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PuSh²⁰²⁶

International Performing Arts Festival

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Fearless

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Andi Crown Photography

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MAR 29, 2026

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Welcome to the Festival



Greetings from the Musqueam Indian Band

Welcome from xʷməθkʷəy̓əm
(Musqueam).

On behalf of Musqueam's community and leadership, I am pleased to welcome you to the PuSh Festival. It is an honour to host this annual celebration of creativity, storytelling and community on the shared territory of Musqueam, Squamish and Tsleil-Waututh.

Festivals like PuSh remind us that art continues to be a powerful bridge between peoples, nurturing understanding, respect, and unity between diverse cultures.

We raise our hands to the organizers, artists, and audiences who bring their gifts and spirits together to make this festival possible. Enjoy the performances, and thank you for being part of this celebration of art and culture on our lands.

yəχʷyaxʷələq
Chief Wayne Sparrow



Greetings from the Squamish Nation

Sk̓wx̓wú7mesh Úxwumixw (Squamish Nation) is honoured to once again welcome the Push Festival to our Traditional Territory.

The Squamish People have long understood the power of the arts as medicine, and creativity as both a wonderful way to bring people together, and as a catalyst for change.

This year's lineup of artists is nothing short of exceptional and we applaud the inclusion of more Indigenous artists in the program.

We wish the festival every success!

Sxwíxwn
Wilson Williams
Chairperson, Sk̓wx̓wú7mesh Úxwumixw
(Squamish Nation)



Greetings from the Tsleil-Waututh Nation

ʔa: si:yém̓ nə siyéya,
Friends and Relatives,

Welcome to the traditional territories of the xʷməθkʷəy̓əm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and səliwəta4 (Tsleil-Waututh) Peoples.

Storytelling is an important tradition in our səliwəta4 (Tsleil-Waututh Nation) culture, as it weaves together our history, current aspirations, and the enduring connections we have to our lands and waters as People of the Inlet. Through its innovative programming of live art, PuSh Festival excels at conveying stories that are meaningful to all of us, but especially important is the way it provides space for marginalized voices to be amplified and celebrated.

The 2026 Festival features six thrilling works by Indigenous artists, including two world premieres by artists from across Turtle Island. Through this inclusion, the festival connects us in common understanding and provides a platform to showcase Indigenous cultural pride, language, ancestral teachings, and deep connections to the places we call home.

I raise my hands in gratitude to the PuSh staff for their active collaboration with our Nation. Congratulations on launching your 2026 season! Festivalgoers, we hope you enjoy the Festival and engaging with one another.

hay ce:p də
thank you all,

Chief Justin Sky George
səliwəta4 (Tsleil-Waututh Nation)

BALLET
BALLET
BALL
BAL
BA
B C

INFINITY

FEB 26 / 27 / 28 2026

Frontier Crystal Pite
27'52" Jiří Kylián

UNITY

MAY 7 / 8 / 9 2026

World Premiere Bobbi Jene Smith
Or Schraiber



balletbc.com
Tickets from \$19
Queen Elizabeth Theatre

ANNEX SPONSOR ARTS FOR ALL SPONSOR HOTEL SPONSOR MEDIA + MARKETING SPONSORS GOVERNMENT SUPPORT



BALLET BC ARTIST KELSEY LEWIS
PHOTO BY MARCUS ERIKSSON

Welcome to the Festival



I would like to convey my warmest greetings to everyone attending the 2026 PuSh International Performing Arts Festival.

Since 2003, this event has provided artists from diverse cultural backgrounds a platform to showcase their talents and share their vision. I am certain that everyone in attendance will enjoy the unique performances planned for this year's edition of the festival.

I would like to thank the organizers for ensuring the success of this event. You can take pride in your commitment to supporting Canadian artists in their pursuit of excellence.

I wish you all a memorable experience.

The Right Honourable Mark Carney, P.C., O.C., M.P.
Prime Minister of Canada



As Premier of British Columbia, I am pleased to offer a warm welcome to everyone attending the 2026 PuSh International Performing Arts Festival.

For over two decades, PuSh has brought together artists, presenters and audiences from across our province and around the world, promoting collaboration that transcends borders and art disciplines. A highlight of BC's arts and culture calendar, this mid-winter event showcases some of the very best in live art, including contemporary theatre, music, dance, circus arts and more. Through boundary-pushing performances, this event unites us through the powerful medium of art, amplifying voices and nurturing innovation.

I would like to recognize the dedicated staff, volunteers and supporters whose hard work has brought this year's PuSh to fruition. I also commend each of the performers — your inclusion in this festival is a culmination of time, effort and commitment to your craft. Thank you for sharing your passion and talent.

I wish you all a fantastic festival season!

Sincerely,

Honourable David Eby, KC
Premier of British Columbia



Welcome to the 2026 PuSh International Performing Arts Festival!

Each winter, PuSh transforms Vancouver into a vibrant crossroads of creativity and conversation. Over several weeks, stages and public spaces across the city showcase performances that bring together theatre, dance, music and multimedia in exciting new ways.

PuSh plays an important role in strengthening Canada's cultural fabric by creating opportunities for artists, uniting communities, and fostering understanding through bold collaborations between Canadian and international artists. Through these encounters, the festival offers audiences works that challenge ideas, spark emotion, and celebrate imagination.

As Minister of Canadian Identity and Culture and Minister responsible for Official Languages, I thank everyone whose passion and dedication keep this festival thriving.

