

# YOUNG LUNGS DANCE EXCHANGE


20TH ANNIVERSARY FESTIVAL

JUNE 26-29, 2025  
THURSDAY, JUNE 26





D-Anne Kuby and Zorya Arrow in 'last days'.  
Still from video by D-Anne Kuby



Young Lungs Dance Exchange recognizes our responsibility in reconciliation. We acknowledge that this sacred land that we are dancing on has been the site of dance for more than 15,000 years. We give thanks to the caretakers of this territory: the Anishinabek, Inninewak, Anishininew, Dakota, Red River Métis, and Dene Peoples.

We honour Treaty number 1 and our responsibility to peaceably share and care for the resources found here in the prairies.

Today, the place we now call Winnipeg is still home to many First Nations, Inuit and Red River Métis peoples from across Turtle Island.

We are grateful for the teachings of Indigenous peoples, colleagues, Elders, and peers, sharing traditional and contemporary Indigenous knowledge.

We are grateful for the ability to dance and celebrate, and for creative freedom on this land. We acknowledge ourselves as visitors living, working and dancing in this territory.

## Message from the Artistic Director:

I am a choreographer today because of Young Lungs Dance Exchange. Twenty years ago this organization created a platform for dance makers like myself to create new work with peers, as well as foster an open and encouraging environment for collaboration with all art makers. I was thrilled at the opportunity to step into this position a year ago and offer back the abundance I have received.

Editing the book we created as part of our 20th Anniversary reminded me of the ground breaking work we were making and the conventions we were defying. Whenever I felt discouraged, my forever-mentor Tedd Robinson would remind me to focus on the work of collectives and organizations like Young Lungs Dance Exchange.

I am one player in a pool of many who have made this massive feat a reality. Former Director Zorya Arrow was given the task of planning our 20th Anniversary season two years ago. She selected 20 artists, myself being one. When I became Director in 2023, it was an obvious curatorial choice for me, to trade places with Zorya. To offer her the place of artist, dance maker, performer. As an artist-driven organization we dance around each other and share the layers of administrative and artistic periods.

As you dance through this festival I hope you feel a glimmer of how it all started, and a shaft of light from where it's going. Here's to 20 more years of artistic exchange.

With love and gratitude,



**Alex Elliott**

Executive Director and Festival  
Artistic Director  
Young Lungs Dance Exchange

Thank you to our funders, sponsors, and partners.



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CENTRE CULTUREL  
FRANCO-MANITOBAIN

## **A note from the Programming Curators:**

The festival offers a chance to witness an impressive 20 year retrospective of living contemporary dance here in this place. The range of work, the calibre of art and the joy of risk through seasons goes to show how important and necessary this dance exchange has been to artists of all disciplines, and audiences alike.

As curators we approached this invitation to organize the exchange of dance that would happen on each of the 4 days of the festival with the following considerations:

Practical needs

Moods and themes

Links from one piece to the other

And

Variety on each day

The breath of fresh air that Young Lungs so joyously invited into the room by opening the window here on Treaty 1 has been life giving, and industry changing. We hope you breathe in what the festival has to offer, and enjoy the exchange that happens back and forth, in and out.





Aria Evans

Each program is its own constellation, with artists in conversation through movement, style, and energy - distinct voices orbiting a common centre. Connections started to emerge - shared themes, common threads in how artists were thinking and moving, while also uplifting the varied approaches to making..->



Luther Konadu

There's a wealth of variety in this celebratory showcase which made the work of curating rather galvanizing. I wanted to pass some of that eclectic and inspiring experience to audiences across each day of the festival. In this way, the public comes away discovering and learning something new upon every visit..->



Charlene van Buekenhout

Connections shining through for me were those of bodies and vessels engaging with varying spaces, textures, and lifecycles from the tactility of earth, to the atmosphere of imagination and how these meet, merge, and move together. I saw the journey through experience and beyond, with artists investigating the movement of life, death, and spirit through these cycles..->

