



UtahPresents



RUBBERBAND VIC'S MIX

MARCH 27, 2025



RUBBERBAND

VIC'S MIX

Choreography: Victor Quijada

Cast:

Rion Taylor, Jovick Pavajeau-Orostegui,
Wyeth Walker, Dareon Blowe,
Emma-Lynn Mackay-Ronacher, Cindy Mateus,
Mackenzie Corrales

March 27, 2025 • 7:30PM
Kingsbury Hall

Please silence your phones and other noisemakers

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Artistic Coordinator: Rion Taylor

Lightning design: Yan Lee Chan

Music composition: Jasper Gahunia

Costume design: Camille Thibault-Bédard

Executive direction: Fannie Bellefeuille

Production and tour management: Diana Catalina Cárdenas

Communications direction: Salomé Boniface

Repertoire music: various composers

VIC'S MIX

With both humorous and serious moments, *Vic's Mix* is a kind of “**best of**” spanning the immense creative territory explored by Quijada, extracting jewels from the choreographer's repertoire.

In a **remix of his own work**, orchestrating the clash between **urban pop** and **classical composition**, Quijada goes further in his experiments defying notions of theatricality and audience expectations, while making sure that each body gravitating onstage in the highly athletic segments exemplifies the **RUBBERBAND Method**.

The premiere of *Vic's Mix* took place in June 2016 as part of the Festival International DansEncore in the Salle Anaïs-Allard-Rousseau of the Maison de la Culture in Trois-Rivières.

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The presentation of RUBBERBAND was made possible by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Foundation and the Mellon Foundation.



Photo by Bill Hebert

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ACT 1

Secret Service – Sergei Prokofiev

Meditations on the Gift – Jasper Gahunia

sHip sHop Shape Shifting – J.S Bach

Mi Verano – Antonio Vivaldi

Before Back Then – Marin Marais

The Traviattle – Guiseppe Verdi

ACT 2

Dr Ib Erif – Igor Stravinsky

Soft Watching the First Explosion – Antonio Vivaldi

Second Coming (extract) – Jasper Gahunia
(with Beethoven, Paganini, Bach)

Punto Ciego (extract) – Jasper Gahunia

INDIGENOUS LAND ACKNOWLEDGEMENT

The University of Utah has both historical and contemporary relationships with Indigenous Peoples. Given that the Salt Lake Valley has always been a gathering place for Indigenous Peoples, we acknowledge that this land, which is named for the Ute Tribe, is the traditional and ancestral homelands of the Shoshone, Paiute, Goshute, and Ute Tribes and is a crossroad for Indigenous Peoples.

The University of Utah recognizes the enduring relationships between many Indigenous Peoples and their traditional homelands. We are grateful for the territory upon which we gather today; we respect Utah's Indigenous Peoples, the original stewards of this land; and we value the sovereign relationships that exist between tribal governments, state governments, and the federal government.

Today, approximately 60,000 American Indian and Alaska Native peoples live in Utah. As a state institution, the University of Utah is committed to serving Native communities throughout Utah in partnership with Native Nations and our Urban Indian communities through research, education, and community outreach activities.

Founded in Montreal in 2002 by Victor Quijada, RUBBERBAND quickly captivated audiences and critics with three creations presented at Espace Tangente over two seasons. At the same time, the company participates in mixed programs and organizes events in various venues in Montreal that highlight more confidential pieces. *Tender Loving Care* and *Hasta la Próxima* share a place in Le Devoir's top five dance productions, while *Elastic Perspective* begins a series of over 100 performances in 2003 after winning the Prix RIDEAU at the Festival Vue sur la Relève. RUBBERBAND then obtained a residency at Usine C for the 2003-2004 season, where the piece *Slicing Static* was born. This creation was named Best Dance Production in 2004 by Hour (now Cult MTL).

In 2005, Anne Plamondon joined Victor Quijada as Artistic Director. A second residency at Usine C was granted to the company in 2006, followed by another four-year residency at Place des Arts. During this period, four new pieces were created with the support of multiple partners: *Punto Ciego* and *AV Input/Output* in 2008, *Loan Sharking* in 2009 and *Gravity of Center* in 2011.

In 2013, Quijada created *Empiric Quotient*, a show for six performers trained in the RUBBERBAND Method. In 2016, the company created *Vic's Mix*, a condensed version of the best moments of the choreographer's work. During the festivities for the 375th anniversary of Montreal (2017), the members of the company were joined by some thirty students from the École supérieure de ballet du Québec and the École de danse contemporaine de Montréal to take over the Esplanade of Place des Arts with the multidisciplinary performance *City Thread*.

