



## Possibilities of Dialogue

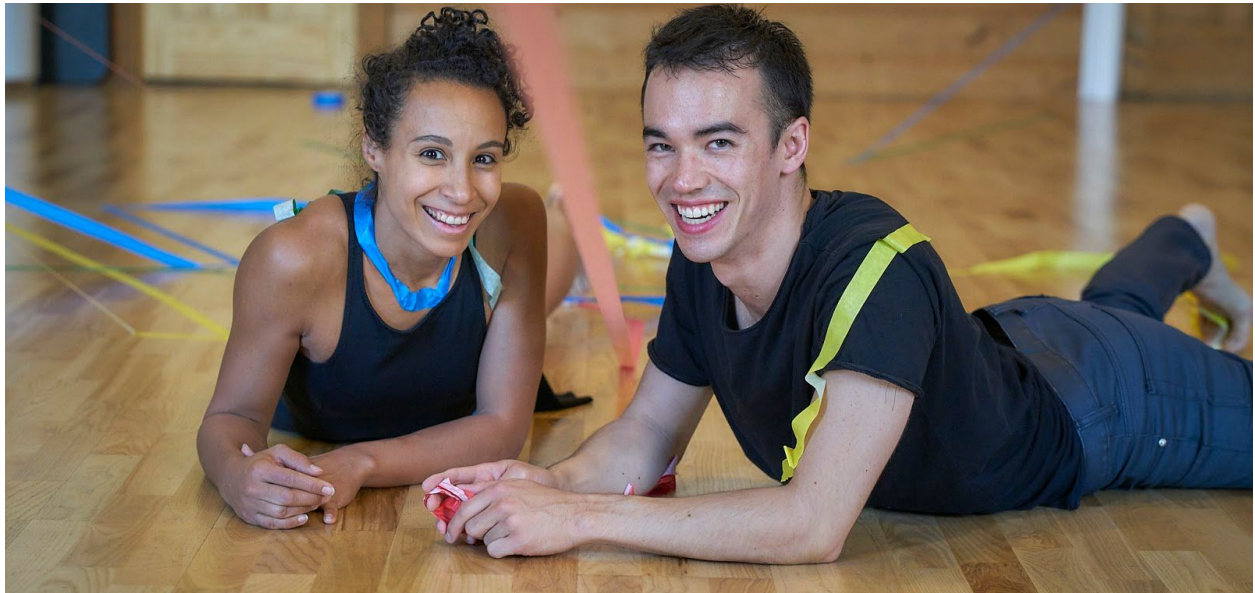
*Inspired by the parallels between making a dance and having a conversation, Possibilities of Dialogue is an abstraction of a collaborative creative process; with moments of listening, curiosity, disagreement and spontaneity unfolding through movement and text.*

**Choreography and Performance**  
David Norsworthy and Marielis Garcia

**Music**  
Brad Wentworth  
Noah Malcolm

**Lighting Design**  
Gabriel Cropley

**Mentoring**  
JoAnna Shaw, Andrea Roberts,  
Michael Caldwell, Peter Kyle



## ABOUT THE ARTISTS

As a choreographic duo, David Norsworthy and Marielis Garcia are inspired by the inherent and inevitable incompleteness of process. Driven by choreographic questions and philosophical curiosities, they seek to undo the conventions of dance performance by cultivating unique situations that invite contemplation and connection. They believe their primary responsibility is to engage communities in artistic experiences.



## PROJECT CONTEXT

*Possibilities of Dialogue* (PoD) is an iterative experiment led by emerging contemporary dance makers David Norsworthy (Toronto) and Marielis Garcia (New York). Subject to constant interrogation and updating, the project is a living fusion of our current questions and curiosities. It is therefore never more or less finished but rather always a non-linear process. Occasionally the work crystallizes



into a public exchange, which invites new information and perspectives. These momentary “arrivals” are necessary for our (and the work’s) continuation: They create an opportunity for destabilizing questions to enter our spheres of consciousness which ultimately triggers the next phase of recalibration and research.