The Honourable Steven Guilbeault



On behalf of the residents of Vancouver and my colleagues on City Council, I am pleased to extend my warmest greetings to everyone attending the 2026 PuSh International Performing Arts Festival.

For more than two decades, the PuSh Festival has stood as Vancouver's signature mid-winter cultural event bringing together artists and audiences from across Canada and around the world. Each January and February, the Festival transforms theatres and venues throughout the city into spaces of connection, creativity, and conversation.

Through bold and boundary-pushing works of theatre, dance, music, circus arts, and multimedia, PuSh continues to celebrate the power of live performance to inspire, challenge, and unite us. The festival's commitment to creative risk-taking, interdisciplinary collaboration, and international exchange has firmly established Vancouver as a global hub for contemporary performing arts.

I would like to extend my heartfelt gratitude to the performers, organizers, and volunteers whose vision and dedication make this event possible. Your efforts continue to enrich Vancouver's cultural landscape and strengthen our reputation as a vibrant, world-class city for the arts.

Congratulations on another remarkable year of PuSh. Enjoy the Festival!

Sincerely,

Mayor Ken Sim

ENDLESS
POSSIBILITIES
on every
stage.

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you'll find it at the Arts Club!
Get tickets for these shows
and more from \$29*



Facility fees, service charges, and GST apply to all ticket purchases. See terms and conditions at artsclub.com for details.



**YOU'RE
JUST A
PLACE
THAT
I KNOW**


By Adrian Glynn McMorran with
Beverly Dobrinsky, Marlene Ginader,
Chelsea Rose Winsby and Sally Zori
Music and Lyrics by Adrian Glynn McMorran
An Arts Club Presentation

JAN 21–FEB 1, 2026
Olympic Village Stage at the BMO Theatre Centre

“Glynn shows his incredible lyrical skills”
—*Vancouver Sun*

CAST OF YOU'RE JUST A PLACE THAT I KNOW, 2025; KRISTINE COFSKY PHOTOGRAPHY

**DIAL
M FOR
MURDER**



Adapted by Jeffrey Hatcher
From the original by Frederick Knott
Presented in Partnership with Theatre Calgary

FEB 5–MAR 8, 2026
Stanley BFL CANADA Stage

“A smart script...and some twists bring a
new life to this classic murder mystery”
—*BroadwayWorld*



FRANKLINLAND

By Lloyd Suh **MAR 12–APR 5, 2026**
Granville Island Stage



“This is not your
grandmother’s
Benjamin Franklin”
—*The New York Times*

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straight



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PuSh’s work primarily takes place on the unceded territories of the Coast Salish peoples, including the x̣ẉməθḳʷəỵəm, Sḳẉẉú7mesh, and səliwəta First Nations. It is our duty to establish right relations with the people on whose stolen territories we live and work, and with the land itself.

Vision

We envision a society fully engaged in empathy and the arts, and activated by a festival that expands our sense of the world.

Mission

The PuSh Festival creates new possibilities for artistic expression and how we relate to one another. We present a performing arts festival that challenges our assumptions, facilitates deeper understanding, inspires the imagination, and fosters meaningful connections.

Values

Inter-cultural connection:

We connect locally and globally across cultures and contexts to promote collaboration, creative and political stimulation, knowledge transmission, and empathy.

Transformative experiences:

We curate culturally urgent and rigorously realized performing arts to create transformative audience experiences.

Innovation & experimentation:

We celebrate creative risk with artistic programming that pushes the possibility of live art, and organizational practices that are adaptive and forward-thinking.

Social justice:

In our operations and programming, we use our power and privilege to challenge systemic inequities and to amplify the voices of those who are, or who have been historically, marginalized.

Care & reciprocity:

We engage with people as humans first, nurturing connections built on mutual respect, dignity, and understanding. We strive for sustainable and reciprocal relationships.

Accountability:

Recognizing that innovation carries risk and that we will make mistakes, we foster a culture of psychological safety, continuous learning and accountability.

Welcome



CLOCKWISE FROM BOTTOM LEFT: Gabrielle Martin, Jenny Lee Craig, Lindsay Nelson, Luka Kawabata, Tricia Knowles, David Kerr, Annie Clarke. Photo: Sayna Ghaderi

PuSh audiences delivered an unforgettable 20th anniversary celebration last year—rush lines, sold out shows, and joyful energy. When we closed in the second week of February, it felt like a spell had been broken—the world we re-emerged into was changed. The many months since have brought no small amount of upheavals. They have also affirmed the importance of PuSh as a sanctuary—as a place for us to imagine better futures than the ones we so often find outside our doorstep. A place to exercise the fundamentally democratic act of coming together across difference, of seeing one another in the fullness of our experiences, of collective dreaming. We have never been prouder to be an international festival: we believe fully in the urgency of exchange and the power of cultural diplomacy. On the cusp of our first Festival together as co-leaders, we are looking ahead with hope and determination, with a commitment to risk, to adaptation, and to celebrating the pluralism we see and honour in our communities.

We hope the many spaces of the 21st PuSh Festival will feel like an invitation into the world we want to live in together.