In 2018, for the first time in RUBBERBAND, Victor Quijada called upon a large ensemble by directing ten dancers on the huge stage of Théâtre Maisonneuve with *Ever So Slightly*, presented by Danse Danse. In 2019, RUBBERBAND was a finalist for the Grand Prix du Conseil des arts de Montréal for its production *Ever So Slightly*.

The year 2020 marks Victor Quijada's return to the stage as a dancer in *Trenzado*, a piece that addresses the theme of being everywhere and nowhere at the same time.

Created in 2022, *Reckless Underdog*, takes the company's achievements of the last twenty years to new heights. Twelve dancers make up the cast of this larger-than-life three-act choreography with music by Jasper Gahunia, Kid Koala, Vlooper from Alaclair Ensemble and Chilly Gonzales.

RUBBERBAND's newest creation, *Second Chances*, invites Quijada and the audience to delve deep inside themselves, reflecting on origin, belonging and displacement, between universal questions and intimate, personal thoughts.

RUBBERBAND has co-produced six films choreographed by Quijada, who also directed four of them: *Ever So Slightly*, *Gravity of Center*, *Secret Service* and *Small Explosions That Are Yours to Keep*. *Gravity of Center* won the 2012 Les Enfants and Air Canada/Spafax awards at the RVCQ / Festival Prends ça court!. It also won Best Experimental Short Film and Best Cinematography in a Canadian Short Film at the CFC Worldwide Short Film Festival. *Hasta La Próxima*, shot in 2003, was a finalist in the short film category at the American Choreography Awards. Victor Quijada

participated in the creation of three music videos, for the songs *Man I Used to Be* by k-os, *La Garde* by Alexandre Désilets and *Blue Wonderful* by Elton John.

Now well established, the company is the embodiment of Canadian artistic innovation in the United States, Europe, Mexico and Japan. RUBBERBAND is at the forefront of Montreal's contemporary dance community and is internationally recognized for its unique vision.



Photo by Alefa Sakakibara

**VICTOR QUIJADA**

Since 2002, Victor Quijada and RUBBERBAND have not only redefined the codes of breaking within an institutional context and enlivened the Quebec dance scene, but have opened the way for new creators fascinated by this dance form.

Armed with a technique he conceived for dancers, the RUBBERBAND Method –an electrifying vocabulary combining the energy of hip-hop, the refinement of classical ballet, and the angular quality of contemporary dance – and some 40 creations and collaborations in Canada and abroad behind him, Victor Quijada has always continued to evolve and innovate throughout his prolific career.

Born and raised in Los Angeles, the child of Mexican parents, Victor first danced in the b-boying circles and hip-hop clubs of his native city. He performed with Rudy Perez from 1994 to 1996, then moved to New York City to join THARP!. After spending three years with that company and following a stint with Ballets Tech, in 2000 he came to Montreal to join Les Grands Ballets Canadiens.

In 2002, he founded RUBBERBAND, throwing himself into deconstructing the choreographic principles he had learned by blending them with the raw ideology of his street dance origins. His creations – numerous short works and 15 full-length productions – are distinguished by a powerful theatricality, the energy of improvisation, and certain codes of film language, the whole sculpted with an incomparable precision of movement.

For several years now, Victor has taught the RUBBERBAND Method throughout the world in workshops and internships for

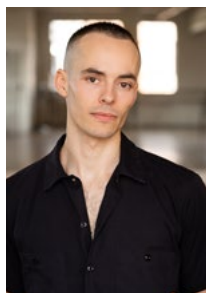
many dance companies, dance schools, and universities, as well as on a yearly basis in RUBBERBAND's workshop for professional dancers, the Summer and Winter Intensive in Montreal. As guest choreographer, he has created new works for dance and circus companies; notably in return commissions for Hubbard Street Dance Chicago, Pacific Northwest Ballet, and Scottish Dance Theatre.

Besides his stage productions, Victor has been involved in almost a dozen dance films, as director, choreographer, or dramaturge. His short film, *Hasta La Próxima*, was a finalist at the American Choreography Awards in 2004. He also choreographed the music videos *Man I Used to Be* by k-os, *La garde* by Alexandre Désilets, and Elton John's *Blue Wonderful*. His *Gravity of Center – The Movie* won Best Experimental Short at the CFC Worldwide Short Film Festival of 2012, among other awards, and was shown at several exhibitions and national and international festivals.