At the present moment, PoD deals with the parallels between making a dance and having a conversation. It is an exchange of energy and awareness; an emergent, collaborative creative process. We are not concerned with solidifying the content of the

dialogues/conversations/exchanges that take place. Instead, we are working on methodologies and choreographic scores that support a wide range of possible outcomes. We allow ourselves the liberty to generate, notice and accept action in the moment. There is a commitment to each other, to making and implementing this work together, but there is also a commitment to holding space for individuality and disagreement. We are studying connection and communication via the verbal and physical.

We began this work by dissecting our responsibilities as artists-- to ourselves, to each other and to our community. Fascinated by the question “What makes our work matter?” and concerned with the sociological and political implications of asking viewers to be passive and obedient vs active and empowered, we began to experiment with choreographic scores that could be legible and participatory for an audience; halfway between workshop and performance. New questions continued to emerge as we worked: “How can we take care of an audience, and their expectations?”, “What is the nature of rigor, when dealing with the contingent factors of an audience?”, “How can we transition the audience towards a position of power and autonomy?” and “What is the relation between audience autonomy and audience engagement?”.





## PERFORMANCE DESCRIPTION

The performance currently involves two performers (David and Marielis), painter's tape and chairs, and becomes increasingly participatory for the audience as it progresses. It is organized into four main sections, each with different rules. The painter's tape starts out (1) on the floor in a grid-like "roadmap" that dictates our pathways through space, and then (2) transforms from 2D to 3D to become a "playground" of diagonal obstacles that restrict our movement, then (3) a "web" that connects us to audience members and audience members to each other and finally (4) a hanging "artifact" that embodies the tangled complexity of all the event's action, looming above our heads and freeing the space beneath. Throughout the journey, we endeavour to push the limits of our physicality, challenge our mental capacities for tracking and memory, engage in a responsible relationship with the passing of time, and accept the vulnerability that comes along with unpredictable people and materials. In this work, we are constantly negotiating with failure and, by doing so, redefining success for ourselves. We ask the audience to support us through the process and do what we can to offer our support in return.

To view our promotional trailer, please visit: [www.vimeo.com/365901814](http://www.vimeo.com/365901814)

## ARTIST BIOGRAPHIES

**David Norsworthy (Choreographer / Performer)** is a Toronto-based internationally acclaimed dance artist who is "an exceptionally lucid performer, technically impressive and articulate with choreographic detail" (Globe and Mail). David has been privileged to perform and tour with companies including Peggy Baker Dance Projects (Toronto), Toronto Dance Theatre (Toronto), Dancenorth (Melbourne), ZviDance (New York), Brian



Brooks (New York), Skånes Dansteater (Malmö) and Magma Dans (Stockholm) among others. Recent performances include national and international tours of Peggy Baker's newest work titled "who we are in the dark" and the Merce Cunningham Trust's Bessie-award winning Centennial Celebration production titled "Night of 100 Solos" at the Brooklyn Academy of Music (New York). He has presented his choreographic work at the CanAsian Dance KickStart Festival (Toronto), Wave Rising Series (New York), Our Voices (Stockholm) and the OnSite/InSight Festival (Winston Salem) among other festivals. Recent commissions include Lamondance (Vancouver), Point Park University (Pittsburgh) and The School of Toronto Dance Theatre (Toronto). A graduate of The Juilliard School (New York), David is the grateful recipient of the Living Arts Centre's 2016 Ron Lenyk Arts Award and was one of three finalists for the Toronto Arts Foundation's 2018 Emerging Artist Award. [www.davidhorsworthy.com](http://www.davidhorsworthy.com)

**Marielis Garcia (Choreographer / Performer)**, a native New Yorker, has been a dance performance artist for over 10 years, and is director of MG DanceArts. She is currently a member of the Brian Brooks Moving Company and Helen Simoneau Danse. Garcia has had the privilege to perform and tour with Steps Repertory Ensemble (NY), Peter Kyle Dance (NY), iKapa (Cape Town), and Douglas Dunn and Dancers (NY), among others. She received her BFA in dance from Marymount Manhattan College. Her work has been presented by Appalachian State University, Salem College, Howard Community College, University of North Carolina Greensboro and Bard College at Simon's Rock. In 2014, La MaMa theater awarded Garcia with a three-week residency, supporting and presenting a new work in Spoleto, Italy, and in 2017 she was a University of North Carolina School of the Arts choreographic fellow. She is a 2017, 2018 and 2019 Lower Manhattan Cultural Council grant recipient. Marielis is co-director of STUFFED: Dinner and Dance, a free quarterly community event that serves a warm meal and dance performance. [www.marielisgarcia.com](http://www.marielisgarcia.com)



