



**CITADEL
LIVE
26 27**

OCT 15-17 / 2026

THE CITADEL:
ROSS CENTRE FOR DANCE

CO-PRESENTED WITH

**FALL
FOR
DANCE**
NORTH FESTIVAL

NIGHTSHIFT

/NIGHTSHIFT/

October 15/16/17, 2026

The Citadel: Ross Centre for Dance

Creative Team

Artistic Director: Laurence Lemieux

Artistic Producer: Sierra Chin Sawdy

Curator: BaKari IfaSegun Lindsay

Production Manager: Marianna Rosato

Technical Director: Eliajah Stefura

Lighting Designer: Christian Horoszczak

Stage Manager: Kathy Le

Sound Engineer: Adam Achacon

Camera Operator: Juliette Coleman

Featuring: Emi the DJ

Photography: Jeremy Mimmagh



Night Shift is co-presented with
Fall for Dance North

and made possible (in part) by the Government of Canada.

Funded by the Government of Canada
Financé par le gouvernement du Canada



Audience Warning – these performances contain haze, partial nudity, flashing lights

Welcome

I am not interested in containing dance within fixed definitions. What draws me is how the body holds knowledge, how it remembers, resists, and speaks beyond imposed structure. The works gathered here meet each other in that space: not as categories, but as distinct, embodied ways of knowing.

I don't believe in hierarchy within this context. Voices at different stages of their journeys sit alongside one another because they need to. Each work stands in its specificity, rooted in lineage, shaped by lived experience, and unapologetic in its form. I am interested in tension. In what happens when stillness meets velocity, when structure encounters disruption, when ritual sits beside rupture. I am not trying to resolve these differences. I want them present. I want them felt.

For me, this is about dance as language. Not performance as display, but movement as a way of knowing and communicating. What is being offered here is not a single vision, but a charged field of coexistence, where complexity is not reduced, and where the body is allowed to speak in its full truth.

- Bakari IfaSegun Lindsay, *Curator, Night Shift 2026*

Photo by CR Michael Chambers



Bakari IfaSegun Lindsay is a multidisciplinary dance artist, choreographer, educator, and cultural innovator whose career spans over four decades. Rooted in African diasporic traditions and contemporary practice, he is the creator of AFeeree, The Physical Language, a codified movement system that reimagines how the body communicates, trains, and performs. His work has been presented across Canada and internationally, bridging stage, education, and community with a distinct voice that centers ritual, storytelling, and embodied knowledge.

A Dora Award and Chalmers Award nominee, Lindsay's artistic practice extends beyond performance into costume design, curriculum development, and arts leadership. He has created and contributed to works for film, theatre, and concert dance, while also shaping the next generation of artists through teaching, mentorship, and institutional leadership. Through AFeeree Projects, Lindsay continues to expand the possibilities of contemporary performance, cultivating spaces where artistry, culture, and healing intersect.

THU



HEAR ME OUT

Choreographer, Performer:

Teagan Ariss

Sound Design: Caleb Klager

Express, retract. Face, back. Statement, question. Certainty, confusion. Seen, heard. Words must mean a lot when I show them to you.

Hear me out is a new solo work beginning with an overexaggerated insistence on the importance of consonants. It then delves into an evolving movement improvisation, sifting through feelings of confrontation, isolation, frustration and confusion. Cycling through modes of clarity and uncertainty, the work explores a desire for certain understanding (and being understood), and an acceptance with unknowing (and perhaps being misunderstood). The work is shaped by the experience of hearing loss and navigating receiving and giving communication through the body.

Special Thanks: Jaun Jaramillo, Cai Glover, Courage Bacchus, Robert Haughton, Mahsa Tahzibi, Lauren Runions, TO Love-In



THU

EATING THE OTHER

Choreographer: Kemora Manning

Performers: Zuri Skeete, Razelle Yarra-Simmons

Composer: Yohance Francis Parsons

Outside Eyes: Emily Duckett, Aisha Nicholson

Eating the Other is a 15-minute, new contemporary dance work that features a creature, with human and animal attributes, whose movement vocabulary articulates aspects of my lived experience as a Black woman. The hybrid creature initially appears to be placed on stage for the audience's consumption but performs gestures that embody a continual tension between being an object and being a subject. The creature also has a "language." This language is one that is initially perceived non-sensical and unintelligible, but, through performance and intonation, becomes emotive and evocative of sentience. The creature's language will be complimented by a drone-like soundscape that incorporates popular Black music, punctuated by silences. References for this work include: Black feminist author bellhooks' *"Eating the Other: Desire and Resistance"* (1992), *Becoming Human: Matter and Meaning in an AntiBlack World* by Afro-pessimist scholar Zakiyyah Iman Jackson and *"1492: A New Worldview"* by Sylvia Wynter.



