

ALEXANDRE
MORIN
CHOREGRAPHE

CUTTING THROUGH THE NOISE

Cutting Through the Noise is an energetic journey, an exaltation through the body and the music, a stream of liberating states, a search for identity carried by generous and insatiable beings.

On stage, 12 performers activate the space through a succession of steps in a forward motion towards the audience, allowing a series of subtle transformations to unfold. A playlist inspired by EBM (electronic body music), evoking the energy of a club, propels the movement. At the heart of this choreographic drift is a certain nostalgia, electric youth, and imagery belonging to the *Post-Internet Generation*. In a world where screens reign more than ever and sustained attention is increasingly difficult, this piece allows a space for this new generation of dancers to find their way and invest their bodies with drive and absolute generosity.



"The choreographer Alexandre Morin is starting to make his mark in the Montréal and Québec dance landscape with his company Other Animals. He's back with *Cutting Through the Noise*, [a show in which] the force of the collective and the exaltation procured by the body and the music become a remedy for solitude and isolation"

Iris Gagnon-Paradis, *La Presse*



Alexandre Morin

Choreographer, dancer and teacher, Alexandre Morin studied at the École de danse contemporaine de Montréal. In 2011, he was awarded the Hnatyshyn Foundation grant with the title of promising dance artist across Canada. As a performer, he has danced for Compagnie Marie Chouinard, Sylvain Émard Danse, Système D/Dominique Porte, Sébastien Provencher and Fleuve-Espace Danse. In 2020, he founded *Other Animals* after presenting the works *Breach*, *Passing Cloud* and *On the Brink* in Montréal (Tangente, ZH Festival, Parcours Danse). In 2022, Alexandre was selected to take part in an Italy/Quebec dance exchange program offered by the Conseil des arts et des lettres du Québec, Circuit-Est and the CSC Centro per la Scena Contemporanea in Bassano. The 2023–2024 season proved to be a pivotal moment for the choreographer's career, presenting *Anatomie d'un moteur* (2023) and *Cutting Through the Noise* (2024) at l'Agora de la danse as well as *Plasticity/Desires* (2024) in co-presentation with MAI, Montréal arts interculturels and La Chapelle Scènes Contemporaines.

Practice

Alexandre Morin is guided by a curiosity in the infinite potential of the sensorial body in scenographic environments. His object and material driven practice is founded on a deep rethinking of the body in its plasticity and imaginative capacity.

Through his research, he strives to liberate the body from its social envelope to reveal it as primal kinesthetic material, bringing sensations, personal archives and abstract potentialities into motion. His movement research is informed by ecosomatics and queer studies, with a pronounced interest in human anatomy, marine biology, and sculpture.

Latest Projects

2024: *Cutting Through the Noise*. **Agora de la danse**.

2024: *Plasticity/Desires*. **MAI- Montréal, arts interculturels + Théâtre La Chapelle**.

2024: *Moi, Jeanne*. Compagnie Pleurer Dans' Douche (Mélodie Noël Rousseau + Geneviève Labelle). **Théâtre Espace Go**.

2023: *Anatomie d'un Moteur*. **Agora de la danse**.

2023: *L'AMOURE looks something like you*. Éric Noël/Théâtre Exlibris. **Théâtre Denise-Pelletier**.

2022: *Liminal Drift*. (Court-métrage). **Cinéma Moderne**.

2020: *On the Brink*. **Tangente**.

2019: *Breach*. **Tangente**.

GENERAL INFORMATION

55 minutes | 12 dancers | General audience

Premiere: April 4th to 6th 2024, Agora de la Danse, Montréal, Québec.

Ideal venue capacities: between 150 and 500 audience members

TOURING

Team of 15 people traveling | Financial support available (arts councils)

TECHNICAL SPECIFICATIONS

Minimum dimensions: width: 35', depth: 30', height: 20'
Stage dressing: black marley and German style dressing with black curtains (no wings or frieze)

Set up time: 10 to 12 hours depending on the venue

Strikedown time: 2 hours

CREDITS

Choreography **Alexandre Morin**

Performance **Rodrigo Alvarenga, Myriam Arseneault, Clémence Dinard, Aurélie Figaro, Valmont Harnois, Benjamin Harvey, Marianne Lataillade, Nils Levazeux, Marianne Murphy, Rosalie Paquette, Émile de Vasconcelos-Taillefer and Evelyn Yan**

Dramaturgy **Mathieu Leroux**

Rehearsal Director **Lucie Vigneault**

Lighting **Jon Cleveland**

Costumes **Fany McCrae**

Music **Boy Harsher, TR/ST**

Sound and Video Mixing **Jonathan Goulet**

Technical Director **Samuel Thériault**

Production Manager **Alexandre Morin**

Cutting Through the Noise has received the support of the Canada Council for the Arts, le Conseil des arts et des lettres du Québec and le Conseil des arts de Montréal.