**Noah Malcolm (Composer)** is a composer, musician, and performer originally from PEI, residing in Toronto. For theatre, he has music directed over two dozen productions across the country, providing original arrangements/ orchestrations for several. He has composed the scores for As You Like It (Theatre By The Bay) and the musicals Perry Loved Mary (3 years running) and PACKED (commissioned for Bravo Academy). In 2018, he was a resident composer of educational children's songs for Innovations For Learning (Illinois). Other original songs have been heard at Forte Theatre (Calgary) and in Adulthood (web-series). As an improviser, he accompanies live performances and has taught workshops at Randolph and Bravo Academies. He remains in demand as a collaborative pianist and arts educator. Recently, he provided the score, foley and sound design for a short film. As a singer-songwriter, his debut single 'Pray' has been heard on CBC and SiriusXM Radio.

**Brad Wentworth (Composer)** is a freelance drummer in New York City. He has performed with Oliver Wood, Melissa Ferrick, Michael Bellar's As-Is Ensemble and Howie Day and currently performs with The Sweet Remains, Fever High and other artists. Brad also plays drums on Broadway, currently at Dear Evan Hansen and Frozen. Since 2007 Brad has been a frequent collaborator with choreographer Peter Kyle including 2015's evening length solo composition for drums, percussion and electronics entitled, Vigilance. He has also worked with Doug Varone and Dancers, Parson's Dance and The Nikolais-Louis Foundation among others. Brad is on faculty teaching drum set at Hunter College and the 92nd St Y. He received a Bachelor's Degree from The Manhattan School of Music in 2002, where he studied with John Riley. [www.bradwentworth.com](http://www.bradwentworth.com)

**Gabriel Cropley (Lighting Designer + Technical Director)** is a Toronto based lighting designer, technical director, and three-time Dora Mavor Moore award nominee. Recent credits include abunDance for York Dance Ensemble, Kickstart for CanAsian Dance, Return of the Dead for NAfro Dance, Styll (Nuit Blanche Scarborough exhibits) for the City of Toronto, and Category E for Coal Mine Theatre. Gabriel has had the privilege of collaborating with Alias Dance Projects, Ballet Creole, Julia Sasso Dance, dreamwalker dance, Angela Blumberg, Simcoe Contemporary Dancers, Little Pear Garden Dance Company, Danny Grossman, Sook-Yin Lee & Jennifer Goodwin, Theatre Gargantua, Peggy Baker Dance Projects, and Sampradaya Dance Creations.



## PROJECT HISTORY

- November 2016      One week residency in New York, NY, USA supported by a space grant from Inception to Exhibition, followed by a work-in-progress showing
- May 2017            One week residency in Carbondale, Colorado, USA at The Launchpad, supported by Dance Initiative, followed by a work-in-progress showing