**Show Order: Thursday, June 26 @ 7PM**

D-Anne Kuby

Jaime Black-Morsette

Janelle Hacault

INTERMISSION

Oriah Wiersma

Delf Gravert

Krystina Dejean (Mystique)



# D-ANNE KUBY



D-Anne Kuby is of Slavic and Anglo Saxon descent. She has been working in dance since the late 70's. Performer, teacher, choreographer, rehearsal director, producer/administrator. In the mid 90's she took a step away from performing to study film at Simon Fraser University. She quickly became much sought after for video work in the Vancouver dance community. In 2005 D-Anne felt the pull of the prairies and headed to Regina as manager of New Dance Horizons. Full time admin led to burn out. In 2008 she moved back to Winnipeg. To rest. She slowly reconnected with performance working with artists including, but not limited to Doug Melnyk, Maggie Nagle, Ian Mozazen and Zorya Arrow.

YLDE has been instrumental in fanning the flame of her passion for movement. D-Anne combines her movement practice with "just sitting" as they both pull her into her body, the root of her existence.

# D-ANNE KUBY

**"last days"** is a durational work happening in the Gallery throughout the festival.

Thursday, Friday, Saturday 6:15pm - 10:00pm

Sunday 1:15pm - 5:00pm

Viewers are encouraged to watch for as little or as long as they like, and to feel free to chat with each other the way they might while looking at a painting, sculpture, or installation.

Concept/choreography: D-Anne Kuby

Creative consultant/assistant: Zorya Arrow

Performers: D-Anne Kuby and Zorya Arrow

Sound Design: Erin Buelow

Huge thanks to YLDE. And to the myriad individuals, both living and dead, who inhabit this work.

"last days" was developed with the financial assistance of the Manitoba Arts Council.

# JAIME BLACK-MORSETTE



Jaime Black-Morsette is a Red River Metis artist and activist, with family scrip signed in the community of St Andrews, Manitoba. Jaime lives and works on her home territory near the confluence of the Red and Assiniboine rivers. Founder of The REDress project in 2009, Black-Morsette has been using their art practice as a way to gather community and create action and change around the epidemic of violence against Indigenous women and girls across Turtle Island for over a decade. Black-Morsette's interdisciplinary art practice includes immersive film and video, installation art, photography and performance art practices. Her work explores themes of memory, identity, place and resistance.

# JAIME BLACK-MORSETTE

**title:** she holds water  
by Jaime Black-Morsette  
multidisciplinary artist

**sound:** Jaime Black-Morsette

**Description:**

She Holds Water embodies flow and transformation, following the traces left by our ancestors and the spirits that walk among us as they lead us towards new worlds

Thanks to Young Lungs Dance Exchange for generously supporting this new work!

*This program deals with sensitive topics and references to MMIWG2S.*



Jaime Black-Morsette and Lise McMillan in research by Black-Morsette, 2017. Photo Leif Norman

# JANELLE HACAULT



Janelle Hacault is a Filipinx/French Canadian professional contemporary dance artist, choreographer, teacher, trained singer and actor, and embodiment coach based in Tiohtià:ke/Montréal. Janelle has performed onstage in *Annie: la comédie musicale* (Just for Laughs) and *Rhapsodie* (Sylvain Émard Danse/DanseDanse), on film (*Virginie Brunelle*, *Angèle Dubeau*, *Céline Dion*, *Trip the Light Fantastic*), and on television (*Chanteurs Masqués*, *Révolution* season 3). She loves to work in circus with *Les 7 Doigts de la Main* with director, Gypsy Snider and was principal female dancer for the inaugural cast of *Ships in the Night*. Last year, she spent 8 months dancing in works by Tony award winning director, Sam Pinkleton and choreographer, Ani Taj onboard *Virgin Voyages*. Janelle has created several contemporary works of her own and has also choreographed for musical productions, such as *Mamma Mia*, *Grease*, *Chicago*, and an original musical *Ships* with in collaboration with actor/musician, Jeremy Walmsley. Proud to be a Manitoban, Janelle graduated from the School of Contemporary Dancers, holds a BA Honours in dance and a BA in theatre: performance, and was co-founder of *Nova Dance Collective*, *6 Ricochet*, and [thedancepost.org](http://thedancepost.org).