In the area of peer recognition, Victor Quijada was artist-in-residence at Usine C (2004 and 2006) and at Place des Arts (2007-2011), and has won many awards, including Britain's National Dance Award for Outstanding Modern Repertory (2003), the Bonnie Bird North American Award (2003, U.K.), the Peter Darrell Choreography Award (2003, U.K.), the International Touring Award of the Canadian Dance Alliance (2012), and two awards from the Princess Grace Foundation-USA (Choreography Fellowship, 2010; Work in Progress Residency, 2016).

In December 2017, Victor Quijada received the award for Cultural Diversity at the Prix de la danse de Montréal and was, in 2019, one of the finalists for the 34th Grand Prix du Conseil des arts de Montréal as well as among the four finalists for the 2019

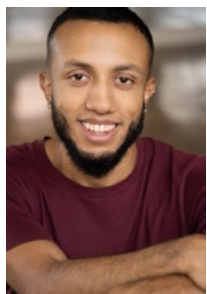
Charles-Biddle Prize, instigated by Culture pour tous and the Ministère de l'Immigration, de la Francisation and Inclusion (MIFI). In 2024, Victor has been named Fellow of the John Simon Guggenheim Memorial Foundation for his choreographic work, a prestigious recognition for all his achievements.



RION TAYLOR

Rion Taylor established his roots in dance through the hip-hop culture of Newcastle upon Tyne, England. Nurtured by Bad Taste Cru, he joined Battalions Crew in 2013 and competed throughout the UK and Europe. Training under Akram Khan with the National Youth Dance Company inspired

him to continue his exploration at London Contemporary Dance School, where he worked with Hofesh Shechter, Dane Hurst, and Punch Drunk, among other artists. At the 2017 Edinburgh Fringe Festival, he performed with the James Cousins Company in Rosalind, which won an award for Best Moments of the Festival. Moving to Montreal in 2018 to work with RUBBERBAND, he has continued to represent the company performing throughout Canada, USA and internationally, as well as recently taking on the role of Artistic Coordinator. Rion has been working closely with Jessica Muszynski since 2020, establishing himself alongside the emerging choreographer as a dancer, performing in festivals within Québec.



JOVICK PAVAJEAU-OROSTEGUI

Jovick was born in Miami, Florida, but was introduced to the performing arts while he was living in Bogotá, Colombia. His formal dance training began at the age of 15 under the direction of Jaime Otálora at Bogotá Capital Dance. Later, he attended George Mason University where he received the Kidd/

Stearns Dance Talent Scholarship and graduated with a BFA in Dance. During his studies, he was fortunate enough to dive into works by Yin Yue, Merce Cunningham, Lucinda Childs, Andonis Foniadakis, Rafael Bonachela, Micaela Taylor, and Kyle Abraham. Additionally, he attended Springboard Danse Montreal where he performed work by Lior Lazarof and Johannes Wieland. Upon graduating, Jovick apprenticed for David Dorfman Dance while also being able to collaborate and perform with various artists such as Jordan Demetrius Lloyd, Cameron McKinney, and VIM VIGOR. Jovick joined RUBBERBAND in 2021.

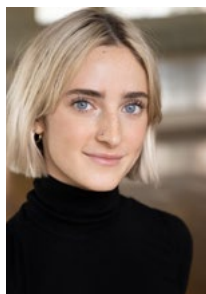
**WYETH WALKER**

Wyeth Walker grew up in Virginia Beach, Virginia, where he began his training under Denise Wall. This led him to attend the USC Glorya Kaufman School of Dance, where he was able to study with and perform work by Peter Chu, Barak Marshall, Jermaine Spivey, and William Forsythe, among others. After graduating in 2022, Wyeth attended Springboard Danse Montreal. He joined RUBBERBAND in 2022.

**DAREON BLOWE**

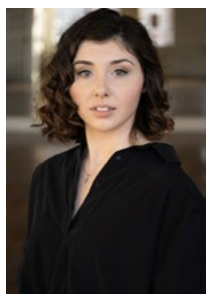
Dareon Blowe, a native to Norfolk, VA, is an emerging Dancer and Choreographer who is fascinated with space theory, disrupting hierarchies in the body, reorganizing architectures, and tuning into impulses. He obtained his BFA from The George Mason School of Dance on a full scholarship, under the artistic direction of Susan Shields & Karen Reedy. During his time there he was awarded the Excellence in Performance award due to his adaptability in multiple Residencies.