Annie Clarke and Gabrielle Martin
PUSH LEADERSHIP TEAM

Staff

ARTISTIC DIRECTOR
Gabrielle Martin^x

MANAGING DIRECTOR
Annie Clarke^x

MARKETING & COMMUNICATIONS MANAGER
Tricia Knowles^x

PATRON SERVICES & ADMINISTRATION MANAGER
Luka Kawabata[†]

FESTIVAL PRODUCER
Lindsay Nelson^x

DEVELOPMENT ASSOCIATE
Jenny Lee Craig[†]

PRODUCTION MANAGER
David Kerr

TECHNICAL DIRECTOR
Jessica Han

ACCESSIBLE PUSH COORDINATOR
Andrea Cownden

VOLUNTEER COORDINATOR
Rose Senat

INDUSTRY PRODUCER
Brian Postalian

DIGITAL COMMUNICATIONS COORDINATOR
Kat Aquino

IN DIALOGUE COORDINATOR
Chipo Chipaziwa

GRAPHIC DESIGNER
Steve Chow

BOX OFFICE COORDINATOR
River Huckleberry Kero

EVENTS & HOSPITALITY COORDINATOR
Nancy Toro

PRODUCTION & HOSPITALITY ASSISTANT
Kaila Kondo

DIGITAL MARKETER
Jesse Tanaka

VIDEOGRAPHER/EDITOR
Josh Lyon

PODCAST PRODUCERS
Ben Charland
Tricia Knowles^x

COPYWRITER
Gabrielle Martin[†]

MEDIA & PUBLIC RELATIONS
Cynnamon Schreinert

WEBSITE DESIGNER & DEVELOPER
Denim & Steel

BOOKKEEPER
Crystal Passmore

ACCOUNTS PAYABLE COORDINATOR
Kayla De Vos

^x Year-round staff

Board of Directors

Yvette Nolan (President)
Justin Neal (Vice-President)
Marlene Ferhatoğlu (Treasurer)
Selena Couture (Secretary)
Naomi Campbell
Dale Darychuk
Erika Latta
Boomer Stacey

PuSh

INTERNATIONAL PERFORMING ARTS FESTIVAL

Ticketing Info

Passes

See more & save!

Passes are the best way to experience the Festival to its fullest.

Passes let you see shows at a discount, whether you're ready to buy your tickets now or need more time to decide.

Show Passes (Save up to 29%)

4-Show Pass \$120
6-Show Pass \$165

See 4 or 6 different PuSh presentations. Cannot be used to buy multiple tickets to the same show.

Flex Passes (New for 2026! Save up to 21%)

4-Flex Pass..... \$130
6-Flex Pass..... \$186

Get 4 or 6 tickets and keep it flexible: buy multiple tickets to the same show, or to see different shows. You choose!

Youth Pass \$20

A 4-Show Pass is available for patrons 16 to 24 years old. Quantities limited.

Build-Your-Own-Track Industry Pass \$250 Early bird price \$220 until Dec 20

The BYOT Industry Pass provides access to all PuSh Industry sessions, catered lunches, social events, and the Festival Lounge Bar, plus a 20% discount to performances of your choice during the Industry Series.

All-Inclusive Industry Pass..... \$520 Early bird price \$490 until Dec 20

The All-Inclusive Industry Pass includes everything in the BYOT Pass plus tickets to the full lineup of PuSh Festival performances* during Industry Week (Jan 26–Feb 1, 2026). Your schedule is curated for you, making it the most seamless way to experience PuSh—with 35% savings on the total ticket value.

See more information on page 49.

* as availability lasts

Please note that passes include access to base tier tickets for shows with reserved seating. Additional charges may apply when upgrading to higher ticket value.

PUSH PASS AND INDUSTRY PASS TERMS & CONDITIONS: Limited quantities. Passes are non-refundable and non-transferable. Tickets allotted to Passholders for each performance are limited, so book early—at least 72 hours before showtime. For Show Passes, limit one ticket per show. Passholders must always be present, and show valid photo ID, at the venue box office in order to pick up tickets. Additional charges apply for some shows. Full terms and conditions at [pushfestival.ca](#).

YOUTH PASS TERMS & CONDITIONS: Limited quantities. Limit one per person. Youth Passes are non-refundable and non-transferable. Tickets allotted to Youth Passholders for each performance are very limited, so book early—at least 72 hours before showtime. Limit one ticket per show. Please note not all shows are available to be booked on a Youth Pass. Passholders must always be present, and show valid proof-of-age photo ID, at the venue box office in order to pick up tickets. Additional charges apply for some shows. Full terms and conditions at [pushfestival.ca](#).

Tickets

Single tickets are your best bet if you can't commit to a PuSh Pass. Some shows have limited capacities, and purchasing tickets in advance is recommended.

Tickets for *The Brutal Joy*, *Everything Has Disappeared*, *Kiuryaq*, *The Motha' Kiki Ball*, *Split Tooth: Saputjiji*, and *WAIL* will be available via our co-presenters' box offices.

Find a direct ticket link on the individual show pages at [pushfestival.ca](#).

Choose-Your-Rate

Our standard general admission ticket price remains \$39, but this year we are asking those whose means allow for a higher ticket price to pay \$59. If you have a household income of \$120K or higher, please consider this price point for our general admission shows.

A regular ticket is \$39—but if you can, go for the \$59 rate. That extra \$20 helps keep PuSh alive and accessible, closing the chronic funding gap that leaves the arts in a state of persistent financial precarity. Your support offsets the real cost of presenting international artists, fuels free Community Tickets for those facing barriers, and keeps bold work on local stages.

Group Tickets

Planning to bring a group of nine or more? Email tickets@pushfestival.ca to access a 25% group discount.

Community Ticketing

Everyone in Vancouver deserves access to great art. At PuSh, we have a policy that no one is turned away for lack of funds. We take action towards equity by providing hundreds of free Community Tickets to audiences facing financial barriers every year. If you would like to access a free community ticket, please email tickets@pushfestival.ca. We invite you to contact us as soon as possible to ensure we book you in before a performance sells out.