- June 2017 One week residency in Tivoli, New York, USA at and supported by Kaatsbaan International Dance Center's UpStream Residency Program, followed by a work-in-progress showing
- October 2017 Five performances at high schools in the Greater Toronto Area, Ontario, Canada through TOES FOR DANCE:
- Cawthra Park Secondary (Mississauga, ON)
  - O'Neill Collegiate Institute (Oshawa, ON)
  - St. Elizabeth Secondary School (Thornhill, ON)
  - Westmount Collegiate Institute (Thornhill, ON)
  - Rosedale Heights School of the Arts (Toronto, ON)
- September 2018 One week residency in New York, NY, USA supported by a space grant from Judson Memorial Church
- January 2019 One week residency in New York, NY, USA supported by the Canada Council for the Arts, followed by a work-in-progress showing
- February 2019 Three day intensive rehearsal period in Saxapahaw, NC, USA, supported by Culture Mill, followed by a work-in-progress showing
- March 2019 Technical residency at the Toronto Centre for the Arts / Meridian Arts Centre Studio Theatre in Toronto, ON, Canada supported by North York Arts' Evolve Performing Arts Program, the Toronto Arts Council, and the Canada Council for the Arts
- Four performances at high schools in the Greater Toronto Area, Ontario, Canada through TOES FOR DANCE:
- Earl Haig Secondary School (Toronto, ON)
  - Cardinal Carter Academy (Toronto, ON)
  - Mayfield Secondary School (Brampton, ON)
  - Unionville High School (Markham, ON)
- April 2019 Three fully-produced public performances at the Toronto Centre for the Arts / Meridian Arts Centre Studio Theatre in Toronto, ON, Canada supported by the Toronto Arts Council and the Canada Council for the Arts, co-produced by North York Arts, and co-presented by DanceWorks CoWorks and TOES FOR DANCE
- May 2019 Three in-studio public performances at Shetler Studios in New York, NY, USA, produced by MGDanceArts and supported by Emily and Sean Wentworth, Joan Woodworth, Nancy Wells, Jay Wentworth and Deborah and Charles Adleman.

# AUDIENCE RESPONSE

Laid before me is a maze of Choice  
Walk the line and notice your voice  
Start the path and retrace your steps  
Forward, back, and to the left

Touch one for discovery  
Touch two for time  
Listen to the heartbeat  
The decision is mine

We can choose to follow a clean blue edge  
Or dive into unmarked space instead

Hesitant at first, unaware of the scope  
Keep balanced by the pendulum  
Its steady rhythm gives us hope

That our choices lead to meaning  
And the meaning was our end  
By simply learning how to walk  
Or somersault and pretend

Sometimes I will need assistance  
To maneuver, fly, and dance  
But the feeling of exploration  
Is met with adventure and chance

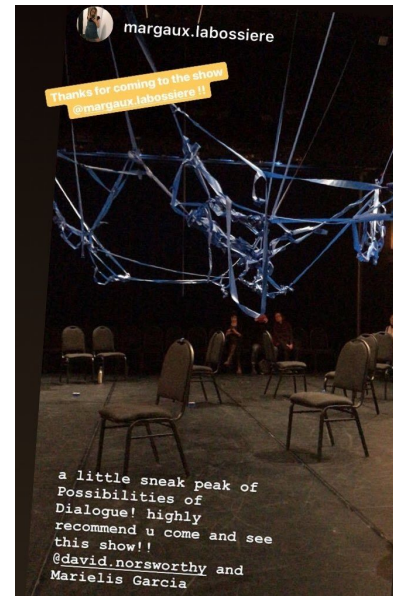
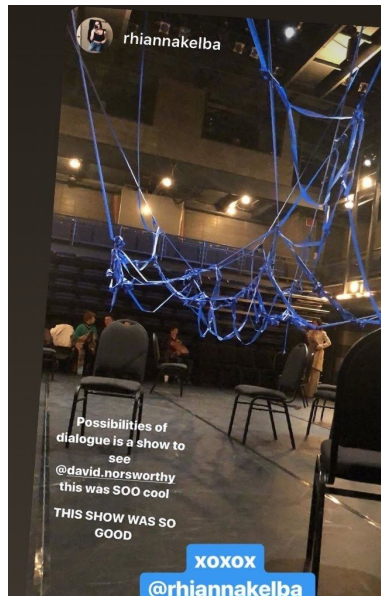
Communicate your journey  
And the obstacles you circumvent  
How did you move here?  
Which possibilities did you rent?

As I look across the plane  
I see a story of distance crossed  
Just because I switch, turn, reverse  
Does not mean I am lost

A kind of canopy of memory  
Both delicate and strong  
Forever holding up the corners  
Its changing pattern is my song.