PASSAGES: LIFE AS A PILGRIMAGE

Director, Choreographer, Performer:

Takako Segawa

Vocalist, Collaborator, Performer:

Niroko Hashimoto

Music Composer: Nick Schofield

Sculptor: Judy Nakagawa

My work explores the intersection of personal heritage, cultural inquiry, and community engagement. Drawing from my Japanese roots, I reimagine ancestral traditions through contemporary movement. Supported by the Ottawa Cultural Fund in 2025, my piece *Passages: Life as a Pilgrimage* is inspired by childhood pilgrimages with my great-grandmother to the 88 Buddhist shrines of Shikoku near my hometown in Japan. From ages 6 to 8, we spent weekends visiting sacred sites, walking through forests filled with the scents of earth and pine while she shared wisdom about the spirits believed to live within nature. These experiences, along with my later study of traditional Japanese arts, shape my choreography's focus on memory, spirituality, and connection to nature. *Passages* weaves my Japanese heritage with sculptor Judy Nakagawa's cultural roots, featuring Noriko Hashimoto's live Buddhist chanting to the backdrop of Nick Schofield's sound design. The piece invites audiences to reflect on their own journeys of seeking and belonging.

Special Thanks: Takahashi dojo, Machiko Townson, Lorne Blackman, Judy Nakagawa, Donna Woods, Ottawa City Fund and Ontario Arts Council.



FRI

GREAT ITCHING

Choreographer, Performer:

Kimia Farokhzad

Sound Designer:

Nariman Eskandari

Costume Designer:

Negar Nematì

Artistic Consultant:

Jaber Ramezan

Great Itching is a 12-minute performance that explores the body as a site of sensation, control, and rupture. Beginning with a single microphone on a stand, the performer initiates a sonic investigation _touching, rubbing, and amplifying subtle frictions between object, fabric, and skin. As layered sounds accumulate, a growing internal discomfort emerges. What begins as a minor itch gradually transforms into an uncontrollable physical urgency. Through repetitive movements, amplified scratching, and distorted vocalizations, the body becomes both instrument and subject. Hidden microphones attached to the performer's palms extend the sonic field, producing delayed, looping textures that persist beyond each movement. As intensity escalates, layers of formal clothing are removed, revealing a fragile boundary between surface and self — culminating in the tearing of skin-toned fabric that evokes the sensation of skin being broken. The performance ends in exhaustion: breath, sound, and silence merging as the performer rises, breathing heavily, and looks into all the audience's eyes before exiting.



FRI

THE ARCHETYPE

Choreographer, Performer: Buyi Philip

Collaborators: Ronald Taylor Dance,
Nia Centre for the Arts, Afrofusion artist
Nutty Neithan

Sound Design: Nutty Neithan

The Archetype opens in darkness — a shadow figure, back turned, kneeling at the edge of the unknown. And then it begins. A proposed 13-minute solo drawn from contemporary African movement, Hip-Hop, Breakdance, and Contemporary Breaking — but this is not a showcase of form. It is a search. A deeply human, relentless search for belonging, for answers, for a place that exists and then doesn't, that is found and then lost, that pulls you forward even when the destination dissolves. The body becomes water. Then air. Then something with no name. Through shadow and persona, death and rebirth, stillness and rupture — *The Archetype* moves through the paradox of being alive. It does not resolve. It evolves. What you witness is not a performance. It is a question the body has been asking for a very long time.



APERTURE I

Concept Choreography:

Yvonne Ng | tiger princess dance projects

Created in collaboration with: Johanna Bergfelt, Amelia Brown, Amelie Mah

Performers: Morgyn Aronyk-Schell, Johanna Bergfelt, Amelia Brown

Composition: Nick Storrington

Rehearsal Director: Amelie Mah

Outside Eye: Marie-Josée Chartier

Aperture I moves as a propulsive conversation among three distinct bodies, each tracing its own path while brushing, crossing, converging, and veering away. Once set in motion, the work sustains its momentum through moments of pause and breath, revealing the subtleties of attention: being near without pressing in, and holding space without needing to define it.

Through layered relationships and shifting proximities, the trio explores perception, presence, and the ways we move toward and away from one another.

