

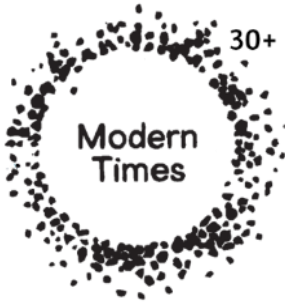


POST MARGINAL  
Inclusive theatre practice

Postmarginal Edmonton  
September 12, 13, and 14,  
2021

Westbury Theatre,  
Edmonton AB

Produced by:



Principal Partners



Presenting Partner



Funding Provided By



edmonton  
**arts**  
council



FUNDED BY  
THE CITY OF  
TORONTO

Funded by the  
Government  
of Canada

Financé par le  
gouvernement  
du Canada

Canada

We wish to recognize that we work within Treaty 6 Territory and within the Métis homelands and Métis Nation of Alberta Region 4. We acknowledge this land as the traditional territories of many First Nations such as the Cree, Dene, Stoney, Saulteaux, and Blackfoot.

## ABOUT POSTMARGINAL

**The Postmarginal retreats were inspired by the thirty-year theatre practice of the Modern Times Stage Company, under the artistic direction of Soheil Parsa and Peter Farbridge. Together they built an inclusive theatre company through the lens of Parsa's timeless and placeless directorial style. Parsa's productions are full of the accents, colours, and cultural expressions of Toronto's rich ethnocultural diversity.**

**Informed by company's experience, the idea of "postmarginality" was coined as a way of seeing cultural differences in theatre practice as a source of creative potential that could go beyond the expression of community identities. Other experiences of marginality--for example, d/Deafness, (dis)ability, and gender identity--quickly joined the conversation, reflecting the desire of many communities to see their creative practice as a part of a totality of the theatre mosaic on Turtle Island.**

## FUNDERS

This project was made possible through the Edmonton Arts Council and their Connections and Exchanges program, as well as the Department of Canadian Heritage's Strategic Initiatives, and the Toronto Arts Council's Open Door program. We thank the Edmonton Community Foundation for their gracious support of artist honorariums to attend the workshop.

## Venue Information

The retreat will be held at the ATB Financial Arts Barn at 10330 84 Ave NW in Edmonton. We will use the Westbury Theatre as our main meeting space, however, depending on the day and the activity, we will also be using Studio A and Studio B.

## Health Breaks and Lunch

Coffee, tea, and juice will be provided for coffee/health breaks. For lunch, there are many coffee/tea shops and food vendors in the area. Participants are invited to visit a nearby establishment during our lunch breaks, or pack your own and eat on-site. Please refrain from bringing nuts, seafood or kiwi fruit into the space, as some of the participants are allergic to these foods.

## Accessibility

ASL Interpretation will be offered throughout the weekend.

The ATB Financial Arts Barn is wheelchair accessible. We ask participants to **refrain from using / wearing scented products** at the retreat to respect and include individuals who may have allergies or sensitivities to common chemicals and fragrances. If appropriate to your situation, participants should consider wearing or bringing comfortable footwear and clothing for our movement workshops. If there is anything we can do to make your experience at the retreat more comfortable or accessible, feel free to reach out to Peter Farbridge in advance of the event via email ([info@postmarginal.ca](mailto:info@postmarginal.ca)) or text (514-586-2855), or speak with the facilitators, Ez and Lisa, during the event itself.

# *Workshop Personnel*

---

---

Facilitator .....	Ez Bridgman
Facilitator .....	Lisa Ndejuru
Somatics Workshop Leader .....	Meryem Alaoui
Rehearsal Practices	
Workshop Leader .....	Art Babayants
Storytellers .....	Chris Dodd
	Jesse Del Fierro
	David Horak
	Todd Houseman
	Josh Languedoc
	Brooke Leifso
	Mūkonzi wā Mūsyoki
	Shrina Patel
	Lady Vanessa
ASL Interpretation .....	Diane Deadrale
	Helen McLeod
	Carla Dupras
	Pam Brenneis
	Alicia Ponciano

