



Marie-Josée Chartier

# Biography

*'Chartier is everything you want from a mature dancer. She performs with complete authority and has nothing to hide.'*

*'Chartier in command of the little gesture with a big punch....a master of the cumulative effect.'*

The Globe and Mail

A multi-faceted artist, Marie-Josée Chartier moves easily between the worlds of dance, music, opera and multi-media in the roles of choreographer, performer, director, vocalist or teacher.

Her choreographic repertoire is greatly influenced by contemporary visual art, music and literature in terms of concept, composition and dynamic structure. From there, personal themes weave themselves to create works that try to decipher, expose or deconstruct the vulnerability of human beings.

These choreographic works have been presented nationally in dance series and festivals such as the Canada Dance Festival, Dancing on the Edge, New Dance Horizons, Tangente, DanceWorks, and abroad in Potsdam, Prague, Vienna, Paris, Gent, Singapore, New York, Bogotá, Mexico and Santo Domingo. Ms. Chartier has received numerous choreographic commissions from solo artists and companies notably Vestige for Toronto Dance Theatre, *fifty-one pieces of silver* for Dancemakers, *étude pour deux mammifères* for Kæja d'Dance, *La Lourdeur des Cendres* for Four Chambers dance project and *How to Wrestle an Angel* for Old Men Dancing. Her work has been the subject of documentary films shown on national television and in diverse film festivals.

She is the recipient of numerous grants and awards notably the 2001 K.M. Hunter Artist Award, nine Dora Mavor Moore Awards nominations in categories of choreography, direction and performance, a finalist for the Muriel Sherrin Award from the Toronto Arts Foundation honoring International Achievement in Dance. She won the 2002 Dora for *fifty-one pieces of silver* and shared with the multi-disciplinary collective URGE two Dora awards for *And by the way Miss*. Since 2000, Marie-Josée Chartier has been active as a choreographer and director in music, multi-media and opera productions and collaborates regularly with Queen of Puddings Music Theatre (*Sirens, Echoes, Love Songs*), the Gryphon Trio (*Constantinople*), Toca Loca and l'Ensemble Contemporain de Montréal (ECM+) as a resident director since 2005.

Marie-Josée Chartier continues to dance and her performing career has taken her on international and national stages as a freelance artist and with dance companies from Montreal and Toronto. She is also active as a guest teacher in major training centres and universities in Canada as well as in Latin America in the field of modern dance, movement for singers and musicians, voice exploration and improvisation.

## About Chartier Danse

In 2003, Marie-Josée Chartier founded Chartier Danse in order to support her creative activities. She believes in bringing contemporary artists of diverse disciplines from the beginning of the creation to allow the development of layered, meticulous and integrated work and foster a level of communication that is central in accomplishing a strong artistic vision.

Acclaimed large scale productions with extraordinary artists came to life such as *Red Brick* celebrating the work of composer Michael J. Baker in collaboration with Arraymusic, *Contes pour enfants pas sages* with PPS Danse, *Screaming Popes* inspired from the work of painter Francis Bacon co-produced with fabrik Potsdam, Germany and *Bas-Reliefs* inspired from the paintings of Betty Goodwin in collaboration with Danse-Cité and uniting choreographers, designers and filmmakers from Montreal and Toronto.

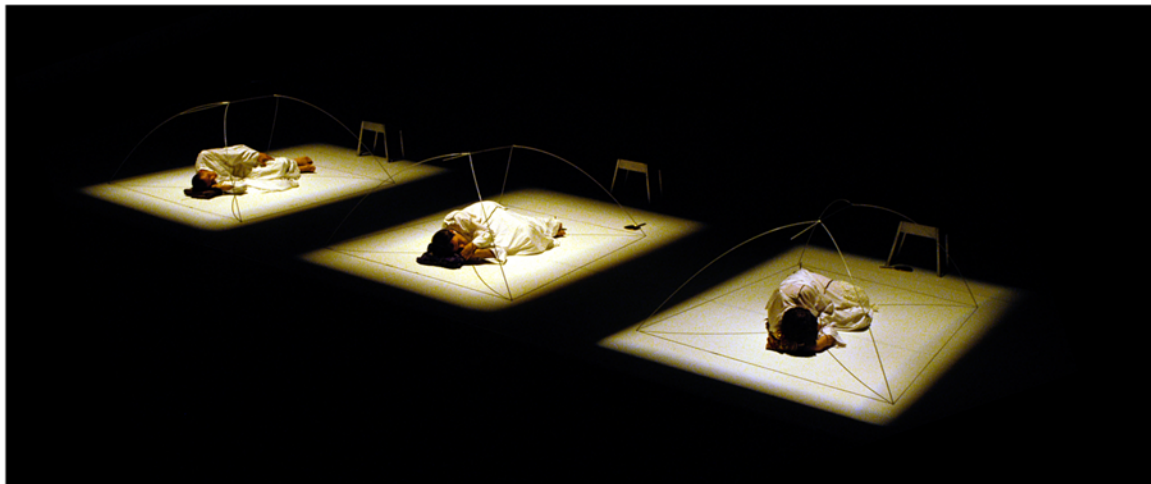


Photo: Jeremy Mimmagh



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Photo: Cylla von Tiedemann



Photo: Cylla von Tiedemann



Photo: David Hou

### BAS-RELIEFS

*...Univers chatoyants...Les mots de Wild et les gestes de Chartier se fondent à merveille. Leurs deux corps également. Chartier entière, nuancée, imprime un rythme à ce duo dont la puissance tient de fait à son évanescence. Magnifique...*

Stéphanie Brody, La Presse

### SCREAMING POPES

*...Best dance performances of 2004 in The Toronto Star: Marie-Josée Chartier's Screaming Popes, arresting in every way.*

Susan Walker, Toronto Star

*...Silent screams reveal the tortured, complex souls of men. Choreographer Marie-Josée Chartier is deep...*

Paula Citron, The Globe and Mail

### FIFTY-ONE PIECES OF SILVER

*...ravishing full length work...a collaboration with composer Henry Kucharzyk and the dancers themselves, this is a dance in which sound, setting and movement form a symbiotic relationship of such intensity they literally merge.*

Paula Citron, The Globe and Mail

### ÉTUDE POUR DEUX MAMMIFÈRES / MAMMALIAN STUDY

*...most striking contribution... Chartier uses the inspiration of Bacon's often startling images to forge a mysterious, intriguing work with powerful emotional reverberations.*

Michael Crabb, The National Post

### SOUS NOS YEUX

*...dans la pénombre, la voix de Marie-Josée Chartier transperce la scène de Tangente et vient frapper notre espace émotionnel... un tour de force. En cette nuit montréalaise glaciale, nous ressortons, bouleversés.*

Izabel Barsiue, Arts Liaison Magazine