

# worldstage

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## Kidd Pivot

(Vancouver)

### *Lost Action*

Premiere Dance Theatre  
207 Queens Quay West, 3<sup>rd</sup> Floor of Queens Quay Terminal  
November 26-29, 8:00 p.m.  
\$15-30

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## Kidd Pivot – *Lost Action*

### Production Notes and Overview

*Lost Action* was first performed at the Vancouver East Cultural Centre in March 2006.

Assembling a dynamic team of seven dancers at the height of their powers, Kidd Pivot artistic director Crystal Pite continues her investigation into the metaphoric implications of movement and performance. Dancers sculpt space in real-time, working inside a form that is constantly in a state of vanishing. In *Lost Action* the artists embody both eh dance and its disappearance; the inevitable dissolution of their work and their bodies made poignantly apparent. Fuelled by the outstanding abilities of these world-class performers, *Lost Action* begins as an analysis of the articulated and amazing body, and unfolds to reveal the human element at the centre of the work: the ephemeral body moved by the potent heart. *Lost Action* is driven by an original score composed by long-time collaborator Owen Belton, and lighting designed by Jonathan Ryder.

Kidd Pivot is the recipient of the *Alcan Performing Arts Award - Dance 2006*.

### Company History

**Kidd:** for the outlaw, the pirate, the superhero, the boxer, for irreverence and recklessness.

**Pivot:** a small, skilled, precise and accomplished movement that changes one's direction; changes everything.

Kidd Pivot is a performance company that creates and distributes choreographic and other forms of creative works by choreographer Crystal Pite. Kidd Pivot assembles a poetics of movement and performance with work integrating original music, text, rich visual design and a keen sense of wit and invention. Pite's distinctive style fuses classical elements, the complexity and freedom of structured improvisation and a strong theatrical sensibility. Engaging the act of creation at the intersections of art, spectacle and contemporary culture, Kidd Pivot carves a path of daring, wonder and compelling experiment.

Integrating movement, original music, text, and rich visual design, Kidd Pivot's performance work is assembled with recklessness and rigour, balancing sharp exactitude with irreverence and risk. Artistic Director Crystal Pite has collaborated with dance artists, theatre companies and filmmakers in Canada, Europe and the United States; her work has been recognized with numerous awards and commissions. Kidd Pivot's distinct choreographic language – a breadth of movement fusing classical elements and the complexity and freedom of structured improvisation – is marked by a strong theatrical sensibility and a keen sense of wit and invention.

### Biography – Crystal Pite

Crystal Pite is a Vancouver-based choreographer and performer. She trained in dance with Pacific Dance Centre in Victoria, and at programs at the National Ballet School, the Banff Centre for the Arts, and the School of the Toronto Dance Theatre. In 1988, she

joined Ballet British Columbia in Vancouver. During her eight years as a dancer there, she performed in the works of many choreographers, including John Alleyne, Serge Bennathan, James Kudelka, David Earle, Barry Ingham and William Forsythe.

Pite's choreographic debut was in 1990, at Ballet British Columbia's first choreographic workshop. Since then, she has created new works for Netherlands Dance Theatre 1, Ballett Frankfurt, Les Ballets jazz de Montreal (including a term as Resident Choreographer 2001 - 2004), Ballet British Columbia, the Alberta Ballet, Ballet Jorgen, and several independent dance artists. In 1995 she was presented with the Clifford E. Lee Award for Choreography and was choreographer in residence at the Banff Centre for the Arts. Pite received the Bonnie Bird North American Choreography Award in 2004, and created a work for Transitions Dance Company at the Laban Centre in London. She has choreographed and performed in several films including *Subways*, directed by Daniel Conrad for CBC, the feature film *One Night Stand*, directed by Mike Figgis, and *The Score*, created by Electric Company.

In 1996, Pite joined Ballett Frankfurt in Germany under the directorship of William Forsythe, performing worldwide in works such as *Eidos:Telos*, *The Loss of Small Detail*, and *Endless House*. She was involved in the creation of Forsythe's *CD-ROM, Improvisation Technologies*, and has participated as both performer and creator in Forsythe's recent works. In 2000, she premiered her own creation for Ballett Frankfurt: *Excerpts from a Future Work*. The following year, Ballett Frankfurt presented Pite's duet *Field: Fiction* – a work she performed with Vancouver's Cori Caulfield.

In 2001, Pite returned to Canada where she formed her own company, Kidd Pivot, and continues to create and perform in her own work. Kidd Pivot tours nationally and internationally with productions that include *Uncollected Work* (2002) and *Double Story* (2004), created with Richard Siegal. Kidd Pivot recently premiered *Lost Action*, a work for seven dancers that received the Alcan Performing Arts Award for 2006. Kidd Pivot is also the recipient of the 2005 Isadora Award.