## *Special Thanks To:*

Fringe Theatre Adventures  
Murray Utas

Sue Balint  
Crystal Chan

# *Production Team*

---

---

Producer . . . . .	Peter Farbridge
Edmonton Producer . . . . .	Eric Rice
For Theatre Alberta . . . . .	Keri Mitchell
For The Citadel Theatre . . . . .	Jessie van Rijn
Edmonton Content	
Consultants . . . . .	Amena Shehab, Brooke Leifso, Chris Dodd, Darrin Hagen, David Owen, Heidi Janz, Jessie van Rijn, John Hudson, Jordan Champion, Keri Mitchell, May Kharaghani, Monica Roberts, Mūkonzi wã Mūsyoki, Patricia Darbasie, Sue Goberdhan, Vanessa Sabourin
Postmarginal	
Content Development . . . . .	Anne-Laure Mathieu, Ez Bridgman, Lisa Ndejuru
Walterdale Equity	
Committee . . . . .	David Owen, Kristina De Guzman, M.J. Kreisel, Mary-Ellen Perley, May Kharaghani, Monica Roberts, Pedro Rodriguez

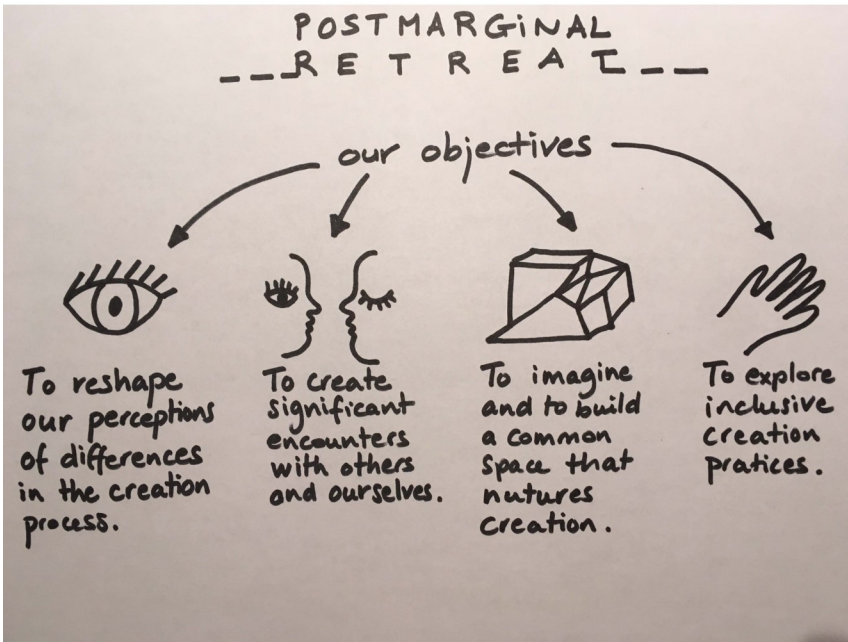
## **Recording Notice:**

Please note that photo documentation of the gathering will occur at various points during the retreat. If you do not wish to appear in the images, which will later be shared on Postmarginal's digital portal and ongoing project materials, just let us know. We may also be tweeting significant findings during the event. These will be anonymous unless you request otherwise.

# Welcome to the Postmarginal Edmonton Retreat!

## Our Guiding Question:

How do we recognize and activate the value and  
beauty of difference?



## Our entry point:

To create in an inclusive manner, we need mental, online, and real-life spaces where the dialogue about identity and artistic freedom can take place in safe, equitable, and respectful ways.

### **Our objectives:**

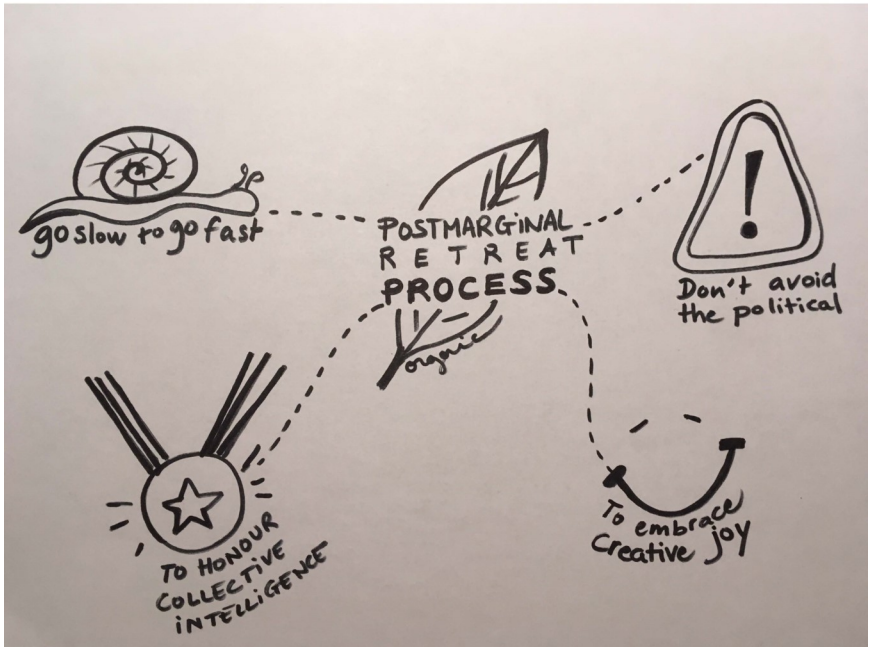
We seek to collectively discover, test, and propose new work ethics and creative strategies for exploring differences in the rehearsal hall. Our intention is to have a genuine human exchange that leads to changes in people's practices and generates practical new opportunities. We propose to learn how to have the conversation by having the conversation. Our tools of exploration are storytelling, collective intelligence and practical workshops. There are no experts in the room. We are all participants.