Pay It Forward

Look for the add-on donation button in your cart to contribute the cost of a ticket, and join our mission to improve equity in the arts!

SINGLE TICKET TERMS & CONDITIONS: Prices are subject to change. Additional service charges and telephone order fees may apply to the advertised price. Valid photo ID must be presented by the original purchaser at the venue box office in order to pick up tickets. Full terms and conditions at [pushfestival.ca](#).

How to Buy

ONLINE:
[pushfestival.ca](#)

PuSh Festival Patron Services
604.449.6000

TOLL-FREE IN NORTH AMERICA:
1.866.608.8284

IN-PERSON:
110–750 Hamilton Street, Vancouver
Monday – Friday, 11AM–5PM

Box Office closed Dec 24, 2025 – Jan 1, 2026

HAVE QUESTIONS?
Visit our Frequently Asked Questions page online, or contact PuSh Festival Patron Services. Email is the fastest way to communicate with us: tickets@pushfestival.ca

Bringing together the power of our people and philanthropy to help foster change, nurture progress, and support local communities.

Proud to support the 2026 PuSh Festival.

Through the TD Ready Commitment, we're supporting organizations focused on increasing access to art and cultural events and activities that work to create opportunities for people to participate in shared experiences that reflect the diversity of their community.

Learn more at td.com/artsandculture

TD **READY**
COMMITMENT

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Accessibility & Ticket Bundles

Bundles

Looking to make a day (or night) of it?

Here's some inspiration for how to use your PuSh Pass:

SAT JAN 24
2021 @ 2PM
Le Beau Monde @ 5PM
Khalil Khalil @ 7PM

SAT JAN 31
Everything Has Disappeared @ 2PM
Catching Up To the
Future of Our Past @ 4PM
Orpheus @ 8PM

SAT FEB 7
Wayqeycuna @ 2PM
The Motha' Kiki Ball @ 5PM
TESTO @ 8PM

For more suggested show combos, visit pushfestival.ca/bundles.

Book early to ensure availability, and use your PuSh Pass for the best price.

Accessibility

Contact the Accessible PuSh Coordinator at access@pushfestival.ca or by phone at 604.605.8284 ext. 204 to:

- Learn more information about accessible programming
- Reserve accessible seating or a headset for audio described performances
- Advise staff of your access needs
- Book a complimentary ticket for a companion
- Request a volunteer companion to meet you at nearby transit or support you at the venue

For the most detailed and up-to-date accessibility information for each show, visit pushfestival.ca.

[AD]	These performances will have audio descriptions available via headset, supported by VocalEye. Visit vocaleye.ca for more information.
[ASL]	These performances will be interpreted into American Sign Language (ASL).
[BLV]	These audio-dominant shows are blind and low-vision friendly.
[DHH]	These highly visual, no speaking shows are d/Deaf and hard-of-hearing friendly.
[RE]	These performances are presented in a relaxed environment where audience members are free to make noise, move, stim, exit and reenter the theatre as they please.
[ST]	These shows will have surtitles that translate the spoken text of the show into written English.

