

SOMETHING SIMILAR



PERFORMANCE

CALDER QUARTET

A performance of Schubert's "Death and the Maiden,"
along with Mozart, Webern, and Davis.

NOVEMBER 2 8PM

A LITTLE BIT DIFFERENT



PERFORMANCE

CENTRAL INTELLIGENCE AGENCY

Wojtek Ziemilski

Issues of identity and memory are explored through
choreography, historical documents, and intimate storytelling.

NOVEMBER 23 7PM

EMPAC

 Rensselaer



PERFORMANCE

DEATH AND THE YOUNG-GIRL

Bureau de l'APA

SATURDAY OCTOBER 12 2013 | 7PM

ROBERT BOUTHILLIER

PERFORMANCE

DEATH AND THE YOUNG-GIRL

Bureau de l'APA

SATURDAY OCTOBER 12 2013 | 7PM

*"WE ARE INTERESTED IN UNDERSTANDING THINGS BETTER,
BUT THINGS MOVE. WE ARE THEREFORE INTERESTED IN
THINGS' TRAJECTORY."*

Le Bureau de l'APA uses commentary as a first language. This is a commentary on live experience, which we offer in a footnotes kind of way; in such a way that our comments are added to question and answer elements within different forms (video, music, visual arts, dance, theater, books, etc). We are more like guides than characters faced with created situations.

Le Bureau de l'APA's work tries to enable and stimulate the confluence of artists and artisans around artistic projects, provoking reflection and sharing of plural experiences, resources, and know-how. This is to ensure that the projects are still in the service of an intention liberated of the requirements for disciplinary work. Real intelligence should not lose its footing in closed boxes. Le Bureau de l'APA is thus more akin to an unruly craft workshop.

Seeing as the expected expertise and prior knowledge do not come into play, we must search for off-road solutions and reinvent the notion of virtuosity elsewhere. By coming closer to crafting, we move away from uniformity and standardization. It is, somehow, a plea for resourcefulness and intelligence. The results and conclusions emerge from themselves by a dent of improvisation and adaptation to circumstances.

This performance first took root around the Tiquun's collection of aphorisms, *Preliminary Materials for a Theory of the Young-Girl*. It is not strictly speaking a theatrical text. Tiquun is the name under which the collection was published. Tiquun is a philosophical collective in which each member acts anonymously; therefore, the authors of these first materials cannot be clearly identified.

Tiquun's political reflections are far left and are sometimes akin to certain ideas developed by the anarchist movement.

A direct link can be made between "the spectacle" as exposed by the Situationists International (a philosophical, political, and esthetical avant-garde movement) and Tiquun's Young-Girl. The Young-Girl is the emblem of the show's society—its symptom and the root of evil. When the Young-Girl is written with a hyphen, it is because it is a concept and not the mere transcription of a girl that would be young. The Young-Girl is without age or gender.

THE BOOK

Being left alone in a classroom with a textbook allows the spectator to live a real, intimate experience. A book seemed to be the best way to convey our considerations: the spectator is divided between private and public moments; the question of authority is raised (Who is in control when I read a book? Must I really follow the instructions?); and there are multiple levels of stage presence (Is there still a show when the actors are no longer there?). The moments of solitude refer to recess or study periods. The use of a textbook is at the heart of the situation. It is also this book that constitutes the show's text and that best bears witness to the nature of the performance, which acts as its counterpoint.

Based in Quebec City, **Laurence Brunelle-Côté** is a writer, performer, and designer who works with artists from a variety of disciplines (dance, performance, poetry, music, and multidisciplinary arts). **Simon Drouin** is a performer, designer, musician, and member of the Orchestre d'Hommes-Orchestres, a multidisciplinary arts collective that makes "music that can be seen."

In 2001, the pair founded the Bureau de l'APA, an undisciplined performing arts company whose aim is to bring together artists from all fields to work on atypical creative projects. Their show *Si ma tante avait deux roues, ce serait une bicyclette*, premiered in Quebec City in 2007, and was performed again in Lyon in 2010. *La Jeune-Fille et la mort*, created in Quebec City in 2010, was performed in 2012 during the Mois Multi event, at Théâtre Espace Libre, and at the 2013 Festival TransAmériques (FTA). Bureau de l'APA's next project is entitled *Les oiseaux mécaniques*: a nonlinear classical concert with commentary that will undoubtedly be as exciting and disorienting as their previous works.

Biography written by Diane Jean

Biography translated by Neil Kroetsch + Andrée McNamara tait – FTA 2013

CREDITS

STAFF LIST

Johannes Goebel / Director

Geoff Abbas / Director for Stage Technologies

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Peter Bellamy / Senior Systems Programmer

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Victoria Brooks / Curator, Time-Based Visual Arts

Eric Brucker / Lead Video Engineer

Ash Bulayev / Curator, Dance + Theater

Michele Cassaro / Guest Services Coordinator

John Cook / Box Office Manager

David DeLaRosa / Production Technician

Zhenelle Falk / Artist Services Coordinator

William Fritz / Master Carpenter

Kimberly Gardner / Manager, Administrative Operations

Laura Gypson / Production Administrative Coordinator

Ian Hamelin / Project Manager

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Pamela Keenan / Production Technician

CathyJo Kile / Business Manager

Carl Lewandowski / Production Technician

Eric Chi-Yeh Lin / Lead Stage Technician

Stephen McLaughlin / Event Technician

Candice Sherman / Business Coordinator

Avery Stempel / Front of House Manager

Jeffrey Svatek / Audio Engineer

Dan Swalec / Master Electrician

Todd Vos / Lead Audio Engineer

Pete Wargo / Manager, Information Systems

Michael Wells / Production Technician

Emily Zimmerman / Assistant Curator

Produced by Bureau de l'APA

Written and Directed by Laurence Brunelle-Côté + Simon Drouin

Adapted from *Premiers Matériaux Pour Une Théorie de la Jeune-Fille*

Written By Collectif Tiquun

Performed by Laurence Brunelle-Côté, Simon Drouin, Simon Elmaleh, Robert Faguy, Bernard Langevin, Philippe Lessard-Drolet, Jonasz Slovanski

With the participation of Quatuor Sépia With Marie-Loup Cottinet, Gregory Ellefsen, Daniel Fréchette, Maxime Therrien

Set Installation by Stéphanie Béliveau

Lighting Design by Philippe Lessard-Drolet

Music Created And Composed By Simon Elmaleh

Artistic Objects by Stéphanie Béliveau, Alexandre Fatta, Zoée Laporte, Philippe Lessard-Drolet, Pascal Robitaille

Book Design by Jérôme Bourque, Laurence Brunelle-Côté, Mélanie Drouin, Simon Drouin

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