### **Local Context:**

Postmarginal retreats aspire to a global sense of the human and more-than-human community, but we want to adapt our work to the ecosystem of each city and region that we visit. To do this, we prepare for every retreat by consulting with local community members who help us to shape the central question, themes and challenges of the event.





### **Relationship to time:**

Our process involves collective intelligence and deep sharing, which means that things take the time that they take. On the other hand, we recognize that passing through this journey together requires that we ensure that everyone has space to express themselves. We engage to keep the process moving forward while being mindful that not everyone communicates with the same rhythm.

### **Harvest wall:**

Ideas, recommendations, discussions and next steps will be documented on our "harvest wall" to help nurture the opportunity for ongoing collaboration after the retreat. We respect the generosity of sharing information about your practice and your identities, and wish to be mindful of our relationship with the knowledge shared by the hundreds of artists, academics and cultural workers whose experiences have contributed to the development of the Postmarginal retreats.

# *Retreat Schedule*

---

---

N.B.: Schedule and activities may evolve before and during the event to reflect developing understandings within the cohort.

## **Day 1: “A Space to Give and Receive”**

### Morning

8:15 - 9:00 am . . . . .	Registration open
9:00 - 10:15 am. . . . .	Welcome and Indigenous Protocol Project Discussion & Check-In
10:15 - 10:30 am . . . . .	Health Break
10:30 - 10:45 am . . . . .	Somatic Activity
10:45 - 12:00 pm . . . . .	Collective Story Harvest
12:00 - 12:15 pm. . . . .	Mapping Exercise # 1
12:15 - 1:15 pm. . . . .	Lunch Break

### Afternoon

1:15 - 1:30 pm . . . . .	Somatic Activity
1:30 - 2:30 pm. . . . .	Key Concept Explorations
2:30 - 2:45 pm . . . . .	Healthbreak
2:45 - 3:00 pm . . . . .	Share back Findings
3:00 - 3:30 pm . . . . .	Discussing the retreat’s questions
3:30 - 4:15 pm . . . . .	Mapping Exercise # 2
4:15 - 4:30 pm . . . . .	Discussion of Day 2 - Workshops
4:30 - 5:00 pm . . . . .	Check out

## Day 2: “Embracing the Complexity”

### Morning

- 8:30 - 9:00 am ..... Arrival and Settle Time
- 9:00 - 9:30 am. .... Welcome and Check-In  
Reminder of the Harvest
- 9:30 - 10:45 am ..... Embodied Workshops Part 1  
Group A: Meryem Alaoui - Somatics  
Group B: Art Babayants - Rehearsal Practice
- 10:45 - 11:00 am ..... Health Break
- 11:00 - 12:15 pm ..... Embodied Workshops Part 2  
Group A: Art Babayants - Rehearsal Practice  
Group B: Meryem Alaoui - Somatics
- 12:15 - 1:15 pm. .... Lunch Break

### Afternoon

- 1:15 - 1:50 pm ..... Our Conversations  
Community-specific Conversations
- 1:50 - 2:45 pm ..... Re-engaging Together  
Mapping Exercise # 3
- 2:45 - 3:30 pm ..... Personal Reflection  
Preparation for Action, Healthbreak
- 3:30 - 4:00 pm ..... Discussion About Day 3
- 4:00 - 4:30 pm ..... Check-Out
- 4:30 - 6:00 pm ..... Informal Gathering—Spotlight  
Cabaret Patio