Indigenous Women Dancing
Stories of Transformation

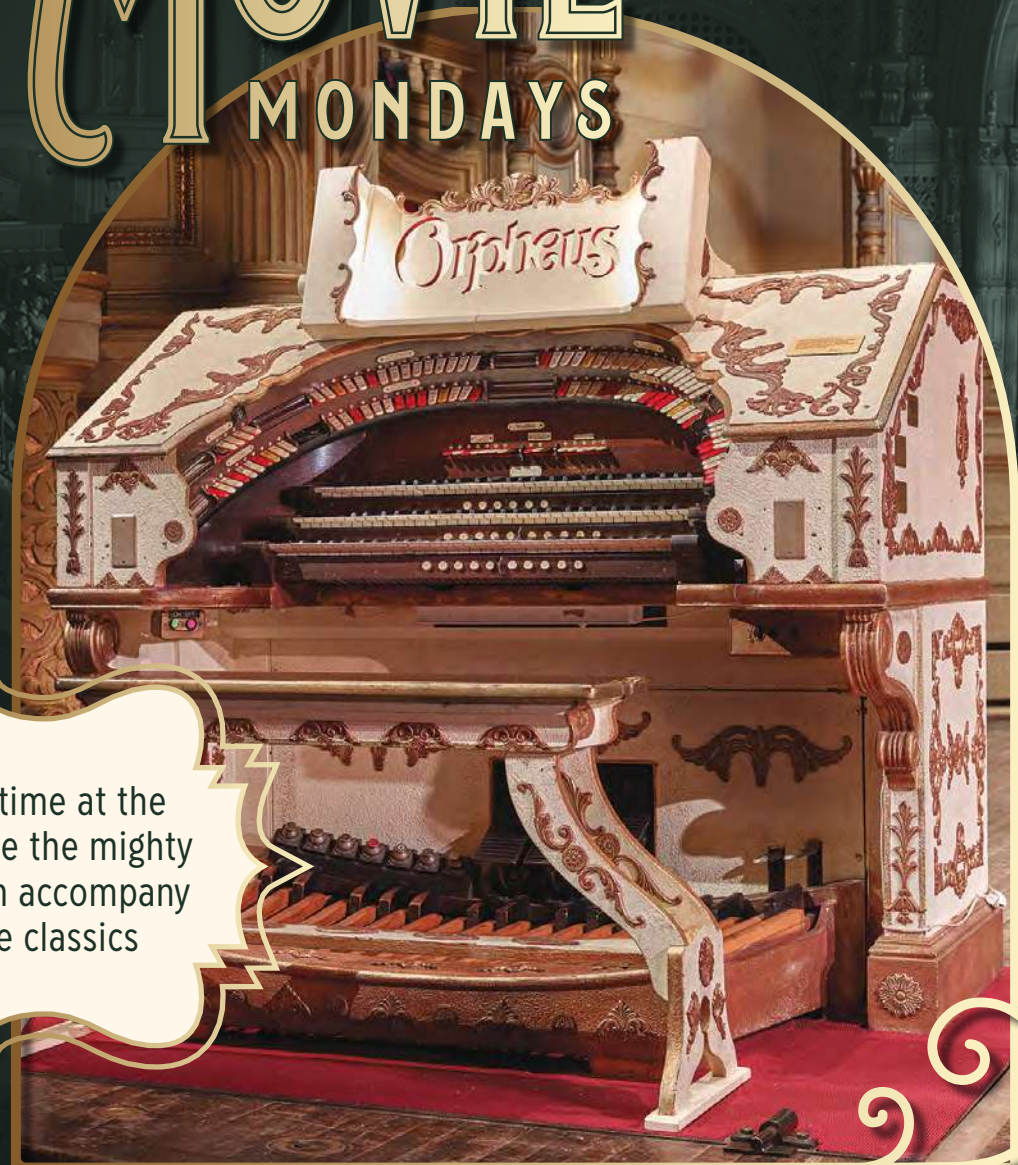
FEBRUARY 16–21, 2026
PRESENTED IN PARTNERSHIP WITH THE DANCE CENTRE

MATRIARCHSUPRISING.COM

Photo by Jade Ellis

PRESENTED BY VANCOUVER CIVIC THEATRES

SILENT MOVIE MONDAYS



Step back in time at the Orpheum to see the mighty Wurlitzer organ accompany silent movie classics

ORPHEUM

Tickets at vancouvercivictheatres.com

V C T

PHOTO: ERWIN FONSECA



PHOTO: ATHELO UY



Opening Party



PHOTO: ALAA ALIABDALLAH | REGASH

Join us Opening Weekend

Raise the curtain on PuSh 2026 with a luminous night of live electronic performance and dance. Palestinian DJ and composer Khalil Albatran merges abstract sound with collective memory in a kinetic search for freedom. French composer Marie Delprat transforms the dance floor with semi-modular synths and live-manipulated vocals. Vancouver's Joshua Ongcol and company ignite the room with spontaneous, high-energy cyphers born from clubs, jams, and joy. Come move, connect, and start the Festival in full frequency.

Fri
23
Jan
9PM

The
Birdhouse

RELATED EVENT

Khalil Khalil
Jan 23-25
7:30PM
The NEST
(see p. 21)

Free



Curatorial Statement

The 2026 PuSh Festival is an invitation to the culturally fearless—to those ready to step into fresh futurities and the expansive possibilities of live performance.

In a time when dominant ways of knowing and being are collapsing into the polycrisis they have created, the artists gathered here embody ancestral and emergent ways of living, understanding, relating, and dreaming.

A central theme of diffracted and layered temporalities—geological, ancestral, and speculative—frames the program. Across these works, time bends: performances inhabit the space between myth and memory; trace descent as a route to renewal; reconstruct our present from the future; move through time as deep as the land; and explore the confluence of potentiality and remembrance.

The Festival's performances also propose ways of living otherwise. Through relational aesthetics and practices of cultural kinship, artists invite us to transform how we gather, connect, and express. They enact counter ontologies through Northern cosmologies, multi-sensory meditations, messy transitions, *muxheidad*, liquid states, feverdreaming, Black living, karaoke, and breaking bread.

Other works prototype alternate epistemologies—ways of knowing grounded in the intelligence of the body. Through reclaiming the image of Black femininity, reshaping the conditions of witnessing and dancing as testimony, they offer affective archives where emotion and embodiment emerge as critical forms of knowledge and resistance.

From techno-punk clown puppet mashups to speculative rituals, and through works of intimate witness and collective catharsis, performances in this year's PuSh merge into new harmonies of body, thought, and form. They gesture toward brighter, stranger mythologies—where imagination is not escape, but the infrastructure for what comes next.

Gabrielle Martin
Artistic Director



JEZEBEL PHOTO: BAS DE BROUWER



PHOTO: JAKUB HRAB

Eight Short Compositions from the Lives of Ukrainians for a Western Audience

ARCHA - CENTRE OF DOCUMENTARY THEATRE
CZECH REPUBLIC

In *Eight Short Compositions on the Lives of Ukrainians for a Western Audience*, the political becomes profoundly personal.

Drawn from the words of Ukrainian playwright Anastasiia Kosodii, this delicate yet piercing work meditates on the ordinary moments that fracture under the weight of war—boiling water, harvesting fruit, sleeping in one's own bed.

Across languages and borders, five performers gather to honour the small acts of living that survive in the shadow of war. Through text projection, music, movement, and light, they weave a collective reflection on distance, empathy, and responsibility—how to stand beside those whose lives are under siege. In its quiet sincerity, the piece invites us to listen: to the grain of a voice, the tremor of solidarity, the fragile beauty of life persisting against the noise of devastation.

