

DANCEMAKERS

Lara Kramer's Eating bones and Licking bread Collaborators, January 2020

Lara Kramer, Choreographer & Sound Mixer for
Eating bones and Licking bread
Dancemakers Resident Artist, 2018-2021



Lara is a performer, choreographer and multidisciplinary artist of mixed Oji-Cree and settler heritage based in Montreal. Her critically acclaimed works portray the contrast of the brutal relations between Indigenous peoples and colonial society and have been presented across Canada and even in Australia, New Zealand, Martinique and the UK.

Lara has received multiple awards, acknowledgements and prizes for her work. Kramer was recognized and appointed as a Human Rights Advocate through the Montreal Holocaust Memorial Centre in 2012. In 2014, Lara was awarded the Scholarship of Audacity – *Caisse de la culture* from the OFFTA, Montreal, as well as commissioned by The Canada Dance Festival for her work *Native Girl Syndrome*. In 2017-18 Lara was presented with the prestigious Ashley Fellowship with Trent University, as well as appointed the CanDance creation fund in for her work *Windigo*. In 2018, Lara received the Jacqueline-Lemieux Prize for recognition of artistic excellence and distinguished career achievement in dance.

Lara Kramer's work employs powerful imagery. Often blunt and raw, playing with the strengths and vulnerability of the body, her pieces stand out for their engagement, sensitivity, close and instinctive listening to the body, and her attention to the invisible.

She has been on the faculty of the Indigenous Dance Residency at The Banff Centre, and has taught workshops across Canada and in Melbourne, Australia. Lara was the guest teacher at Nunatta Isiginnaartitsarfia – The National Theatre of Greenland in 2018. She also landed her debut role in François Delisle film *Cash Nexus* (2018) as the supporting character Angie. Lara has participated in several residencies, including Dancemakers Artist in Residency from 2018-2021.

Ana Groppler, Outside Eye



Ana Claudette Groppler was born in Toronto. She discovered her love of dance at Rosedale Heights School of the Arts, and pursued her training further, graduating from The School of Toronto Dance Theatre in 2011. Groppler has worked with numerous artists including Kaeja d'Dance, Social Growl Dance, Signal Theatre, Peggy Baker Dance Projects, Political Movement, wind in the leaves collective, Toronto Heritage Dance, Kemi Contemporary

Dance Projects, Nancy Latoszewski, and Fiona Griffiths. Groppler has performed her own work in shows with Dance Matters, Nextfest, and the Parahumans. She toured across Mexico with Kaeja d'Dance in 2016, traveled to Berlin with Social Growl Dance in June 2018, and is currently working with Lara Kramer in a 3-year residency at Dancemakers.

Emerson Nanigishkang, Knowledge Keeper



Emerson Nanigishkang is a Knowledge Keeper and Language Keeper. He is a historian in pow wow song, dance, with also being a historian of Mnjikaning Rama First Nation Anishnaabe Community. He has worked at the Native Friendship Centre in Thunder Bay, Barrie and Toronto.

As well as Union of Ontario Indian. Emerson Nanigishkang is a noted Elder for Rama First Nation and Healer of Anishnaabe spirit.

Peter James, Outside Eye



Peter James is an interdisciplinary artist based in Montreal.

He searches, mines, and explores the performance art. As an inter-generational artist, he has been constantly and consistently tracing a path through space/time over the last three decades. Adapting to new styles, trends and currents but also enduring them. He perennially blurs lines, superposing while confronting the directions, codes and signs of a mutating/exploding contemporary performance scene.

Peter works with dance, theatre, circus, and performance artists alike. He has four solos to his name including "Le chant du singe" (2016-La Chapelle) as well as group projects such as "Ze Psykotypk happening project" (2009-10-11-12) and his latest group creation "Parade d'états" (2012).

He is also an artistic director, dramaturge, and director. Collaborating with and for choreographers, directors and creators, to just name a few: Dana Michel, Manuel Roque, Katie Ward, Nicolas Cantin, Frederick Gravel and Lara Kramer. Etc..

Ida Baptiste, Outside Eye & Knowledge Keeper



Ida Baptiste is an artist and Ojibway language teacher based in Rama, Ontario. She attended Fanshawe College for Fine Arts as well as the Beal Art program in London, Ontario. Additionally she completed her BA in Native Studies at Trent University in 2004, followed by attending Kenjgewin Teg Educational Institute at M'Chigeeng First Nation, Mniddo Mnising Manitoulin Island, Ontario.

Native of Winnipeg, Manitoba, Ida's early visual work had been widely shown between 1975 and the early 90's in Ontario. From 2011-2019 Ida has worked as an Ojibway language teacher at Mnjikaning Kendaaswin Elementary school in Rama, Ontario. Her artistic practice is primarily in traditional contemporary art, beading and regalia making. She collaborated with Lara Kramer on The Cradleboard Project, a community based project that ran for 2 years in Montreal. She has worked as a collaborator and outside eyes on Lara's creations for close to a decade.

