or place.

Sinha Danse founder Roger Sinha's choreography is an organic and efficient narrator. Once Sinha himself exits the prologue, he leaves the space to his four dancers, returning only for the final scene. The dancers, surprisingly all Caucasian, does bring up the question of what expectations a production that is part of a South Asian cultural arts festival needs to serve? Perhaps an answer is suggested in *Sunya's* scene structure: while the dancer's relationships are left undefined, the impression remains Sinha is the teacher passing on a physical life for his students to explore.

This physical life is earthy and anti-intellectual, a hybrid of Sinha's Indo-Armenian roots and contemporary dance. The result is a trance-like transmission of the dancer's energy to the audience; a long meditation on the nature of presence, taking up space, yearning, self-doubt, and freedom.

A deep narrative command of music performed by Constantinople connects the stunning visual life of *Sunya* to an otherworldly plane. Artistic Director Kiya Tabassian's soulful voice and graceful setar playing fills the auditorium with a haunting folk resonance. Pierre-Yves Martel and Patrick Graham join on viola da gamba and percussions respectively, adding to the delicate orchestration, physically weaving itself through the dancer's choreography. The internationally acclaimed artistry of Constantinople is met with a masterful sound design, which gives the music its proper integrity in The Cultch's intimate venue, the Historic Theatre.

Accomplished video art by visual designer Jérôme Delapierre brings *Sunya* into the fourth dimension. A standout visual sequence, which normally would be met by impressed applause, leaves the audience in contemplative silence: a black blanket patterned with white script gives way to waves, the performers moving through its surreal illusion of motion speeding up in the dark and slowing down as if under water. A visual lullaby to the chattering of the mind, it asks the mind to hush, be quiet, and be here now.

The sum total of *Sunya* is an invitation to leave the pedestrian world for an hour and enter a lush dreamlike space of spiritual energy. My inner monologue, trained to search for a savvy, modern insight to chew on, was silenced by the feeling of being close to this energy; it just *felt good* to be in the same space as the performance. An impressive piece of theatre which will no doubt inspire Diwali Fest to continue to invite theatrical artistry of *Sunya's* caliber into its program for future years.

K.C. Novak is pursuing her MFA in Creative Writing and Theatre at UBC.

Monday, November 23, 2015

SINHA DANSE

ŚUNYA



Sinha Danse, created by Roger Sinha in 1991 in Montreal, merges contemporary choreography and storytelling with martial arts, new technologies, digital performance, spoken word and Bharata Natyam. *

Constantinople, a trio of musicians created in Montreal in 1998, brings vocals, viola de gamba, setar and tombak together through the skillful musical talents/collaboration of Kiya Tabassian and Pierre-Yves Martel.

Together, Sinha Danse and Constantinople have created Sunya, a multi-media dance performance that speaks to ideas of migration in a haunting, explosive, and beautifully layered manner.

Visual design by Jérôme Delapierre, with lighting by Caroline Nadeau and Video Management by Elysha Poirier – under the technical direction of Julien De La Sablonnière, plays a pivotal role as bodies and sounds move exquisitely across the stage, providing impressions of movement aligned with narratives of migration from one state to another.



Kiya Tabassian's haunting vocals, as they mingle physically – at close proximity to the dancer – while he plays the setar, provide a powerful interactive quality to the overall piece as the dancer's body leaps toward and away from the sound the corporeal beauty and subtly of the musician's presence and craft.

The dancers – supported by Sinha's diverse choreography (Thomas Casey, Tanya Crowder, Marie-Ève Lafontaine, and François Richard) present singular and ensemble precision and they deliver solos and group moments that speak subtly of the hard won joy, physical hardship that migration can represent. The potential for movement through fear into relative safety emerges as migrating bodies flee through complex physical and cultural projections that suggest, simultaneously, waves, sands, languages, and the passage of time.

There is a very powerful section part way through where a mound of moving bodies rises up, down, across, and through the changing light – both bright and shadowy, opaque yet vivid – whereby a writhing ensemble of dancer and projection collaborates to create a visually stunning upheaval that simultaneously reveals the intimate bodily movement of single muscles, backs, limbs and sublime emotional gesticulation...

**SUNYA RAN AT THE FLECK DANCE THEATRE
(HARBOURFRONT) NOVEMBER 19TH-21ST**

Sinha Danse and Constantinople Present Toronto Premiere of SUNYA Tonight

November 19 12:30
2015

by Dance News Desk

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Acclaimed Montreal companies **Sinha Danse** and **Constantinople** have collaborated to create *Sunya*, a dance and music spectacular that captures the essence of migration. This stunning work explores the universal quest for identity and is on a **Canadian tour** that sees it in Nanaimo (November 6) and Vancouver (November 10-14) and finally Toronto tonight, **November 19 to Saturday, November 21 at 8pm nightly at Harbourfront Centre's Fleck Dance** as part of NextSteps.

Sunya ("zero" or nothing in Sanskrit) refers to the emptiness from which enlightenment is possible; to the fundamental paradox of being, language and movement.

Four dancers, three musicians and a visual artist explore the universal quest for identity in a beautiful production guided by noted Indo-Armenian choreographer **Roger Sinha** (Artistic Director of Sinha Dance) and Iranian-born musical virtuoso **Kiya Tabassian** (Artistic Director of music troupe Constantinople) at the crossroads of each of their cultures, creating a dreamlike echo of a world reconciled.

Tabassian and Sinha are from different Eastern cultures and are both influenced by the North American and Quebec cultures they live in. For them, migration is not only when a group of people move from one place to another, but when diverse groups of people meet, co-mingle and find a common language, using the past to shape the present. Through the meeting of different cultures - including the North American culture Sinha and Tabassian adopted - something completely unique and positive emerges. This is what migration is about in *Sunya* - where the clash of cultures creates something totally new.

Artistic Direction for *Sunya* is by Sinha Danse Artistic Director **Roger Sinha** and Constantinople Artistic Director **Kiya Tabassian** in collaboration with **Jo Leslie**. Sinha is the choreographer and musical conception is by **Tabassian** in collaboration with Constantinople. www.sinhadanse.com/16-our-work/Sunya-2013.html

Roger Sinha founded Sinha Danse in 1991. Throughout his artistic journey, he has created over 20 shows that have been showcased both in Canada and internationally. Using the universality of the body, Roger explores the cultural harmony, dissonance and tensions created by the collision of East and West. Beautifully expressive mudras and the rhythmically complex footwork of Indian dance combine with the full body movements of modern, ballet and the martial arts. Roger has participated in numerous commissions such as *Tono* with Toronto-based company Red Sky Performance, which he co-choreographed with Sandra Laronde and was presented in both the Beijing and the Vancouver Olympics and the Canadian Pavilion in Shanghai. He is also a writer & filmmaker and winner of the popular vote for his film *Haters 'n Baiters: The culture collision* for the Radio Canada International Roots competition at RCI.