IN THE MEDIA ONLY AVAILABLE IN FRENCH

Listening to your music Slowed and Reverb,

Daphné B, La Presse

<https://www.lapresse.ca/societe/chroniques/2024-03-31/culture-web/ecouter-sa-musique-au-ralenti-avec-de-l-echo.php>

Defeating the Algorithme, hand in hand,

Noémie Rochefort, Sorstu.ca

<https://sorstu.ca/cutting-through-the-noise-a-lagora-de-la-danse-en-avril-2024-defier-lalgorithme-main-dans-la-main/>

DANCERS



BENJAMIN HARVEY



EVELYNN YAN



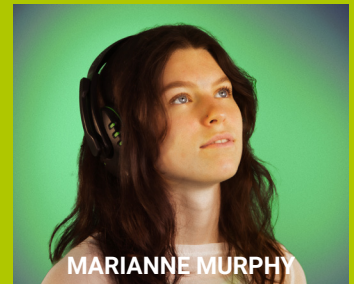
AURÉLIE FIGARO



CLÉMENCE DINARD



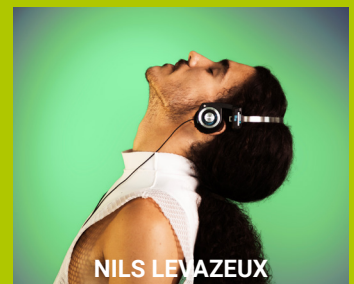
MARIANNE LATAILLADE



MARIANNE MURPHY



MYRIAM ARSENEAULT



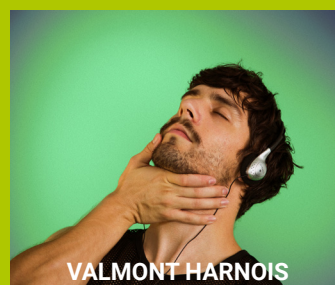
NILS LEVAZEUX



RODRIGO ALVARENGA



ROSALIE PAQUETTE



VALMONT HARNOIS



ÉMILE DE
VASCONCELOS-TAILLEFER



Workshop | Education | Developing Audiences

The workshops exploring *Cutting Through the Noise* are intended for a wide range of participants, from neophytes to seasoned contemporary dance fans (13 to 60 years old). The proposed activities can be adapted for a multitude of contexts from general school groups and specialized arts training schools to general mixed audiences. This series is led and orchestrated by Alexandre Morin with assistance from a dancer of the show.

Aim

- Offer participants new reading tools to better appreciate contemporary dance
- Explore choreographic research methodologies in a fun and accessible environment
- Share movement practices in order to awaken the participant's own sensory experience and imagination
- Develop audience interest in contemporary dance and the live arts in all its expressions

Offered Activities

1. **Music and movement:** relaxation, breath and musical exercises to awaken the body and senses.
2. **Walking, skipping and running as a dance:** sharing the base choreographic tools of the piece and applying them in games to sharpen attention, musicality and creativity.
3. **Excerpt of *Cutting Through the Noise*:** learning a choreographic phrase from the show in order to apply the physical principles explored during the workshop.
4. **Discussion (pre or post show)** in order to develop a thought process around the creative process and/or exchange about the themes of the show

Possible Conversation Topics:

Creating movement

The impact of light and music on the dancing body

Intergenerational nostalgia and the influence of pop culture on the creative process

The impact of social media on identity from adolescence into adulthood

TikTok, YouTube and internet subcultures as creation tools in the arts

The presence of post-internet aesthetics in contemporary art

Appreciating contemporary dance in its multiple expressions

OTHER ANIMALS

www.otheranimals.ca

Full length recording of *Cutting Through the Noise*
<https://vimeo.com/948552769/649fc86da7>

Photo Credits

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Jeanne Tétreault
Hamza Abouelouafaa

Responsible for touring

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