Shania Bailey-Edmonds, Intern from Te Kura Toi Whakaari: New Zealand Drama School



Shania Bailey-Edmonds is of Ngā Puhī, Ngāti Porou, Te Ātiawa and Ngāti Tama tribes in Aotearoa.

Born and bred in Wellington, she is approaching her final year in the Acting Course at Te Kura Toi Whakaari: New Zealand Drama School. In 2018, Shania's professional debut was with Tawata Productions as the role of 'Pohe' in *Bless The Child*, which had its premiere at the Wellington International Festival before touring to the Auckland Arts Festival.

Shania is especially drawn to indigenous work and processes. She aspires to create work that commits to telling the stories of her own people and having truth at the heart of all she does.

Gabriel Cropley, Lighting Designer



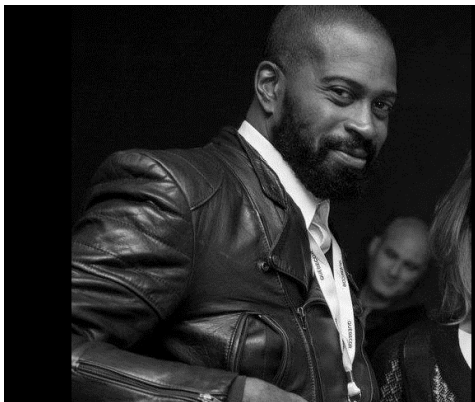
Gabriel Cropley is a Toronto based lighting designer and three-time Dora Mavor Moore award nominee.

Recent credits include *Undaunted* for RAW Taiko Drummers, *Confluence 2* for BoucharDanse & lbs/sq", *Million Dollar Quartet* for Capitol Theatre Port Hope, *Kings and Queens* for Nuit Blanche/City of Toronto, *Possibilities of Dialogue* for TOES for Dance, and *Wani'/Lost* by Lisa Cooke Ravensbergen for Queens University (Lighting & Projections).

Gabriel has had the privilege of collaborating with Alias Dance Projects, Ballet Creole, Coal Mine Theatre, Expect Theatre, Lark and Whimsy Theatre, Bicycle Opera, Julia Sasso Dances, CanAsian Dance, dreamwalker dance, Angela Blumberg, Simcoe Contemporary Dancers, Avinoam

Silverman Dance, Little Pear Garden Dance Company, Toronto Heritage Dance, Festival of the Sound, Newton Moraes Dance Theatre, York Dance Ensemble, Danny Grossman, Sook-Yin Lee & Jennifer Goodwin, Cadence Contemporary Ballet, Ontario School of Ballet, Theatre Gargantua, Peggy Baker Dance Projects, Martha Hicks School of Ballet, Sampradaya Dance Creations, Hamilton Children's Choir, Tracey Norman, Sabina Perry, Forcier StageWorks, Soupepper Global Cabaret, Ritmo Flamenco, Teatron Theatre, JDdance, Tribal Crackling Wind, Toronto Dance Theatre, Art of Time Ensemble, and the School of Toronto Dance Theatre.

James Oscar, Documentation



James Oscar is an art critic and an anthropological researcher specialized in essays on contemporary visual, the performing arts, and the anthropology of art. His work explores complex social identities (racial and other) and the deployment of such identities in visual, performative arts, and in social movements.

He studied very closely under the poet Édouard Glissant at CUNY Graduate Center. James has been a curator at the Festival de Nouveau Cinema regarding Ethiopian exorcism cults, Brazilian Candomble, and other films of possession cults by Vincent Moon. He was a curatorial consultant at the Montreal Museum of Fine Arts for their exhibition "From Africa

to the Americas: Face-to-Face Picasso, Past and Present".

James is presently conducting research in the anthropology of art and urban art studies at Institut Nationale Recherche Scientifique - National Institute for Scientific Research, where he works out of a specialized anthropological/sociological lab called laboratoire/art et société/terrains et théories (l/as/tt), with the Fernand Dumont Chair of Etudes at the Urbanisation Culture Société Research Centre - Urbanisation Culture Centre de Recherche. He is also part of a research project regarding social mapping and involving work around indigenous youth and spatial reconfiguration in Montreal, as well as in a project regarding public perceptions of reconciliation.

His most recent publications are the chapter "Peeping Through the Ice-Holes into the Impossible-Sublime" in the publication *Bodies of Text* (Centre O Vertigo: Montreal, November 2019); "Performing Radical Sincerity: The Work of Dana Michel" in *The Dance Current* (October 2019); "The Phantoms of Post Coloniality: Omar Ba's Same Dream" (October 2019) *Canadian Art Magazine*; and "The Crux Is Never Human All Too Human: The Many Worlds of Dana Michel" (Finland: Julkaistu September 2019). James' forthcoming book publication is regarding Rashid Johnson's exhibition *Anxious Audience* (Power Plant Gallery, Toronto 2020).