PRESENTED WITH



SUPPORTED BY



Waterfront Theatre

ACCESSIBILITY [ST]

Alternating English, Ukrainian, Dutch, Swedish, and Irish with English and Ukrainian surtitles

\$39+

Thu 22 Jan 8PM
Fri 23 Jan 8PM

65 minutes
Post-show talkback: 22 Jan

Through a collision of physical performance, hip hop visual language, and the slowed, distorted flow of chopped-and-screwed sound, *JEZEBEL* reclaims the hyper-sexualized image of the “video vixen” that defined hip hop’s golden age. Once framed through a male gaze that fetishized and vilified Black femininity, the vixen now steps into her own frame—stretching the image until its artifice becomes her authorship.

Drawing from the glossy aesthetics of MTV-era music videos and the syrupy deceleration of Southern hip hop remix culture, this electrifying solo work deconstructs the myths of the “hip hop honey,” refracting her through feminist, racial, and cultural awakenings. What emerges is a portrait of a woman both muse and maker: unapologetic and self-possessed. With a bass-heavy soundscape and arresting physicality, *JEZEBEL* asks—who gets to look, and who gets to define what they see?



PHOTO: ANNEJES VERIELST

PRESENTED WITH **new works DANCE**

SUPPORTED BY **FONDS PODIUM KUNSTEN PERFORMING ARTS FUND NL**

JEZEBEL

CHERISH MENZO // FRASCATI PRODUCTIES
THE NETHERLANDS // BELGIUM

Thu 22 Jan 8PM
Fri 23 Jan 8PM

Scotiabank Dance Centre

55 minutes
Post-show talkback: 23 Jan

\$39+

Thu 22 Jan — **Sun 08 Feb**

Online \$29

RELATED EVENT
In Practice with Cherish Menzo & Jennifer Piasecki
Jan 24 12-3PM
Q7 Studios
For dance artists (see p. 47)

CONTENT NOTE
Haze, flashing lights, coarse and sexually explicit lyrics

ACCESSIBILITY [DHH]
Highly visual, no speaking, song lyrics are captioned

Under the glow of a flickering screen, a daughter reconstructs her deceased father. Pixel by pixel, contradiction by contradiction.

2021 is a live performance where theatre, AI, and video game storytelling converge, blurring the boundary between human remembrance and machine logic. An audience member steps into the role of Brian, an unhoused veteran reliving his final weeks inside a looping digital hospital: a labyrinth of corridors, bureaucratic dead ends, and fleeting human contact.

Guided by his daughter's narration, fragments of data become playable memory. Each decision glitches reality a little more.

How do we provide dignity in death to those we fundamentally disagree with? Part elegy, part experiment, *2021* exposes the tenderness and terror of digital resurrection. It asks not whether machines can think, but whether memory itself is a kind of simulation.

PRESENTED WITH **TOUCHstone**
THEATRE

SUPPORTED BY **VANCOUVER**
CIVIC THEATRES



PHOTO: DAHLIA KATZ

2021

COLE LEWIS // PATRICK BLENKARN // SAM FERGUSON
CANADA

Fri
23
Jan
7:30PM

Sat
24
Jan
2PM

90-120 minutes
Post-show talkback: 24 Jan

| **ANNEX**

\$39+

CONTENT NOTE
Flashing lights
Audience interaction,
sounds of bombs
& gunshots, racist
behaviour, death,
ableism, mental
health struggles

SUPPORTED BY
Granville
Island



PHOTO: BILAL ALKHATIB

Khalil Khalil

KHALIL ALBATRAN // BILAL ALKHATIB
PALESTINE

How does a name shape a destiny? Khalil Albatran was named for his brother, a martyr of the First Palestinian Intifada. In a family where the name carries both honour and grief, he has lived as a continuation of another life—one that ended before his began.

Through movement and music, *Khalil Khalil* becomes a dialogue between presence and absence. The artist places his body in direct conversation with memory, confronting what it

means to live as both an echo and an original. Each movement negotiates the distance between what is remembered and what is alive now.

Beyond one man's story, the work opens a window onto a shared experience for many who bear the names of the fallen. A performance in which the artist confronts an existential question: can a body exist beyond the history it inherits?

Fri
23
Jan
7PM

Sat
24
Jan
7PM

Sun
25
Jan
2PM

50 minutes
Post-show talkback: 24 Jan

| **The NEST**

\$39+

RELATED EVENT
DJ Set by
Khalil Albatran
at Opening Party
Jan 23
9PM
The Birdhouse
(see p. 15)

CONTENT NOTE
Strobing lights,
haze
ACCESSIBILITY
[ST]
Arabic with
English surtitles

Le Beau Monde

L'ÉCOLE PARALLÈLE IMAGINAIRE
FRANCE

PHOTO: CHRISTOPHE RIVAUD DE L'AGE

SUPPORTED BY

INSTITUT FRANÇAIS
Canada

ROUNDHOUSE

In the future, theatre no longer exists. Neither do elections, football, or kissing. Or, at least not as it used to be.

Three people stand before us—awkward, uncertain, sincere. They've heard rumours of these ancient rituals and are doing their best to recreate them. What emerges is both ridiculous and strangely touching: a ceremony of imitation, a eulogy for everyday life.

A collective creation initiated by actor Rémi Fortin, with polyphonic songs by Arthur Amard, *Le Beau Monde* resurrects our present as if it were already a ghost. Between laughter and melancholy, a contemplation: what will we leave behind for those who come next? What, if anything, is precious?

A sci-fi theatre of tenderness and absurdity, built from the debris of our daily lives.