## Day 3: “Forward Into Action ”

### Morning

10:00 - 10:15 am . . . . . Check-In  
10:15 - 10:45 am . . . . . Project Ideation  
10:45 - 11:45 am . . . . .Speed networking  
Health Break  
11:45 - 12:15 pm. . . . .Open Space Project Launch  
12:15 - 1:15 pm. . . . . Lunch Break

### Afternoon

1:15 - 1:45 pm . . . . . Laying the Groundwork  
1:45 - 2:15 pm . . . . . Canvas Creation  
2:15 - 2:30 pm . . . . .Shareback  
2:30 - 3:00 pm . . . . . Healthbreak  
3:00 - 3:30 pm . . . . .Creation of Visuals + Presentation  
3:30 - 4:00 pm . . . . . Check out

# *The Stories and Storytellers*

---

---

## **Creating Whiteface: Indigenous theatre practice from North and South.**

*How can Indigenous relationships from distant lands reflect positive ways of creating art?*



### **Storytellers: Todd Houseman and Lady Vanessa Cardona** (Story recorded, Lady Vanessa present online.)

Todd and Lady created the show *Whiteface* to address the harms caused by cultural appropriation. Todd, who is a Cree of mixed blood and indigenous to amiskwaciy and Lady who is a mestiza Colombian indigenous to Cali, drew from their shared and differing experiences to write the show. They created a decolonial process of working together and an alliance that respects each other's people and land.

**Lady Vanessa Cardona**, Caleña, Colombiana, is currently living in her homeland and visitor of Treaty 6 Territory, Amiswachiwaskahegan. She is committed to honouring the treaty by learning to understand it, observing the ways in which we are not honouring it at the moment and listening to the original people of this land on how to protect and take care of this home. She is a multi-disciplinary artist choosing to learn from as many mediums as she can to get her messages across.

She offers tools for self-healing, community engagement, community building and accountability. The 2018 'Canadian' Individual poetry slam champion, she is former youth mentor of "Newcomers are Lit", playwright, author and performer of the play *Three Ladies* and co-creator of *Whiteface*. She is also the founder of Sinergia, Fiesta y Resistencia and Remix the Ritual - A Hip Hop theatre collective. She is a daughter, a granddaughter, a sister, a lover, a niece, an auntie, a woman, a human, a future birth worker, a healer, a mentor, a student, an artist, a poet and a prophet always aiming to channel the message of love.

**Todd Houseman** is an Apihtaw Nehiyaw (Cree mixed blood) actor, improviser, and writer from Amiskwaciy. His work focuses on decolonization by prioritizing Indigenous narratives through satire, commentary, and traditional and contemporary storytelling. Todd is a recent graduate of the acting program at the National Theatre School of Canada where he attended as a mature student. He is the co-writer/producer/star (with Ben Gorodetsky) of the cultural comedy web series *Folk Lordz*, and the co-creator of the award-winning play *Whiteface* (with Lady Vanessa Cardona). In his free time, he enjoys building masks, forging knives, or being in the forests of western Alberta.

---

---

### **Taking the leap: Empathy and change in rehearsal process**

*How can working with disability create new pathways of understanding rehearsal process?*



## Storytellers: Brooke Leifso and David Horak

Brooke was asked to play the Fairy Queen in the second remount of *Burning Bluebeard*. While she clearly communicated her Crip style of movement to the director, nothing prepared her for the first day of rehearsal. However, through communication and adaptation, the cast was able to assist and worked to find new ways of working together to create a more accessible rehearsal process.

**Brooke Leifso** is a Crip multi-disciplinary theatre practitioner and administrator, with Devised Professional and Community Art Performance. She has worked in various capacities with Edmonton Fringe Theatre, Theatre Yes, Northern Light Theatre, Latitude 53, CRIPSiE, Ground Zero Productions, Jumblies Theatre, CAOS, Mile Zero Dance and Workshop West Playwrights' Theatre and more. In 2019, she researched and reported on accessibility for Edmonton audiences (funded by the Edmonton Community Foundation). She is the Justice Artistic Director at Robertson-Wesley United Church, creating space for people to learn and build community through art. She also works as a research analyst for NorQuest College. She has a Masters in Expressive Art Therapy with a focus on Conflict Transformation and Peacebuilding.