My heartfelt thanks to the extraordinary artists Johanna, Amelia, Amelie, Morgyn, and Nick. I remain in awe of your artistry, generosity, and commitment. With gratitude as well to the Pia Bouman School, Marijo, James, and the wonderful producing team at Citadel + Compagnie. Thank you to Canada Council for the Arts, Ontario Arts Council & Toronto Arts Council.

A man with short dark hair, wearing a dark t-shirt, is juggling three white balls. He is looking directly at the camera with a slight smile. His right hand is extended forward, holding two balls, while his left hand is open and facing the camera. The background is dark, and the lighting is focused on the man and the balls.

ERASURE

Choreographer, Performer:
Jayden Gigliotti

Erasure is a contemporary ball juggling and movement piece inspired by Robert Rauschenberg's iconic artwork, 'Erased de Kooning drawing' (1953). What Rauschenberg sought to do was focus on removal rather than accumulation, and with approval, fully erased a piece of art by Willem de Kooning. The drawing, or lack thereof, challenges artistic expression, the role of the artist, and authorship. Using this as inspiration, *Erasure* experiments with the choreographic tool of removal by stripping away juggling and movement vocabulary to inform new repertoire. By inviting audiences to experience moments of vulnerability and discovery, the beauty found in absence and simplicity is emphasized. Like the drawing itself, the piece explores emptiness, loss, and the lasting memory of what is no longer. The piece is a new work. The first presentation of the work was at TDT's Eyes on Beginnings program (Fall 2025). Jayden is continuing to develop the work.

Jayden would like to thank Toronto Dance Theatre and the Eyes on Beginnings program for the early stages of development of the piece. He'd also like to thank the team at Citadel + Compagnie for their technical and programming support!



UNARVU2.0

Choreographer: K.H. Kanna |
Prabhāvalī Arts

Performers: Pooja Kalyanpur,
Molisan Premathasan,
Bruthuvi Varatharasan

"Cultural Relevance & Resonance - We respect the tradition while creating work that reflects our time, place, and evolving artistic dialogues, bridging the classical and the contemporary." Bharata Natyam adheres to the format of responding to text and music. This experiment turns that practice around. Where the dance is created purely to feel satisfying. Where the choice of rhythmic structure is based on necessity or fancy rather than predetermined. To create beautiful imagery, a true outpouring of choreographic longing, for which the music will be composed responding to the dance. A sonic interpretation of the visual. Brought to life by an ensemble cast, it is a contemporary take on approaching the choreographic process while maintaining the traditional vocabulary. The end goal is not to portray any story already written, but to leave interpretation up to each individual experiencing it, whether from the stage or audience. This is currently a work in progress.

The piece was also supported by The National Ballet of Canada's Open Space Programme, and Sampradaya Dance Creations Share Space program.



SAT

WHO AM I?

Choreographer, Performer:
Kean Buffalo aka Winterhawk

This piece is about my journey as an indigenous person. I started out as a contemporary and hip-hop dancer, and throughout my later years I started to learn more about my culture. Through this work, I aim to connect both worlds and express the two different styles of dance, to show other indigenous youth and people that it is okay to learn about your culture and to be proud about it.



TEAGAN ARISS

Choreographer, Performer | *Hear me out*

Teagan Ariss is a Tkaronto-based, Hard of hearing contemporary dance artist who is attentive to the intentional and involuntary communicative ability of movement. She has presented her work with Toronto Dance Community Love-In, The Garage, Edmonton's Nextfest, and London Dance Festival. Teagan has performed at the Guelph Dance Festival, Let the Elephants Dance, and dance: made in canada. She has danced in work by Rock Bottom Movement, Laura Arend, and collaborative projects with Meaningful Movement collective. In 2021, she graduated from York University's BFA dance program, where she was most impacted by the teachings of dance artists: Syreeta Hector, Tracey Norman, Susan Lee and Freya Björg Olafson. Teagan values artistic accessibility as a way to reach folks who may not normally engage with dance due to lack of opportunity. She is also a passionate facilitator of creative movement for youth and older adults and is deeply inspired by witnessing creativity at different stages of life across different abilities.



KEMORA MANNING

Choreographer | *Eating the Other*

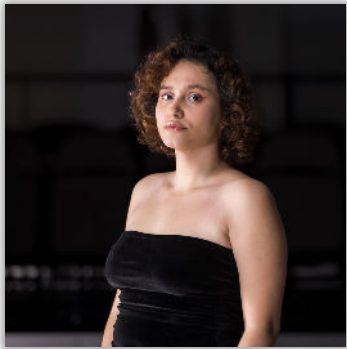
Kemora is an emerging researcher, dancer and choreographer trained in tap, ballet, modern, contemporary, jazz, hip hop, Afro-Caribbean, and traditional West African dances from the Malinke Empire. Dancing has allowed her to travel and represent Canada in international dance festivals, and her work as a choreographer has been commissioned by dance and gymnastics studios in both Canada and the USA. Beyond dance, Kemora is a public speaker who has spoken on panels at Harvard University, the University of Toronto, the International Association of Blacks in Dance and Pop Moves Conferences. Kemora seeks to empower and advocate through the arts which is evident through her work with community efforts.