# JANELLE HACAULT

## Kapwa

“Kapwa” is part dance, part storytelling, part standup comedy. Or it may be all of those things completely. It weaves through personal experiences and childhood memories that center around (mistaken) identity, belonging, and what it means for me to be brown.

Kapwa is a core value of Filipino psychology. It is, “... a recognition of a shared identity, an inner self, shared with others... such inclusiveness is the moral obligation to treat one another as equal fellow human beings.” - Professor Virgilio Enriquez, founder of Sikolohiyang Pilipino.

Writer, choreographer, costumes, performer: Janelle Hacault  
Dramaturg, outside eye, director: **David Bernstein**  
Consultant and choreographer of “Madre Creator”: **Catherine Beauchemin**

Music/audio: Plastikman, Chilly Gonzales, Richie Hawtin,  
Camel Power Club, Heidi Rojas, voices of my family, RIOPY

\*It wouldn't be Kapwa without mentioning the tribe that helped shape this creation, thank you Kyra, Cath, Velvet, Jimmy, Sarah, Cristina, CA, and Camille. Deep bow to David who took my ideas to a new level! To Kayla Jeanson who enthusiastically comes to my aid and rescue, thank you for capturing the sprouts of this tree. Deep bow to you all. Special thanks to Personne Danse/Charles-Alexis Desgagnés for the initial research residency and to Louise LaPierre Danse who generously supported the creation of this piece, without them this solo would not exist.

\*\*This performance is dedicated to every being who has been affected by the forest fires, some of whom lost their homes. My love runs deep for my family and friends in my hometown, Flin Flon and surrounding area.

# JANELLE HACAULT

## Collaborators:

**David Bernstein** is a dramaturg, writer, director, designer and teacher based in Tiohtià:ke/Montréal. His work has been presented at Teater Momentum in Odense, Denmark; Ars Nova, the New Ohio Theater, The Public Theater, Judson Church, and Dixon Place in New York, USA; and the Theatre Centre, Citadel Theatre, and the plumb in Toronto, Canada; among other venues. He has collaborated with Toronto-based choreographer Alyssa Martin, and her company Rock Bottom Movement, on eight works since 2016. Their recent collaboration, *Sex Dalmatian*, for which he co-wrote the script, was the recipient of three Dora Mavor Moore Awards, including Outstanding Production: Dance Division. He has been a guest teaching artist at Toronto Dance Theatre, York University, and Toronto Metropolitan University in Toronto; the Danish National Performance School in Copenhagen; and Burntwood School in London, UK. His work for radio has been commissioned by Museet for Samtidskunst in Roskilde, Denmark, and published in the *Ny nordisk radiodramatik 2019/2020* anthology by Akt1 in Copenhagen, Denmark. He is currently collaborating on La Tresse's upcoming evening-length dance work *MIEL*, to be presented in Montréal in 2026.

**Catherine Beauchemin** is many things, but artistically, we aren't ready for this jelly. Cath is an actor, seen on TV, films, and on stage. Not only that, Cath is also a human pole dancing machine and a mindfully enthusiastic coach. Their latest work was seen at Théâtre du Nouveau Monde, where they blessed the stage with an hour-long pole performance in *Cher Journal*, a bold theater piece by Pénélope Deraîche-Dallaire. Cath's jam is finding the sweet spot where sexiness meets contemporary meets weird meets deep meets dance meets theater. We love a good meetup.

# ORIAH WIERSMA



Oriah Wiersma is a multidisciplinary dance artist and actor based in Tkaronto. With a BFA in Performance from York University, Oriah's practice spans dance, circus, music, film, and writing. Her creative process is rooted in embodiment and somatic awareness. Described as "highly visceral" and "beautifully haunting" her work explores the dissonant beauty of the human condition.