**David Horak** is a director, actor, and teacher who has worked throughout Canada and the United States for over 20 years and is the founding Artistic Director of the award-winning Edmonton Actors Theatre and current Artistic Director of the Freewill Shakespeare Festival. He has won 4 Sterling Awards for Direction and multiple wins for Outstanding Production. Before the pandemic, he was to direct *Much Ado About Nothing* for the Freewill Shakespeare Festival and act in the new Hannah Moscovitch play, *Sexual Misconduct of the Middle Classes* at Theatre Network. Dave holds BFA (Acting) and MFA (Directing) degrees from the University of Alberta.

---

---

## The Lioness: Bridging value systems in creation

*How do we move beyond cultural borders and embrace the values of different worlds?*



### Storyteller: Shrina Patel

Shrina shares her experience working on *The Lioness*, a poetic exploration of the ferocity of a woman and the fire that resides within the feminine being. Patel's choreography speaks to an unexplored perspective in which South Asian women and girls are discovering freedom, which was hitherto only available to men. But the narrative of *The Lioness* goes even further by introducing the idea of honouring the very culture that represses you.

**Shrina Patel** is a Performer, Actor, Yoga Teacher, Advocate, Choreographer and the Artistic Director and Founder of Shaktiflow. Her focus is choreographing movements that tell stories of gender and social inequality. The intention is to provoke conversations of traditional social norms which society holds for the individual, based on their gender, race, and ethnicity. Her vision is aligned with that of Shaktiflow's which is to dedicate the intention to empower individuals through movement--stories told through dance. Each gesture has a



meaning and with them the power to facilitate ideas of harmony, unity, equality, and change. The vision is to instill a new perception of mindfulness that will unite us as a collective whole.

---

---

### **Marginalized bodies and the rehearsal hall**

*How can marginalized and non-marginalized bodies share space in the context of racial violence?*



#### **Storyteller: Mũkonzi wã Mũsyoki**

On the week of George Floyd’s murder, in June 2020, playwright and dramaturg Mũkonzi Mũsyoki was walking on 109th street in Edmonton when a pick-up truck drove by with a Confederate flag in the back window. Departing from this life-changing experience, Mũkonzi asks us to reflect on ways in which racialized and marginalized bodies can fit in physical spaces when the extremes of racial violence are a potential reality in our towns (Québec City, Québec; London, Ontario).

***Mũkonzi Mũsyoki*** is a dramaturg, theatre scholar and a playwright. He is currently a second year PhD student at the University of Alberta in Performance Studies. His research is on Postcolonial East African Theatre and Performance. His current

area of interest is performance of culture focusing on Kenyan urban culture particularly looking at Matatu [pronounced: ma-taa-tu] culture Mukonzi graduated from Kenyatta University in Kenya on July 2016 with a Bachelor of Arts in English, Linguistics and Literature. He later went on to do his Masters in the University of Alberta specializing in Kenyan Theatre. Müsyoki has been in Canada for three years and has worked as a playwright, director, dramaturge and a researcher for Workshop West Playwrights' Theatre, Fringe Theatre, Timms Centre Studio Theatre, MAA and PAA Theatre, The Citadel Theatre and the University of Alberta Drama Department.

---

---

### **Breaking the silence between us**

*How can Deaf and hearing actors make space for each other?*



**Storyteller: Chris Dodd**

Deaf Performer Chris Dodd discusses the cultural intersection between Deaf and hearing artists in the context of performance creation. Bringing in his own perspectives as a Deaf performer in working with hearing collaborators, Chris relates the important lessons he has learned regarding accessibility and inclusion and in making a safe space for everyone involved.

**Chris Dodd** is an Edmonton based Deaf performing artist, playwright, accessibility advocate and Governor General Innovation Award finalist. He is the founder and artistic director of SOUND OFF, Canada's national theatre festival dedicated to the Deaf performing arts. His solo work, *Deafy*, began touring at the SummerWorks Performance Festival in 2019 and will be published by Playwrights Canada Press in 2021. His most recent work, *Please Remain Behind The Shield*, was commissioned by Canadian Stage as part of their multidisciplinary performance event "We Were, We Are, We Will Be". Chris holds a degree from the University of Alberta's Drama program. He was recently the recipient of the Guy Laliberté Prize for innovation and creative leadership by the Canada Council of the Arts.