TAKAKO SEGAWA

Director, Choreographer, Performer | *Passages: Life as a Pilgrimage*

Born in Japan, Takako is a London-trained contemporary dancer who performs internationally. Solo works include *Trogoudi*, nominated for Best Performer at the Stuttgart International Dance Festival (2003), and *Moments in Time* (2008), nominated for a Dora Mavor Moore Award for Outstanding Female Performer (2015). From 2018–2023, she collaborated with Canadian artists like Tedd Robinson and Michael Caldwell. Takako's choreography blends contemporary dance with her Japanese heritage, eg *Echoes: Vibrations from Japan to Canada* (2024), presented by Series Dance 10 at Ottawa Dance Directive, and *Passages* (2025). Takako received Dora Award nominations for Outstanding Ensemble Performance for *Universal Child Care* (2024) and *Mukashi Mukashi* (2025).



KIMIA FAROKHZAD

Choreographer, Performer | *Great Itching*

Kimia Farokhzad is a multidisciplinary artist and musician working across performance, sound, and visual media, exploring the body as a site of tension, memory, and resistance. With over eight years of experience in performance, she began her practice in Tehran through theatre, performing in productions including *Self-Accusation and Antigone*, as well as participating in experimental and international theatre festivals. Over time, her practice shifted toward movement-based and interdisciplinary work, combining voice, music, and physical performance in experimental and underground contexts.

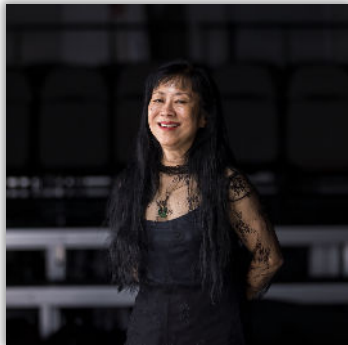
Since relocating to Toronto in 2024, she has expanded her practice through contemporary performance, including training and performing in *Edge Raw* (2026), a project led by Jaber Ramezan. Experimentation and artistic freedom are at the core of her practice. She is drawn to risk, improvisation, and working beyond disciplinary boundaries, using vulnerability as a central artistic tool to create work that is raw, embodied, and emotionally exposed.



BUYI PHILIP

Choreographer, Performer | *The Archetype*

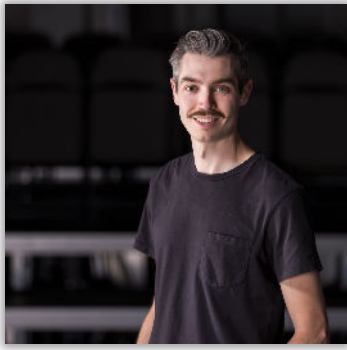
Buyi Philip is a force of nature. A Toronto-based dancer, choreographer, and movement innovator with over 15 years of experience fusing Hip-Hop, African Traditional, and Experimental movement into an electrifying artistic language that is entirely his own. His work is bold, culturally rich, and deeply human — bridging tradition and innovation through a movement practice that is as disciplined as it is fearless. As a performer, choreographer, and facilitator, Buyi has graced festival stages, led dance residencies, and created community movement experiences that resonate far beyond the studio. As founder of Inside the Rhythm, he continues to redefine what dance can express, connect, and transform. Buyi doesn't just dance — he occupies the moment, shifts energy, and pulls you somewhere you didn't expect to go.



YVONNE NG

Choreographer | *Aperture I*

Singapore-born, Toronto-based choreographer Yvonne Ng | 黄碧琬 creates physically nuanced works that invite audiences into acts of perception, where meaning is not fixed, but continually shaped through attention, relation, and time. As Artistic Director of tiger princess dance projects, she has developed a distinct choreographic voice grounded in improvisation, Open Source Forms, and a deep sensitivity to the relational dynamics between performers, space, and audience. Her works often unfold as layered, non-linear compositions that invite multiple readings, positioning audiences as active participants in meaning-making. Ng's choreography has been presented across Canada and internationally and has received multiple Dora Mavor Moore Award nominations. Recent works, including *All that is between* and *Wéi (成为)* explore the delicate dynamics of being together, how presence, attentiveness, and relationship continually shape what unfolds between us.