Oriah thrives in collaborative, interdisciplinary environments, often orbiting closely with musicians and fellow artists. Some of her choreographic/stage work includes: the national tour of her solo isn't this where, *The Spirit Garden*, R. Murray Schafer's epic outdoor musical drama, interpreting for various choreographers, and performing live alongside bands in bars, festivals, and community parks. On screen Oriah has appeared in various national commercials and music videos: *Gone Baby Gone* (Aysanabee), *Always a Romantic* (ZINNIA), *Life* (Shannon O'Donovan), and *Once I Knew* (Ptarmigan).

Alongside her performance practice, Oriah is a trained Cranial Sacral Therapist, a path rooted in her dedication to community care. Her current research explores the nervous system, states of attention, and the fluid relationship between body, stimulus, and sensation. This work, paralleled in her art, reflects a deep curiosity of the interplay between inner and outer landscapes



# ORIAH WIERSMA

## l a y e r s

I am curious about the transformative process that takes place in order to move from - being embedded in, tied to, or consumed by —> being able to reflect upon, look at, and move through. In this expansion what layers peel or dissolve to expose a new perspective?

Created by Oriah Wiersma in collaboration with Brenda McLean (set) and Jaymez (lighting)

Thank you to my collaborators for helping bring this work to life, the whole Young Lungs Dance Exchange team for their constant support, and to Matthew Thollander for the lifelong conversations.

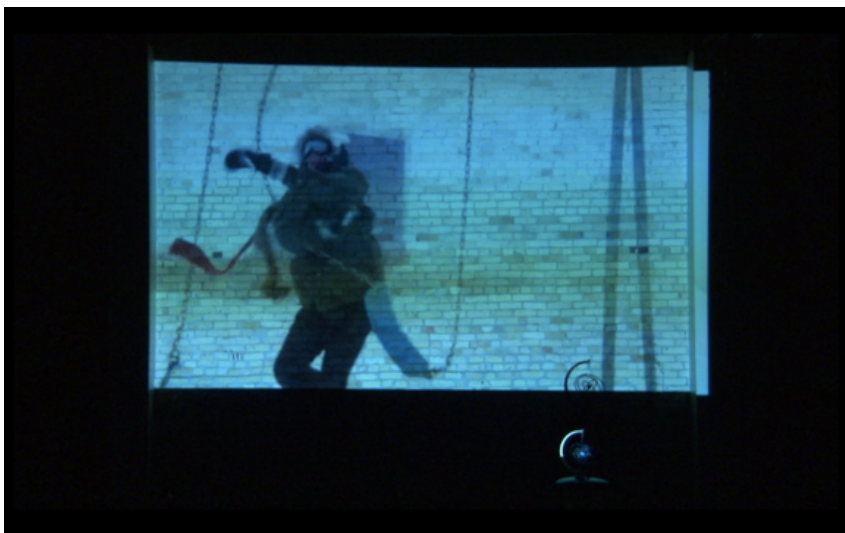
# DEL GRAVERT



Delf Gravert is a visual, music and theatre artist based in Winnipeg. He has worked with analog photo processes for over twenty years, and made some successful touring short films. Delf is a graduate of the Theatre program at the University of Winnipeg and studied for a year in California at Dell 'Arte International for Physical Theatre. His multi-faceted theatre resume includes memorable work with Theatre Incarnate, Out of Line Theatre and Young Lung's Dance Exchange. Delf plays and writes music in an electronic band Slipperbasket, and in a psych-rock band Leisurewear. He di's on wax as DJ Del-Fi.