Sat 24 Jan
5PM
8PM

Sun 25 Jan
5PM

The Roundhouse

75 minutes
Post-show talkback: 25 Jan

\$39+

RELATED EVENT

Remembering the Present:
A Creation Laboratory with
L'École Parallèle Imaginaire
Jan 12–22
The Improv Centre
For theatre performers.
For theatre artists (see p. 47)

ACCESSIBILITY
[ST]
French with
English surtitles

Riser seating,
limited chairs
available

WAIL

ACTION AT A DISTANCE // VANESSA GOODMAN
CANADA

PRESENTED
WITH

MUSIC 5main 20th SEASON

The Dance Centre

WAIL is a choreographic poem for our fractured moment. Six performers move through a shifting landscape of sound, light, and breath, their bodies echoing the patterns and distortions of the natural world. Drawing from botanical forms and auditory illusion, the work becomes a living ecosystem where motion and vibration feed each other—fragile, unruly, and alive.

WAIL immerses audiences in a multi-sensory meditation on coexistence. Amid contrast and chaos, the work finds its rhythm in the act of collective joy: a wail that is both grief and celebration, a sound that gathers us back into the body of the world.



PHOTO: DAVID COOPER

Mon 26 Jan
8PM

Tue 27 Jan
8PM

60 minutes
Post-show talkback: 27 Jan

Scotiabank Dance Centre

\$49 // \$25 Student/Arts Worker

CONTENT NOTE
May include
strobing lights
and haze

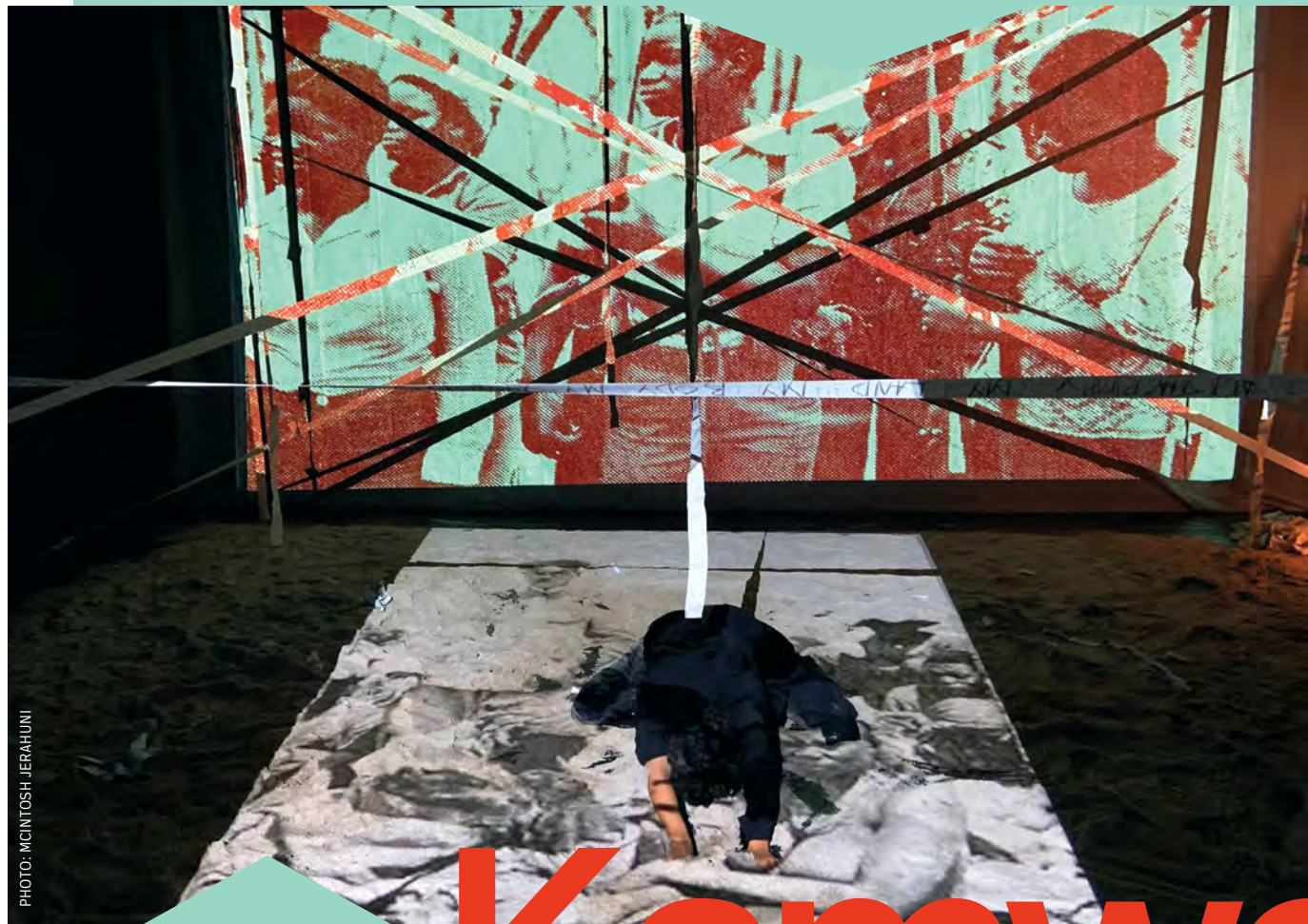


PHOTO: MCINTOSH, JERAHUNI

JERAHUNI MOVEMENT FACTORY //
A PUSH FESTIVAL CO-PRODUCTION
ZIMBABWE

Kamwe Kamwe

SUPPORTED BY

Granville Island

Historic Joy Kogawa House

Canada Council for the Arts

Conseil des Arts du Canada

Kamwe Kamwe (One by One) is a force of movement and song—a meeting of ancestral rhythm and contemporary resistance. On a sand-covered stage, four Zimbabwean dancers move through a terrain of poles, elastics, and projected images, their bodies speaking what history has silenced. Echoes of those disappeared through colonial and ongoing violence are carried in the haunting truths revealed through body and voice.