JAYDEN GIGLIOTTI

Choreographer, Performer | *Erasure*

Jayden Gigliotti (he/him) is a Toronto-based contemporary ball juggling artist, theatre maker, and choreographer. Originally from a small town in British Columbia, Jayden received his BA in Theatre from Dalhousie University (Halifax) and completed the Trainer in Circus Arts program at École Nationale de Cirque (Montréal). Jayden has performed across Canada and has participated in international artistic exchanges and residencies in France, Czechia, and Germany. His artistic practice is rooted in devised creation, improvisational techniques, and theatrical storytelling. His solo choreographic work has been shared at Dusk Dances, New Works Dance, Toronto Dance Theatre, FODAR, Live Art Dance, and Kinetic Studio. Other credits include the Riopelle Foundation, Breaking Circus, Prod G, BBNO\$, La Tohu, and Montréal Complètement Cirque Festival. Recently, he participated with Cirque du Soleil's *Luzia* for Pride Toronto.



K.H. KANNA

Choreographer, Performer | *Unarvu2.0*

K.H. Kanna is a Canadian Bharata Natyam artist based in Toronto, trained under gurus Malini Pararajasingham, and Sheejith Krishna in the nuances of the form. A recipient of the Metcalf Foundation's Performing Arts Internship and the Chalmers Arts Fellowship, credits include Vancouver 2010 Olympics, *Sanctuary Season 2*, Karl Wolfe, choreographer Jae Blaze's short film; and ensemble work for Janak Khendry Dance Company (Kuwait, Oman, India), Toronto International Dance Festival for Harikishan Nair, The Kalanidhi Festival, Lata Pada's Sampradaya Dance Creations, choreographer Parshwanath Upadhye, Leela Samson's Spanda Dance Company, South Asian Arts and Footedge (Vancouver), Seeta Patel Dance (UK), Nova Dance, and Project Samskriti (India). Kanna is faculty at Isha Samskritiatthelsha Yoga Centre in Coimbatore, and choreographer for Project Samskriti. He is the artistic director of Prabhāvalī Arts and the repertory in Toronto, Canada and conducts classes for participants in North America, Europe, and South East Asia.



WINTERHAWK

Choreographer, Performer | *Who am I?*

Kean Buffalo aka Winterhawk (Ermineskin Cree Nation) is an Indigenous hip hop and freestyle dancer, as well as a contemporary grass dancer from Maskwacis, Alberta. A proud member of Superfan Magoo's Magoo Crew, Kean has spent the last decade performing and travelling across Turtle Island, spreading joy through movement and culture. A graduate of the Centre for Indigenous Theatre in Toronto, Kean has graced stages such as the Citadel Theatre (Edmonton), and The National Arts Centre (Ottawa). Known for his magnetic energy and heartwarming humour, Kean lives by the motto: Laughter is the best medicine. He also played the role "Butta" in the Musical *Bear Grease*.

MORGYN ARONYK-SCHELL

Performer | *Aperture I*

Morgyn Aronyk-Schell (she/they) is a Dora Award-winning contemporary dance artist and an arts educator for youth and seniors. They have curated and hosted workshops with a movement-focused, queer-centred, and multidisciplinary lens with the Toronto Community Love-In, and as a co-creator of "blank space." Since graduating from Dance Arts Institute in 2019 she has worked with many Toronto-based companies and collaborators and toured nationally and internationally. She performs, teaches, and organizes to foster community and inspire others to live creatively. She believes art-making is powerful, political, and an essential part of the human experience that everyone should have access to.

JOHANNA BERGFELT

Performer | *Aperture I*

Johanna Bergfelt is a native of Sweden, graduated from The Royal Swedish Ballet School in 1989. She has an extensive performance background beginning with Östgötabaletten, where she worked for six years. Since coming to Canada in 2000, Johanna has worked with numerous choreographers, and she was a company dancer with ProArte Danza and the Toronto Dance Theatre. Currently, Johanna works as a dancer and rehearsal director for Citadel + Compagnie, and tiger princess dance projects. As a teacher, Johanna teaches regularly at The Citadel, In Studio, Dance Arts Institute, company classes at Toronto Dance Theatre, as well as her own online classes.