---

---

### **Artistic resilience and sovereign spaces**

*How can marginalized bodies create sovereignty inside colonial spaces?*



**Storyteller: Josh Languedoc**

Growing up in St. Albert as the only Indigenous family in every classroom carries a certain weight. Building your own sense of cultural identity against a sea of colonial narratives presents its own challenge and can lead to confusion and hardships. In this

conversation, Josh Languedoc shares his own journey from cultural alienation to finding ways to carve out his own space of cultural sovereignty in colonial artistic and educational spaces.

**Josh Languedoc** is an Anishinaabe playwright, theatre artist, and educator working as a guest in Amiscwacis Waskhagan. Josh is currently a student at the University of Alberta working on his Masters of Fine Arts in Theatre Practices with a research interest in Indigenous playwriting and storytelling. Josh is a proud member of the Playwrights Guild of Canada and the Anishinaabe reserve Saugeen First Nation.

---

---

### **What are you afraid of...?**

*How can we overcome our fears of working across differences?*



**Storyteller: Jesse Del Fierro**

Theatre creator Jesse Del Fierro asks what are you afraid of... and other questions you should consider asking yourself when collaborating with folx whose life experience is outside of your own. An emotional and intersectional lens on collaboration and generative conflict.

**Jesse Del Fierro** is a non-binary, Filipinx - Canadian theatre creator, actor and facilitator with the privilege to work in both Moh'kinstsis on Treaty 7 Territory and on the unceded territories of the Coast Salish peoples colloquially known as Calgary AB and Vancouver BC respectively. They have the joy of being vAct & PTC's 2021-22 MSG Emerging Dramaturg and one of The 35//50 Initiative's Strategic Coordinators in partnership with Theatre Alberta. They have collaborated on works presented at PuSh International Performance Art Festival, SummerWorks, Audain Gallery, Vines Art Festival, Kansas City Fringe and rEvolver Festival amongst others. Intersectionality is their only reality, and they appreciate you. Say hello at [www.jessedelfierro.com](http://www.jessedelfierro.com)

## *Facilitators*

---

---

The Postmarginal retreat has been developed in conjunction with professional facilitators to explore new communication tools. Over several editions of the retreat, we have used collective intelligence, Open Space Technology (OST), and design-thinking process approaches to create generative dialogue within challenging subjects. The Postmarginal Edmonton retreat was designed with the collaboration of members of Edmonton's theatre community, Postmarginal core staff, and the facilitators.

## Ez Bridgman - Facilitator



I see life as an adventure filled with love, joy and learning. I envision a world where everyone knows how to connect to their innate joy and in turn shares this vibrant energy freely. I see glimpses of this vision every day: my practice is the creation of spaces of delight, growth and discovery, for individuals and organisations, in Canada and internationally (en français également). My feet are rooted in the beautiful city of Montréal, Québec, on unceded Mohawk land (to learn more). I am known for my creativity, deep understanding of human communication, and a wide-reaching skill set spanning adult learning, design and group process, storytelling and coaching. I hold a B.A. in communication (human relations) from the Université du Québec à Montréal, a MSc in Management in social innovation contexts from HEC Montréal and a Professional and Personal Coach Certification (PPCC) from Concordia University.

## Lisa Ndejuru - Facilitator



Born in Rwanda, **Dr. Lisa Ndejuru** is a daughter of the abega clan. In the 1970s, her family fled to Germany and migrated to Turtle Island a decade later. Uninvited, they settled on the unceded indigenous territory of the Kanien'kehá:ka Nation, on the Island of Tiohtiá:ke or Montreal. Lisa has served the Rwandan diaspora for over 20 years and aspires to work on “extending the rafters”. She is completing a PhD exploring silences and tensions, stories of trauma and displacement, and arts-based approaches to difficult conversations. Her work with storytelling, play and improvised theatre in post-trauma settings aims for individual and collective meaning-making and empowerment in the aftermath of large-scale political violence.

### *About the Workshops*

---

---

The retreat was created as an experiential event to recognize the essential role of the body in building empathetic conversations. The retreat’s embodied workshops are therefore designed to bring the conversation into physical action, both as a way to deepen the mind-body connection to the concepts we are exploring, as well as to see some of them translated into a rehearsal process. The workshops are designed to be accessible and open to everyone, regardless of performance experience or physical capacities.

## The meeting place of self and other: A somatic exploration



In this somatic workshop with choreographer and somatics coach, Meryem Alaoui, we will use a body-based approach, focusing on our sensations in the moment and on our presence in our body. We will explore principles and questions in an embodied experiential way through movement, touch, voice, and play, around the possibilities of creating connections within our self and between each other, especially in a socially distant environment. Together, we will learn from our own experiences and use our curiosity and our desire for discovering, uncovering or rediscovering as our guide.