Dareon has performed works by Kyle Abraham, Victor Quijada, Wayne McGregor, Rena Butler, Sidra Bell, Micaela Taylor, Doug Varone, Camille A. Brown, Rafael Bonachela, Robert battle, Manuel Vignouille, Shaun Boyle D'arcy, and more. In his time away from school, he attended professional development programs like Springboard Danse Montreal, Jacob's Pillow Contemporary Ensemble, and BODYTRAFFIC. In the year of 2021 he joined MOTUS the Company under the artistic direction of Diana Matos where he trained with Shay Latukolan, Rich & Tone, Sheopatra jones, Packrat, Sekou Heru, and many more. As a choreographer, he created four works during his time in school. From those creations, he was able to set two on Colgan High School Center for the Arts. Most recently, he has presented his work at the 42nd Annual Battery Dance Festival: Young Voices in Dance. He is going into his second season with RUBBERBAND.



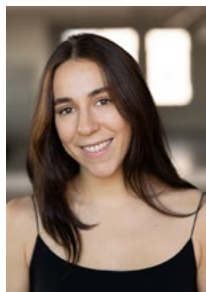
EMMA-LYNN MACKAY-RONACHER

Emma-Lynn Mackay-Ronacher resides from small town Kemptville, Ontario, where she started dancing at a local studio before moving to Montreal at the age of 14, to continue her training at L'École supérieure de ballet du Québec. She graduated at the age of 19, after five years in the professional program where she trained in classical and contemporary dance. Upon graduation, Emma began freelancing for renowned choreographers and companies, such as Les Grands Ballets Canadiens de Montréal, Anne Plamondon Productions, Gioconda Barbuto and Veronique Giasson, among others. Emma-Lynn joined RUBBERBAND in 2021.

**CINDY MATEUS**

Cindy Mateus, from Montreal, trained in rhythmic gymnastics, hip-hop, and contemporary dance, deciding on a dance career after her meeting with choreographer Amy Gardner. She specialized in classical ballet and contemporary dance at L'Académie du Ballet Métropolitain from 2012 to

2018. She stood out in several competitions, winning a first prize in the Youth America Grand Prix (2019), and for two years, was invited to attend the Junior Training Program of the Broadway Dance Center in New York, concentrating on jazz and classical ballet. She then danced for several choreographers at different venues. Among her television appearances, she was one of the top 14 in the second season of the Quebec TV dance program, "Révolution". Cindy teaches dance and has choreographed works for numerous studios and events. She discovered RUBBERBAND during the intensive workshop at Domaine Forget and joined the company in 2021.

**MACKENZIE CORRALES**

Mackenzie Corrales resides from the small town of Templeton, California. She started her dance training at a local studio before moving to San Jose, California at the age of 15 to train with Nor Cal Dance Arts under the direction of Tawnya Kuzia. After graduating high school in 2020 Mackenzie

moved to Vancouver, British Columbia to dance with Arts Umbrella's prestigious Graduate Program under the direction of Artemis Gordon. During her studies she had the opportunity to work with dance artists such as Eric Beauchesne, Francisco Martinez, Victor Quijada, Acacia Schachte, Cindy Selgado, Anna Herrmann,

among others. She has performed pieces by world renowned artists such as Crystal Pite, Sidi Larbi, Anne Plamondon, Fernando Hernando Magadan, and Nacho Duato. Mackenzie joined RUBBERBAND in 2022.





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THE AUNTIES

Indigenous Performance Productions

April 3 | 7:30PM

Kingsbury Hall

The Aunties is an invitation to come together to honor the women that shape, heal, and uphold Indigenous communities—the aunties—through an evening of contemporary storytelling. The event will feature aunties who call our local region home.

LA BOHEME

PERFORMED BY U OPERA

April 18-19, 7:30PM

Kingsbury Hall

With its soaring melodies, impassioned duets, fierce friendships, and tragic ending, Puccini's *La bohème* stands as one of the world's greatest operatic masterpieces. Bring the whole family and share in this timeless story of friendship, love, and *joie de vivre*.

MALPASO DANCE COMPANY

April 24 | 7:30PM

Kingsbury Hall

Malpaso is a Havana-based dance company that aims to bring Cuban choreography to the spotlight. They favor a collaborative creative process, which shines through in their rich, connected movement. Described as "seeming to float on and off stage" by the *Pittsburgh Examiner*, these dancers are sure to take your breath away.



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