

ATEMPOR/ELLE



Margaret Little - Viola da gamba
Stéphanie Brochard - Dancer and Choreographer

ABOUT THE SHOW

A woman, with all her strengths and vulnerabilities.
Timeless — neither of the present nor the past — with no choice but to face herself.

She digs through the layers of her past, present, and future in a search for reconciliation.

She fragments herself only to gather and rebuild all her identities.
Atempor/elle is a duet in which music and dance merge into a single voice: the voice of a soul seeking inner harmony.

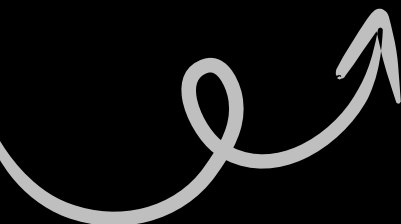
Atempor/elle is an intimate work where contemporary and Baroque music and dance coexist and intertwine, giving rise to a timeless experience.

Playing with Baroque aesthetics, choreographer and dancer Stéphanie Brochard portrays the inner portrait of a woman. The Baroque costume, the mask, the belle danse vocabulary become constraints to be shed. Through an unconventional use of costume and a choreography that moves away from strictly Baroque gestures, a movement language emerges — inventive, nuanced, and still subtly coloured by Baroque influence.

The viola da gamba embodies the inner voice of the protagonist, constantly searching for coherence. The music is essential: at times provoking or unsettling, at others supportive or contemplative. The musician becomes a partner in the play and takes an active part in the dramaturgy.

The musical repertoire spans from the Baroque to the contemporary, featuring works by Abel, Hume, Sainte-Colombe, Marais, Forqueray, and finally Ana Sokolović, the Montreal-based composer

VIDEO EXCERPT



NOTE FROM THE CHOREOGRAPHER

Baroque dance, more often studied than practiced, attracts the interest of musicians and historians, yet remains little known within the dance community. Remarkable for its highly codified structure, its often geometric spatiality, and its technical virtuosity, it is also characterized by a close relationship with music. Contemporary dance, on the other hand, has no predetermined code; each creator is free to develop their own framework, and the relationship to music is equally shaped by what the artist wishes to express.

For several years now, I have been developing choreographic projects born from a desire to explore a new movement vocabulary by blending the languages of contemporary and Baroque dance—two styles that stand in stark contrast to one another.

As a Baroque and contemporary dancer for more than fifteen years, I have had the pleasure of taking part in many types of productions. One of the aspects of Baroque productions that particularly inspires me is the presence of musicians and singers. Dancing to live music is, in my view, an experience that gives meaning both to the music and to the dance. It has therefore become increasingly essential to me that music and dance coexist on stage so that a true dialogue can emerge.

I am interested in the presence of music both as sound and as a physical force. I seek to give music a body through dance, but also through the physical presence of musicians within the performance space. I also like to envision movement as an additional musical line, with its own rhythm and melodic qualities that interact with the music, transforming it into a visual experience. I aim to place music and

dance as equal partners in space, positioning the musician at the heart of the staging and allowing them to share the space dynamically with the dancer. This creates a real dialogue not only between music and dance, but also between the musician and the dancer—and, of course, with the audience.

Stéphanie



ARTISTS

Margaret Little



Stéphanie Brochard



TECHNICAL INFORMATION

Show duration: 50min

Targeted audience: All audiences

Number of performers on stage: 2 (one gamba player and one dancer)

Minimum performance space required: 24feet by 24feet

Lighting: a basic lighting plan can be provided if needed.

Contact person: stephanie.brochard@gmail.com