AMELIA BROWN

Performer | *Aperture I*

Amelia Brown is a Toronto-based artist of Indian and European settler heritage and a graduate of The School of Toronto Dance Theatre (now Dance Arts Institute). Since graduating, Amelia has performed in Yvonne Ng's *All that is between*, which received Dora nominations for Outstanding Performance by an Ensemble and Outstanding Original Choreography. She continues to work with tiger princess dance projects and has collaborated with Roughhouse Dance, Charlotte Cain, and Maxine Hepner. Her performance credits include Guelph Dance, Dance Ontario, SummerWorks, Common Ground Dance Festival, Jamii Wayo, and The Garage, among other notable Canadian festivals and performance platforms.

NARIMAN ESKANDARI

Sound Designer | *Great Itching*

Nariman Eskandari is an Iranian-Canadian Dora Award-winning composer and sound designer whose work spans theatre and live performance. His notable credits include *Voiceless and Distorted* with Veylan Theater Company, and *Migrant* with 2000feetup Company, among others. He is currently exploring live interactive sound design, transforming real-time audio into immersive and responsive soundscapes.

NIROKO HASHIMOTO

Vocalist/Collaborator/Performer | *Passages: Life as a Pilgrimage*

Noriko Hashimoto is an internationally accomplished Japanese musician, director, and performer based in Ottawa, Canada. She holds a Bachelor of Music in Voice from Osaka College of Music and a Master of Music in Voice from the Jacobs School of Music at Indiana University. Her performance career spans stages across Spain, Austria, the Czech Republic, and Japan, alongside major Canadian hubs including Montreal, Toronto, and Ottawa. As Director of the Melody of Japan Singers—a Japanese community choir in Ottawa—she leads ensembles in sharing rich vocal traditions. In 2024, she premiered *Echoes: Vibrations from Japan to Canada*, directed by Takako Segawa.

POOJA KALYANPUR

Performer | *Unarvu2.0*

Pooja Kalyanpur is a Bharatanatyam dancer and interior designer based in Toronto, Canada. Born and raised in Mumbai, India, her artistic background spans dance, theatre, and fine arts. Since resuming her Bharatanatyam training with Guru K.H. Kanna in 2020, she has performed in productions, festivals, and cultural events across the Greater Toronto Area and at the Isha Foundation in Tennessee, USA. In addition to Bharatanatyam, Pooja is also a Kathak dancer and has been training under the guidance of Guru Tanveer Alam since 2024. Pooja is a member of the Prabhāvali Repertory Ensemble and will complete her Bharatanatyam Arangetram in July 2026.

CALEB KLAGER

Sound Designer | *Hear me out*

Caleb Klager is a producer, bassist, and sound artist located in Toronto. Rooted in live improvisation and sound-processing, Klager etches his narratives through field recordings and sound synthesis, navigating across genres and creating complex and evolving abstract audio creations. Most of his work in the dance and club space disentangles elements of dub, techno, and jazzified ambient sounds, but also strikes a balance in experimental and free-improvised circles. Teagan Ariss' *Hear me out* marks his first collaboration with live contemporary dance. Through his body of work, Klager tasks himself to draw hidden connections and transmutations between aural traditions and histories.

AMELIE MAH

Rehearsal Director | *Aperture I*

Amelie Mah (any pronouns) is a Chinese Canadian performer, creator, and collaborator. In her own works, Amelie loves exploring how combining spoken and physical expression with her movement practice can serve to create compelling stories. Since working as a dance steward in the 2025 dance: made in/fait au canada festival, Amelie has continued working with tiger princess dance projects, serving as a performer and arts educator in various ongoing projects and arts programming.

JUDY NAKAGAWA

Sculptor | *Passages: Life as a Pilgrimage*

Judy Nakagawa is a mixed media sculptor whose work has appeared in private and public galleries, art fairs, retail environments and theatrical installations, including the Vancouver International Dance Festival.

"Even though I was born and raised in Canada, many of my themes are shaped by my Japanese heritage and Buddhist traditions. I use art as a way to navigate my identity within a Canadian context. I believe there is strength in fragility and beauty in imperfection."

Nakagawa studied sculpture at the Corcoran School of Art and Design in Washington, DC, Anderson Ranch in Aspen, Colorado and Capilano College in North Vancouver.

NEGAR NEMATI

Costume Designer | *Great Itching*

Negar Nemati is an award-winning costume designer with over 17 years of international experience across stage and screen. A graduate of Tehran University of Fine Arts, she has collaborated with acclaimed directors including Asghar Farhadi, Mani Haghighi, Matthew Rankin, and Amir Reza Koohestani. Her work on *Universal Language* received the 2025 Canadian Screen Award and CAFTCAD Award for Costume Design. She was also nominated at the 2026 CAFTCAD Awards for *Seven Days*. Her work is distinguished by a strong visual language and a deep commitment to storytelling through costume.