### **Performance History – Harbourfront Centre**

28-29 April 2006  
*DOUBLE STORY*  
 Harbourfront Centre, Toronto, Canada

### **Performance History - *Lost Action***

7-8 December 2007  
 RomaEuropa Festival, Rome, Italy

27 November - 1 December 2007  
 Vancouver East Cultural Centre, Vancouver, BC

23-24 November 2007  
 Brian Webb Dance, Edmonton, AB

14-17 November 2007  
 L'Agora de la Danse, Montreal, QC

8-10 November 2007  
NAC, Ottawa, ON

30 October - 3 November 2007  
L'Agora de la Danse, Montreal, QC

24-26 October 2007  
La Rotonde, Quebec City, QC

17 October 2007  
Bishop's University, Lennoxville, QC

11-13 October 2007  
Live Art Dance Productions, Halifax, NS

4-5 October 2007  
New Dance Horizons, Regina, SK

28-29 September 2007  
Winnipeg Contemporary Dance, Winnipeg, MB

November 2006  
CINARS, Montreal, QC, Canada

23 March-April 1 2006  
Vancouver East Cultural Centre, Vancouver, Canada

### **Press Notes and Reviews**

*"She keeps on guard in uncompromising dance terms."* – The Vancouver Sun

*"Pite's strength is how she works her ideas physically, exploring them in kinetic terms to make thrilling choreography. At the physical level alone – for the dancers' virtuosity and the choreographer's mastery of time and space, exits and entrances – Lost Action is impressive because so much is revealed in the movement."* – The Dance Current

*"The always inventive Pite... hilariously funny... positively brilliant... Pite's clever choreographic language is literally whatever is needed."* – The Globe and Mail

*"Pure dance and movement free from all narrative constraints have found in the Canadian choreographer Crystal Pite a continuous new flow of gritty and undisciplined creative energy."*

*Lost Action sees her committed with other six dancers of her company Kidd Pivot in a show where her ability to give vigorous shape to abstract ideas emerges with theatrical forcefulness. An intellectual and physical choreographic vocabulary where the beauty of movement is distorted in the body, is altered in form and is dashed in rhythm.*

*The lost actions of the title are day-to-day things blown to smithereens, decomposed and emptied of contents emerge as a spontaneously evocative kinetic expression. Aggressiveness and compassion, struggle and calm, sensuality and indifference confront each other on the stage as pure emotions that move along the sound backdrop specifically composed by Owen Belton for the show. The lost actions, however, are also those of dance that “disappears the very instant it manifests itself”, Pite explains, “in an extreme expression of the present that is the perfect metaphor of life.” And Pite’s dance – developed in William Forsythe’s companies – finds its strengths in precision and speed and its distinctive trait in the ability to combine classical elements with contemporary complexity and the structures of improvisation.”*

– Romaeuropa Festival 2008 website

*“It’s always with great anticipation that one awaits a new work from Vancouver’s Kidd Pivot. This is particularly revealing given that the dance company has only really been presenting work for less than five years. Still, before Lost Action even started at Agora de la danse earlier this week, extra dates had been added for two weeks from now. After seeing the show, I’m forced to say that this is a lucky turn of events because Lost Action clearly deserves to be seen.*

*The opening is visually compelling, with upright bodies vacillating due to an inner force rather than any outside agent. They are human clocks that eventually wind down and collapse to the floor. The choral music, even though broken down by electronic beats, retains an ominous tone that complements the scene. We are then jerked in a different direction by the four male dancers that remain on stage. They stand in a single file, should to shoulder, but every time a member of their ranks tries to stir away from the group. His efforts remain trivial, the rest of the group constantly realign itself in order to engulf the sole rebel.*

*Then maybe the only way for individuals to break away from society is by first breaking away from themselves. So follows a solo by our star choreographer, Crystal Pite, where she offers her disjointed body while retaining a forcefulness of motion. The dancers come back walking on tiptoes with their hand raised to the skies, demanding that we never for a second forget their being.*

*But the feeling that comes across most forcefully in Lost Action is a deep sense of loss. Empty winter jackets are repeatedly being carried across the stage, sometimes to cover up a fallen man. Even when dancers manage to resurrect one of their companions, another one falls in their place, giving us a sense that everything equals itself out, that even when life stops somewhere else life goes on.*

*A high point of the show is this female dancer who is able to dance above the floor, generously supported by her four male partners. It’s a performance that floats in its ephemeral fragility between life and death, and that reminds us of the overwhelming beauty that can emerge when people come together out of genuine concern for the other.*

*There is also this couple that dance with their hands covering each other’s eyes, as if trying to paradoxically recall a moment before consciousness. And the impossibility of their quest reminds us of the most singular, important fact: we are alive, truly alive.*

*That is why when Pite wears a backpack adorned by a poppy, the war symbol seems excessive, unnecessary. Lost Action is not just about death as a result of war; it is about Death, the one that unites us all. Let's not mince our words: Crystal Pite is one of the best choreographers in Canada and if you only see one show before the end of the year, you should make it this one."* – Sylvain Verstricht, [www.indyish.com](http://www.indyish.com), November 2007