***Meryem Alaoui*** is a dancer-choreographer, somatic movement educator and embodiment coach from Morocco, living in Toronto, Canada. Her choreographic work is often an invitation towards a softer, more contemplative and sensorial experience of dance, which she uses as her act of resistance to the louder and more dominant voices and discourses in the field. Through her workshops and coaching practice, she guides people to lean into the wisdom and profound knowledge of their body to find their own answers and embody who they are fully. She's been studying Body-Mind Centering® since 2016, with support from the Ontario Arts Council and the Dancer Transition Resource Centre. For more info: [www.jasad.ca](http://www.jasad.ca) // [www.fluidsoma.com](http://www.fluidsoma.com)



---

---

## « Le Besoin d'être mal-armé » : Creating Multilingual Dramaturgy



In this workshop, mono-, bi- and multi-lingual artists will be invited to co-create dramaturgical material through experimenting with and in various languages: verbal and non-verbal, spoken or written, known and unknown, living or dead. The goal of the workshop is to introduce the concept of multilingual dramaturgy, i.e., dramaturgy that resists translation as its main tool, challenges the hegemony of dominant languages and attempts to create multi-layered meanings intended for multilingual and multicultural audiences. Participants are encouraged to bring their own stories, monologues, poems, improv exercises or any other genres (in any of the languages they speak or are currently learning) as the basis for further devising.

**Dr. Art Babayants** Արտ բաբայանց, stage director, is a multilingual artist-scholar who lives and works in what is now called Canada. His training combines the Stanislavsky school of acting (as taught in Russia), Meyerhold's Biomechanics and Indian kalaripayattu. Art's directing credits include musicals *Share and Share Alike* (2007), *Seussical* (2009), *Gypsy* (2011), *Godspell*

(2014), *Spring Awakening* (2019), contemporary Canadian drama *Couldn't We Be* (2008), *The...Musician: An Etude* (2012 and 2014), *Wine&Halva* (2020) and multilingual performance In *Sundry Languages* (2015-2019), collectively devised by Toronto Laboratory Theatre (published as a script by Playwrights Canada in 2019). He runs Quebec's first Musical Theatre program (at Bishop's University, Sherbrooke) and publishes on the issues of stage multilingualism, diasporic/immigrant theatre, queer dramaturgy, applied theatre and contemporary musical theatre. Art has also co-edited scholarly volume *Theatre and Learning* (2015) and the special issue of *Theatre Research in Canada/Les recherches théâtrales au Canada* (Fall 2017) dedicated to multilingual theatre in Canada. With the support of La Troupe du jour (Saskatoon), he is completing work on his first multilingual play *Bros/Les gars* (2021).

---

---

## **Next Steps**

### **Next Steps for Edmonton participants...**

This retreat is an opportunity to work together in ways that are not altogether new, but may be presented in a way that sparks new thoughts, new connections, and new skills. How we work together after this retreat is up to us, but we hope that the experience will foster new partnerships, and build on the work that so many organizations are doing in the Edmonton theatre environment to support and build a strong and inclusive theatre community.

### **Next Steps for Postmarginal...**

Postmarginal is currently creating a website, "the centre cannot hold" (working title), whose goal is to explore the commonalities and differences between theatre artists working within places of marginality. The site will be linked to a pan-national resource of training and workshop opportunities for artists, producers and others who wish to be at the apex of building bridges across

identity silos. The first artists to be featured are Veronique West (playwright), Santiago Guzmán (playwright/actor), Audrey-Anne Bouchard (choreographer-lighting designer), Barbara Diabo (choreographer-dancer) and Lisa Ndejuru (academic).