AISHA NICHOLSON

Outside Eye | *Eating the Other*

Aisha Nicholson is a Jamaican-Canadian Artist, Emerging Choreographer, Teacher and Reiki Practitioner that hails from Toronto; creator of the Movement CheckIn a program that brings artists together on Instagram live. Aisha is currently an independent artist and has worked with Mafa Dance Village, Ronald Taylor Dance, Lua Shayenne Dance Company, KasheDance, Arsenio Andrade, C.O.B.A (Collective Of Black Artist) and Ballet Creole to name a few. Her artistic practice is rooted in Caribbean, West African, Contemporary and Afro-contemporary dance styles and her exploration of movement is multilayered, polyrhythmic and rooted in the Black experience. @movementcheckin

MOLISAN PREMATHASAN

Performer | *Unarvu2.0*

Molisan Premathasan (also known by his artistic name Veenix) is a Toronto-based Veena and Bharatanatyam artist, producer, and arts advocate. He is currently continuing his Bharatanatyam training under Sri K.H. Kanna. Molisan has also received Nattuvangam training under Smt. Padmini Anand, and holds over 14 years of training in Miruthangam under Sri Rathiruban Paramsothy. A multi-disciplinary artist and educator, Molisan graduated from York University with an Honours Bachelor's Degree in Law and Society. During his academic tenure, he served on the Liberal Arts and Professional Studies Committee, where he focused on mental health advocacy and arts engagement.

JABER RAMEZAN

Artistic Consultant | *Great Itching*

Jaber Ramezan is an Iranian writer, director, and choreographer whose work explores the intersections of theatre, dance, film, and documentary. Co-founder of the-hOle-studio, he has created stage and film projects internationally for over fifteen years. His acclaimed work *Slow Sound of Snow* earned multiple awards, including Best Director at the ITSELF Festival in Warsaw. Recent projects include *Boundaries of Bodies* at Théâtre de la Ville – Paris (2025-26). A laureate of the Institut Français × Cité internationale des arts residency, he also participated in the choreographic research program *Transmission Impossible* at the 79th Festival d'Avignon.

NICK SCHOFIELD

Music Composer | *Passages: Life as a Pilgrimage*

Nick Schofield is a Gatineau-based musician, producer and technical director with a BFA in Electroacoustic Studies from Concordia University. His uplifting ambient music has received glowing press from The Guardian, BBC and CBC and has been performed at National Sawdust in New York City, the Getty Museum in Los Angeles and MUTEK in Montreal. His music has been included in exhibitions at the Museum of Fine Art in Montreal and The Hole Gallery in New York City. Nick works as the Technical Director with artist-run-centre SAW and Debaser's Pique festival in Ottawa.

ZURI SKEETE

Performer | *Eating the Other*

Zuri Skeete (she/her) is a queer emerging multidisciplinary dance artist within the Toronto community. She is a performer, choreographer, and teacher with a heavy focus on improvisation and contemporary dance. Zuri is a graduate from York University's Choreography/Performance Specialized Honours BFA in Dance. She has had the opportunity of working with artists such as Emily Duckett, Tracey Norman, David Norsworthy, and Syreeta Hector. Zuri has co-choreographed pieces for Dance Ontario Weekend, Fever After Dark and choreographed/performed a commissioned work for Toes for Dance's Common Ground Festival. Additionally, she is the co-founder and co-facilitator of The Meaningful Movement which aims to create spaces, events and conversations for all artists and art lovers. Zuri is constantly striving to explore her identity and movement aesthetic, persistently questioning if she can go deeper in everything she works on.

NICK STORRING

Composer | *Aperture I*

Nick Storrington Award-winning, Toronto-based composer/musician, Nick's varied and idiosyncratic body of work spans delicate chamber compositions to meticulous creations consisting of his own overdubbed performances. Storrington's music has been commissioned and/or programmed by the likes of Eve Egoyan, Arraymusic, Soundstreams, AKOUSMA (Montréal), Audiograft Festival (UK), Esprit Orchestra, and Quatuor Bozzini. His recorded output has been released by imprints including Orange Milk, Mappa, Halocline Trance, and We Are Busy Bodies. He regularly composes for choreographers including Yvonne Ng, Sylvie Bouchard, Deepti Gupta, and Brandy Leary. Other cross-disciplinary collaborations have included interactive installation *Tentacle* (featured at MoMA) and site-specific TTC homage, *A More Beautiful Journey*. www.nickstorrington.ca

BRUTHUVI VARATHARASAN

Performer | *Unarvu2.0*

Bruthuvi Varatharasan began her Bharatanatyam training at the age of five and completed her Arangetram in 2018. Following this milestone, she joined Prabhavali Arts and has since trained under the guidance of Guru K.H. Kanna, whose mentorship has played a significant role in shaping her artistic journey. Through his training, she embraced the Kalakshetra bani, further refining her technique, expression, and understanding of the art form. As a dancer, choreographer, and member of the Prabhavali Repertory Group, she remains dedicated to artistic growth, continuous learning, and sharing the beauty of Bharatanatyam through performance and collaboration.