"Dialogue"  
By Mitch Lowenthal  
June 2, 2019

"The presentation of Possibilities of Dialogue made me think of stages of life. When we begin to develop, we learn to focus and 'walk the line' or follow the rules. We meet people along our paths, and we learn to navigate spaces between the 'lines', sometimes moving the 'line in the sand' for ourselves. As we go, we hope and rely on others to pull us forward or backwards. At times, we want to go back but then realize we can't go in the same way. We move at different paces, sometimes pushing ourselves forward and sometimes trying to remember where we came from. Eventually, the lines may look less organized and structured, maybe even messy for some of us. As we move through our lives, gaining confidence and purpose in self, we may begin to throw the 'lines' in the air to move more freely and claim our space. The abstract image of the tape, at the end of your performance, hung interestingly above us. I'm sure the artform designed is unique after each performance, reflecting different possibilities and the various contributions of the community in the room. Thank you for such a moving, interactive and evolving performance!" -Danielle Ungara



Andy Monroe <[redacted]>  
to me ▾

Mon, Jun 3, 2019, 3:50 PM ☆ ↶

Marielis & David,

It was my absolute pleasure. I saw three shows over this past weekend and yours was the highlight for me. Really enjoyed it! Please keep me posted about any upcoming projects. If I can be there, I'd like to be.

Andy



Monica Pain  
April 5, 2019 · 👤 ▾

Thanks for the journey through your performance tonight David Norsworthy! I will never look at Painter's Tape the same again!



Jay Tse Wonderful performance! You guys were amazing!

Like · Reply · 43w



## TECHNICAL INFORMATION

Possibilities of Dialogue is super flexible in terms of venue and technical capacity, in fact adapting to new spaces and being "in dialogue" with the given environment is an integral part of our shared practise. The following represents our ideal technical specifications for a presentation in a black box theatre setting, although we are open to performing in studios, gymanasims, churches, atriums and other public spaces with different technical possibilities:

### Staging

The program requires a performance area of 34' x 42' minimum - the dancing area of 26' wide x 34' deep will be made up of a sprung floor and black dance floor, this area will then be lined with chairs making up the audience area.

### Audio

4x wedge type floor monitors are required, to be placed on the 4 corners. Audio is operated by the performers via a laptop, requiring a DI with a 1/8" cable.

### Lighting

The lighting inventory required will be dependant on grid height and other venue specifications. As an example, for the premiere the required instrumentation was 18x ETC S4-50deg 750w, 16x ETC S4-36deg 750w, 6x ETC S4 Par VN5P 750w, plus 4x floor float plates and 10x gobo holders. Colour should be provided and will be specified upon request.

The preferred lighting board is an ETC ION.

2x Radiance hazer and Versa fan are required for the program, controlled from the lighting board via DMX. It is requested that all ventilation is able to be turned off during the performance for the sake of the haze level.

### Labour/Schedule

If possible, the following tasks should be completed before the company's arrival: masking out, floor install, chairs set up in-the-round, lighting hang, hazers placed and addressed, 4 wedge monitors in corners, audio aux cord to corner. If the above can be completed before the company's arrival: Typical schedule will have 5 hrs for lighting focus, sound check, lighting cues and performers spacing/warm up with minimum running crew.