---

---

### **Modern Times Stage Company (Toronto)**

Modern Times was founded with the belief that individual voices, experiences, and backgrounds can knit a common vision and create theatre that expresses the essence of a shared human spirit. As artists we believe that human identity is multi-layered, so our theatrical aesthetics draw from many styles of theatre. Within this diversity, we seek beauty in simplicity and truth in vulnerability. Our process and award-winning productions are rooted in this unique approach, resulting in a timeless, placeless expression of reality. Since 1989, Modern Times has explored stories from across the globe producing adapted, translated and original works for audiences in Canada and internationally. [www.moderntimesstage.com](http://www.moderntimesstage.com)

### **Walterdale Theatre Associates (Edmonton)**

Walterdale Theatre, at over 60 years old, is one of Western Canada's oldest amateur theatre groups. With the exception of a paid part-time Administrator, Walterdale Theatre annually produces a full season of plays and operates their theatre home in Old Strathcona entirely with volunteers. Creating opportunities for people who wish to learn theatre or practice theatre by creating theatre alongside other committed amateurs is the foundation of our longevity. We are proud to partner with members of the Edmonton professional theatre community and with Modern Times Stage Company to create this opportunity for everyone. [www.walterdaletheatre.com](http://www.walterdaletheatre.com)

**THANK YOU SO MUCH FOR  
COMING!**

**The following pages are left  
blank by design, so you can  
note any thoughts you'd like to  
take home.**

**Story Harvest**

A large, empty rectangular box with a dashed border, intended for writing notes or thoughts.

## **Key Concept Explorations**

A large, empty rectangular box with a dashed border, intended for taking notes or exploring key concepts.

## **Workshop—Somatics**

A large, empty rectangular box with a dashed border, intended for taking notes during a somatics workshop.

# **Workshop—Rehearsal Practices**

A large, empty rectangular box with a dashed border, intended for notes or content related to the 'Workshop—Rehearsal Practices' section.

## **Community Specific Conversations**

A large, empty rectangular box with a dashed border, intended for notes or content related to the 'Community Specific Conversations' section.

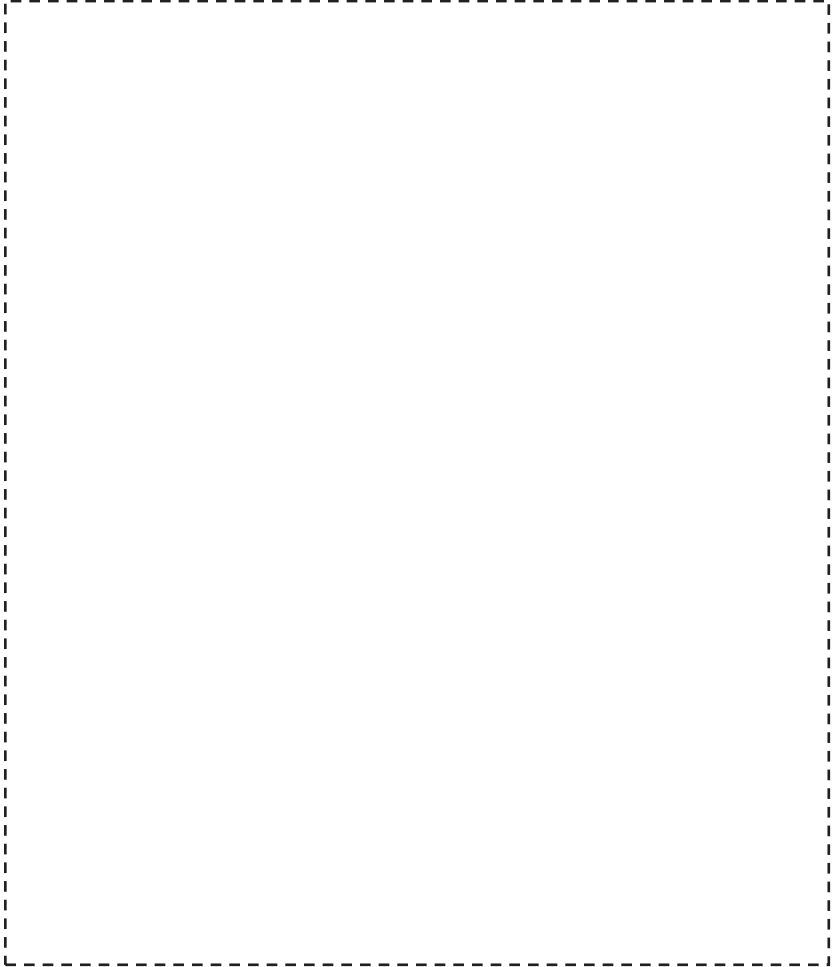
# Mapping Exercises

A large, empty rectangular box with a dashed border, intended for mapping exercises.

# Project Ideas

A large, empty rectangular box with a dashed border, intended for project ideas.

# **New Connections or Final Thoughts**



**Thank you again for attending  
Postmarginal Edmonton 2021.**