# DELF GRAVERT

I feel incredibly lucky to have worked with such a talented group of people for this experimental film project including: Victoria Hill Arne Macpherson Andrea Del Campo Carol Anne Borhn Zoria Arrow Emma Beech Charlie Rae Walker Aria Evans Ntara Curry Sage Boulanger-McLeod Maribeth Tabanera Dammecia Hall Tanner Manson Scott Fitzpatrick



Delf Gravert, 2016. Still from video by Kayla Jeanson

# KRYSTINA DEJEAN (MYSTIQUE)



Krystina Dejean (Mystique) is a dancer who specializes in improvised street dance and club styles (waacking, hustle, hip-hop). She is currently developing her choreographic approach, greatly influenced by her research into empathy, through research residencies and presenting work in progress pieces in cabaret style evenings. She continues to nurture her work as a performer, touching on the artistic forms of theater and acting on camera. Most recently she was part of the cast of *Sportriarcat*, a feminist, multidisciplinary play (Claire Renaud, 2023).

Concurrently, as a cultural worker, she collaborates with established local companies and non-profit organizations in various capacities, notably as production coordinator (Montréal Danse, 2022) and assistant artistic and general director (Studio 303, 2023-2024). She maintains her commitment to her community by producing battles (*C'est Ma Toune*, circa 2021) and events that gather and connect the Tiohtià:ke / Montréal street dance community.

# KRYSTINA DEJEAN (MYSTIQUE)

## **CYCLES (excerpt / work-in-progress)**

*Choreographic research exploring corporeal memory, emotional cycles, and cathartic release through movement*

This solo research project explores bodily memory and emotional cycles through the dualities of waacking - a dance form both powerful and vulnerable. Drawing from experiences of irregular menstruation (its rage, shame, and exhaustion), the work transmutes cyclical patterns into cathartic movement where club energy meets vulnerable self-revelation.

Evolving my waacking practice beyond club and battle contexts, I investigate its theatrical potential. This excerpt presents raw material from an ongoing journey toward reconciling with the body's stubborn rhythms.

### **Collaborators:**

Music composer and singer: EEno T

Sound Mixing: YAD

Creative doula: Maël Cheff

Research collaborators: Éloïse Caza, Maude Laurin-Beaulieu, Alexe Lebel Faille, Jessica Gauthier

# **Young Lungs Dance Exchange 20th Anniversary Festival**

## **Curators**

Aria Evans  
Charlene van Beukenhout  
Luther Konadu

## **Artistic Director**

Alex Elliott

## **Programming Manager**

Gaby Ortiz

## **Marketing and Promotion**

Erica Urías

## **Graphic Designer**

David Oro

## **Production Manager**

Tanner Manson

## **Lighting + Technical Director**

jaymez

## **Stage Manager**

Paige Lewis

## **Technician and Operator**

Josh Ranville

## **Technician and Assistant Stage Manager**

Ethan Stark

## **Volunteer Coordinator**

Ntara Curry

## **Photographer**

Pablo Riquelme

## **Videographer**

Landon Lake

## **Board of Directors**

Kayla Jeanson  
Aria Evans  
Branwyn Bundon  
Nicole Shimonek  
Ntara Curry  
Sarah Struthers  
Laura Vriend  
Yuri Karube  
Sage Cloud

## **Acknowledgements:**

Young Lungs Dance Exchange would like to thank the following people, organizations and businesses for their ongoing support and assistance: all contributing artists, curators, writers, and photographers; Canada Council for the Arts, Winnipeg Arts Council, and Manitoba Arts Council; past, present, and future partners Dancer Transition Resource Centre, Video Pool Media Arts Centre, aceartinc., Drop In Dance, School of Contemporary Dancers, Winnipeg's Contemporary Dancers, Gas Station Arts Centre, Art Holm, Arts Accessibility Network Manitoba, Cluster: New Music and Integrated Arts Festival, Dance Manitoba, Salsa Explosion, LAHRK Consulting Worker Co-Op, Artspace, Théâtre Cercle Molière, Synonym Arts Consultation, The Forks Renewal Corporation, and Winnipeg Film Group; and our main Festival Sponsor le Centre Culturel Franco Manitobain.



Oriah Wiersma, 2025. Photo self portrait





Janelle Hacault, 2025. Still from video by Kayla Jeanson

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Lise McMillan and Jaime Black-Morsette in research by Black-Morsette, 2017. Photo by Leif Norman

