



## Le chant des sirènes

A Sylvain Émard Danse and Agora de la danse coproduction

*Émard's a poet, with years of quiet contemplation under his belt.  
He's the kind of sensitive, nuanced dance artist I feel we need today.*  
Philip Szporer, *The Dance Current*, Montreal, April, 2017

Since the dawn of history, the world has seesawed between creation and deconstruction, forever falling apart and constantly being rebuilt. Fifteen years after **Te souvient-il?**, Sylvain Émard is returning to the stage in a new solo, probing the states of being of a man who wants to believe that all is not lost. Holding high his hope like a subversive banner, he refuses to succumb to the glitter and sparkle of mirage. Against all odds he dances, a solitary maestro haunted by the sound and fury of the world he inhabits.

Without sacrificing the aesthetic and formal standards that are the hallmark of his reputation, Sylvain Émard pursues his quest for dance that is raw, more vulnerable, where imperfections are a life force that brings us closer to the truth of man. The humanist element so characteristic of his work is once again in the forefront.

This homecoming for the dancer and choreographer is full of surprises, revealing an artist who is more permissive and adventurous than usual, his new and former selves adopting a lightness of tone as together they plunge into previously unexplored lands. In the process, Sylvain Émard rediscovers a dancer whose body, changed by the passing years, has become a fascinating territory for experimentation. Driven by the idea that the special qualities of elderly performers give them their very own rich form of expression, he further explores a premise initially proposed in **Fragments–Volume I**, where he offered the 80-year-old actress Monique Miller a memorable solo.

Sylvain Émard has been toying with the idea of returning to the stage for the past few years. At the invitation of Biennale Danse Toujours in Bordeaux, in 2013 he created a choreographic self-portrait for the festival opening. In 2014 he created a solo for **Death Lines – A Memento Mori Collection**, a multidisciplinary event organized by the Aarhus Festival in Denmark that linked short performances by five artists. The pieces were filmed in New York, London, Montreal, Melbourne and Aarhus and then broadcast live at ARoS Kunstmuseum and on the Internet.

An accomplished and spirited artist, Sylvain Émard approached this new piece in a spirit of pleasure and freedom, moving away from the more controlled process of his earlier works, yet collaborating once again with long-term accomplices: Martin Tétréault has composed the music, Richard Lacroix the set design, André Rioux designed the lighting and Denis Lavoie the costumes, while Thomas Payette / HUB Studio created the video design.

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