



Artists and festivalgoers triumphant at FTA 2017

Dance + Theatre

For immediate release

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Faces full of smiles and laughter, a sparkle in the eye, heads and hearts full of amazing discoveries, unforgettable memories, strong and intimate emotions. It was in that joyous mood that festivalgoers, artists and the organizers of the FTA crossed the finish line of the 11th edition of the Festival TransAmériques, which took place from May 25 to June 8, 2017. For 15 days, dance and theatre rocked the city as the best of contemporary performing arts from around the world presented in 21 Montreal venues stimulated and astounded audiences. Spectators snapped up tickets with enthusiastic vigour, and this year's attendance rate reached 96%, a new record, with 15 of the 24 shows sold out, and 74 out of 85 performances fully booked.

2017 Facts and Figures*

- 85 performances of 26 shows from 10 countries (Belgium, Canada, Denmark, Germany, France, Japan, Poland, Portugal, Spain, Switzerland);
- 10 co-productions;
- 11 new works created in 2017, including 9 world premières;
- 11 North American premières;
- 73 activities in the FTA Playgrounds;
- 2184 overnight stays directly generated by Festival activities;
- 230 artists from 24 countries (Austria, Brazil, Ca131 nada, Denmark, England, Finland, France, Germany, Hungary, Israel, Italy, Japan, Lichtenstein, Lithuania, Netherlands, Poland, Portugal, Singapore, Spain, Sweden, Switzerland, Ukraine, USA);
- 130 presenters and festival programmers from 25 countries (Argentina, Australia, Belgium, Brazil, Canada, Denmark, England Finland, France, Germany, Haiti, Ireland, Iceland, Japan, Martinique, Mexico, Netherlands, Poland, Portugal, South Korea, Spain, Sweden, Switzerland, USA, Wales);
- 131 accredited journalists, including 13 from outside Quebec (Belgium, Canada, England, France).

The festival captivated from May 25 to June 8 2017

*Complete FTA 2017 attendance figures will be released after the performances of *Super méga continental*, which will take place from September 15 to 17 at Place des Festivals.



Some Hope For The Bastards © Volker Derlath

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Montreal Landscapes

For his third edition at the artistic helm of the FTA, Martin Faucher is thrilled to have generated intriguing encounters between artists and audiences, notably for the 14 shows presented by artists who had never previously been at the Festival. He was proud also of having taken advantage of Montreal's 375th anniversary to pay tribute to the city, above and beyond the festival and attendant celebrations. In his opening speech on May 25, in the presence of Montreal mayor Denis Coderre and Grand Chief Joe Norton of the Mohawk community of Kahnawake, Martin Faucher said: *"I live on an island as old as time, an island where the sky is high and bright and the water of the river deep, an island of big spaces, a vast, very large island. My island may be ancestral, but my city is young and constantly redefining itself. Montreal, a city with a rich past. Montreal, a multifarious, protean city where a surprisingly large number of artists live and create, ever forging and re-forging its identity."*

Throughout the Festival, Montreal — and Montrealers — were scrutinized like never before at the FTA. To open the Festival, 100 courageous citizens representing 100% of the demographic composition of Montreal, performed in the vibrant **100% Montreal**. The very next day, residents of the Centre Sud neighbourhood were on the Espace Libre stage presenting **Pôle sud**, portraying their lives in simple, moving fashion. That documentary approach continued with the **Jusqu'où te mènera Montréal?** cabaret where diverse writers took a sensitive, benevolent look at different neighbourhoods, parts of the city where they had never previously ventured.

That human and geographic journey through unknown territory was fantastically embodied by thirty dancers/protesters who roamed the downtown streets from west to east to the sounds of a joyous fanfare in **Blank Placard Dance, replay**, gathering demands and complaints from the citizenry. As for the brilliant, playful **Conférence de choses**, it was presented in Montreal venues of higher learning before a final, full-length 6-hour presentation at the Grande Bibliothèque, propelling the pleasure of transmitting knowledge to new heights.



100% Montréal © Trung Dung Nguyen

Amazement, Finesse and Enchantment

Festivalgoers were able to engage with artists in new ways, such as the unusual and unforgettable experiences offered by **Lifeguard**, **The Principle of Pleasure**, **Dance Machine** and **Runaway Girl**.

Phantoms from the past captivated spectators with ghosts that seemed to burst forth into the light in the war dances of **MONUMENT O: Hanté par la guerre** and also in the Japanese drama **Time's Journey Through a Room**, an intimate reflection on the Fukushima tragedy. Often, if not always, performers truly dazzled the public. In **bang bang** as well as **Pour** and **Inaudible** and **TORDRE**, the dancers' bodies were transformed before our eyes, going far beyond the usual limits to previously unimagined levels.

In **7 Pleasures**, **Exhibition - L'exhibition**, **Entrez, nous sommes ouverts** and **La posibilidad que desaparece frente al paisaje**, it was the avant-garde aesthetics and formal research that caught the eye, in perfect harmony with artists presenting reflections on our world's current state of crisis. Texts of undeniable poetic force were also performed by exceptional artists, for instance the voice of Nelly Arcan brought magnificently to life in **La fureur de ce que je pense** or the intense ardour and desire on display in **Antoine et Cléopâtre**.

This edition was also an opportunity to shine the spotlight on segments of society that are rarely featured, such as the child performers in **SPOON** or the dozen *jumpers* from nine different countries who displayed their street dance skills on YouTube and were then invited to perform in **TO DA BONE**.

As always, the FTA pursues its mission to promote and develop new works, propelling to the forefront figures who embody the artistic vitality of Montreal, for example Frédéric Gravel who, with his fellow artists in ***Some Hope for the Bastards***, shook up sensibilities with panache, making maximum use of his first-ever chance to perform on a big stage at Monument National.

An impressive heir to the illustrious tradition of Polish theatre, the master Krystian Lupa reminded us in dazzling fashion that theatre is also an eminently political gesture. After almost being cancelled for political reasons in Poland, the play ***Woodcutters*** was at last presented in Montreal thanks to the determination of the FTA. The cast played to a delighted audience, restoring courage to Polish artists to persist and pursue.

The closing show featured the bewitching dancer Rocío Molina who, while respecting the community and the traditions of flamenco in ***Caída del cielo***, also liberated it from conventions in a high-level performance very much in keeping with the spirit of the FTA.

Stimulating Ideas

The FTA Playgrounds played a strong role this year. Numerous festivalgoers, students and theatre and dance professionals from here and elsewhere took part in the activities: discussions with artists, master classes, lectures and panel discussions, films and, of course, the legendary parties at the QG. This 11th edition was a veritable hub for encounters where the ever-growing FTA audience eagerly embraced contemporary dance and theatre.

The Festival Continues

With the complicity of Sylvain Émard Danse, FTA 2017 will resume at summer's end for *Le super méga continental* from September 15 to 17 at Place des Festivals as part of Montreal's 375th anniversary. How many dancers will be stepping high on the biggest in-line dance floor in Montreal? You guessed it, 375!

As for the 12th edition, it will take place from May 23 to June 6, 2018.

The Festival extends its sincere thanks to its partners:

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