RAZELLE YARRA-SIMMONS

Alternate performer | *Eating the Other*

Razelle Yarra-Simmons is a Filipino and African-American multidisciplinary fusion dance artist recognized for her grounded athleticism, technical precision, and expressive nuance. Grounded in a seven-year competitive gymnastics background, she brings dynamic power, spatial control, and refined physical intensity to her movement practice. As a member of the Kemora Manning Dance Collective, Razelle performed in *Sunbird*, which was selected to perform at an international conference at the University of the West Indies in Jamaica through the Harriet Tubman Institute. Regardless of the space or medium her artistry inhabits Razelle is passionate in crafting and embodying deeply emotional, movement riven narratives that inspire audiences to feel, reflect and connect.

CHRISTIAN HOROSZCZAK

Lighting Designer

Christian Horoszczak is a Toronto based lighting designer. Previous designs include: *Liars at a Funeral* (Drayton Entertainment); *The Bidding War*; *Bad Roads* (Crow's Theatre); *Doubt: A Parable* (Thousand Islands Playhouse); *All The Sex I've Ever Had* – Montreal, Tokyo, Kyoto, Seoul, Zurich, and Sydney World Pride Editions; *Sex, Drugs and Criminality* – Riga Edition, (Mammalian Diving Reflex); *Three Sisters*; *Entrances and Exits* (Howland Company); *Kiviuq Returns* (Qaggiavuut!/Banff Centre). Associate and assistant lighting design: Fall For Dance North, Stratford Festival, Mirvish Productions, Manitoba Theatre Centre, Volcano. He is a recipient of a Dora Award in lighting design for *Bad Roads* and studied at the National Theatre School. Christian also works in museum lighting design having collaborated on exhibitions with Dior, the Canadian Canoe Museum, and the Forbidden City among others.

KATHY LE

Stage Manager

Originally from Surrey, BC, Kathy Le is a movement collaborator in Tkaronto, Ontario. Kathy is a George Brown dance performance alumnus where she went on to receive mentorship from Hanna Kiel upon graduating. Additionally, her performance skills extend beyond the body to assist her as stage manager for movement-based shows. She takes pride in all aspects of production and enjoys bridging the gap between the creative and technical sides of a show. Between her work on and off stage, you may have seen her credited with Human Body Expressions, Rock Bottom Movement, the Canadian Contemporary Dance Theatre, Fall for Dance North, the Garage TO and more.

Citadel + Compagnie is an artistic and community entity with a dual purpose. It is at once both place and people.

Nestled in the Regent Park neighborhood of Toronto, the company's home The Citadel: Ross Centre for Dance is a cultural beacon, playing an important role as host to the performing arts series Citadel LIVE, sharing the work of over 100 artists from across the country since 2015.

Presented within each season are works from risk-taking emerging artists to nuanced established creators, each refining their voice and practice to share their craft and humanity with audiences.

Home to its own professional dance company and the work of iconic Canadian choreographers James Kudelka, Jean-Pierre Perreault and Laurence Lemieux, the Compagnie is known for its creative processes and intimate performances of classic works and new creations and has toured extensively since its foundation in 2000. The Citadel also plays host to a range of residency programs for some of Canada's most interesting choreographers and dance companies, the Citadel Dance Program, providing free dance education to local children and youth, and neighbour Toronto Council Fire's Indigenous dance program, First Fire.

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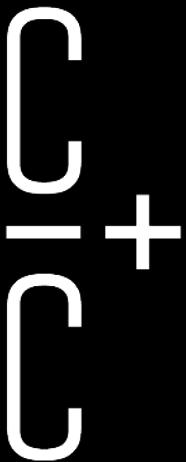
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It has been updated as of October 9, 2026. We apologize in advance for any omissions.



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Alongside this acknowledgement, we encourage you to get to know our neighbours and learn more about how you can support the important work they do in our community.



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On an annual basis they interact with over 200,000 clients made up of youth, adults, seniors, and families who are established in the community or in transition.

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