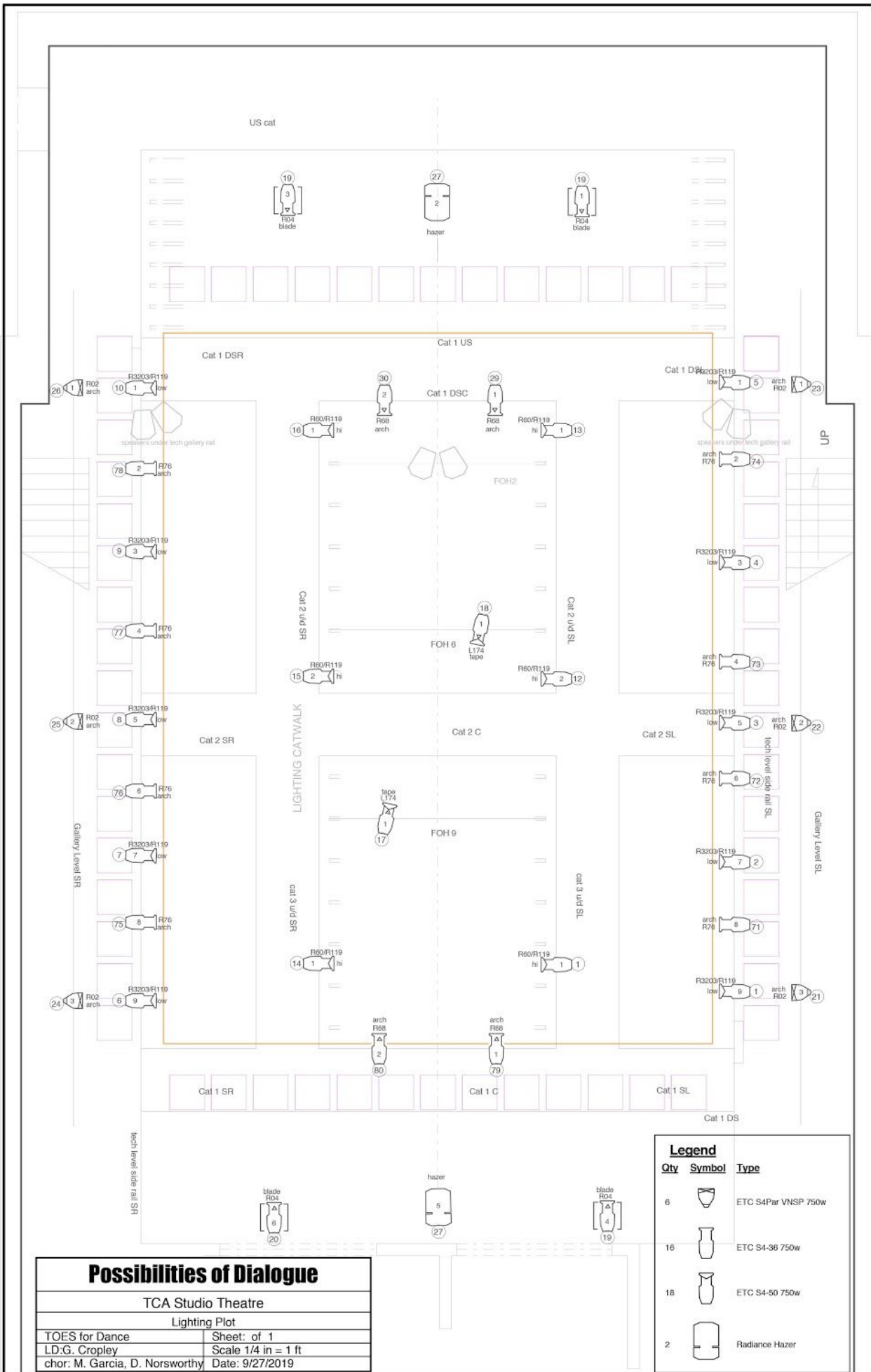
Running crew for performance should be made up of a lighting and an audio operator. For a multi show run, a wardrobe person should be provided for costume maintenance, schedule TBD. Alternatively, access to laundry facilities must be provided.

### Other

It is requested that the company have access to the stage during crew meal breaks, and to the dressing rooms during all scheduled work. The use of a rehearsal studio would also be very much appreciated.

### Technical Director and Production Manager:

Gabriel Cropley / [gabrielcropley@gmail.com](mailto:gabrielcropley@gmail.com) / (416) 554-9559



# Possibilities of Dialogue

TCA Studio Theatre

Lighting Plot

TOES for Dance	Sheet: of 1
LD.G. Cropley	Scale 1/4 in = 1 ft
chor: M. Garcia, D. Norsworthy	Date: 9/27/2019

Qty	Symbol	Type
6		ETC S4Par VNSP 750w
16		ETC S4-36 750w
18		ETC S4-50 750w
2		Radiance Hazer



## UPCOMING

TORONTO, ON, CANADA

September 2020

Workshops and performances produced by TOES FOR DANCE  
Funded by the City of Toronto's Cultural HotSpot Program

NEWBURGH, NY, USA

September 2020

Performances presented by Chapman Steamer Arts

## BOOKINGS / INQUIRIES

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