Choreography that transforms dance into testimony, this is a reckoning on racism and human rights—a body-to-body reminder that liberation is built in motion, and that no one moves forward alone. *Kamwe Kamwe (One by One)* is both protest and prayer: a dance of solidarity rising from the dust.

Tue
27
Jan
7:30PM

Wed
28
Jan
7:30PM

Performance
Works

60 minutes
Post-show talkback: 27 Jan

\$39+

CONTENT NOTE

Potential exposure to airborne dust due to sand

Archival images of racial and colonial violence

Remember that time we met in the future?

LARA KRAMER
TURTLE ISLAND // CANADA

PHOTO: ROBIN P. GOULD



Remember that time we met in the future? moves through a world in transformation—where land, light, sound, and memory converge. Within a shifting terrain of salvaged materials and spectral landscapes, four Indigenous artists journey through nonlinear time, where body and land, spirit and matter are inseparable.

Each movement is a trace of ancestral memory, of futures unfolding, of a pulse shared between beings and worlds. Through intimate physicality, layered imagery, and atmospheric force, the performers navigate a landscape of story, ritual, and resonance.

This is not dance as spectacle, but as invocation where stillness holds weight, sound becomes breath, and tenderness meets storm. In this durational dreamscape, the dancers walk with more-than-human kin, carrying the gravity of lived experience and the glow of emergent futures.

Remember that time we met in the future? invites audiences into a present stretched by memory, a space of becoming, of heartbeats carried forward.

PRESENTED WITH

Matriarchs uprising

SUPPORTED BY

SFU SIMON FRASER UNIVERSITY
THINKING OF THE WORLD

Wed
28
Jan
7PM

Thu
29
Jan
7PM

Goldcorp
Centre for
the Arts

75 minutes
Post-show talkback: 29 Jan

\$39+

CONTENT NOTE

Flickering lights, partial nudity

ACCESSIBILITY

[AD]
Audio Description
on Jan 29

[DHH]
Highly visual,
no speaking

PHOTO: SHAY MARKOWITZ

PRESENTED WITH

CHAN CENTRE
FOR THE PERFORMING ARTS

SUPPORTED BY

Norwegian Embassy
Ottawa

Kiuryaq

AKPIK THEATRE // THEATURTLE
CANADA // KALAALLIT NUNAAT (GREENLAND) // SÁPMI (NORWAY)

The Northern Lights have always carried stories—frightening, spiritual, epic, and playful.

Kiuryaq is a circumpolar performance exploring our relationship with the Northern Lights—“kiuryaq” in Inuvialuktun—created through collaboration among Indigenous and non-Indigenous artists from Canada, Kalaallit Nunaat (Greenland), and Sápmi (Norway).

At its centre are two siblings born in the North: one raised beneath the Aurora with their grandparents, the other adopted south and unaware of their origins. Through ancestral connection, choices are made that alter both their worlds.

Blending theatre, live music, and video design, *Kiuryaq* weaves northern stories into a landscape of light, memory, and cosmology. A performance of transformation and return, *Kiuryaq* is an invitation into the wisdom, warnings, and humour of the circumpolar region.

This one-night-only performance is preceded by an artist talk with co-creators Reneltta Arluk and Rawdna Carita Eira, and a reception hosted by the Royal Norwegian Embassy. Come early for complimentary refreshments and a conversation about the artistic practice and cultural worldviews informing this landmark circumpolar collaboration.

Wed
28
Jan
8PM

80 minutes
Pre-show artist talk & reception 7PM

Chan Centre for
the Performing
Arts

\$39+ // \$30 Student

ACCESSIBILITY
[BLV]
Blind and low-vision
friendly

Everything Has Disappeared

PHOTO: ATLEA

UNIT PRODUCTIONS & MAMMALIAN DIVING REFLEX, IN COLLABORATION WITH THE CHOP
CANADA

Through digital interactive technology (and a touch of magic), *Everything Has Disappeared* exposes the hidden architecture of the global economy: a system sustained by the labour, care, and migration of Filipino workers. From ships and oil fields to hospitals, factories, and care homes, Filipino hands keep the world turning—often without acknowledgment or visibility. In a blend of illusion, narrative, wit, and exploration, erasure

transforms into revelation, confronting how our socioeconomic construct renders some lives essential yet unseen. Equal parts conjuring act and quiet celebration, *Everything Has Disappeared* illuminates the dignity and cultural spirit that persist within globalized structures, inviting us to contemplate how intricately necessary each and every one of us is, in order for the whole to fully exist.

PRESENTED WITH The Cultch LIVE BIENNALE

Thu
29
Jan
7:30PM
(Preview)

70 minutes

Fri
30
Jan
7:30PM

Sat
31
Jan
2PM
7:30PM

Sun
01
Feb
2PM

York
Theatre

\$35-\$69

CONTENT NOTE
Haze, flashing lights,
audience interaction

2

Catching Up to the



PHOTO: DAVID COOPER

Future of Our Past

PLASTIC ORCHID FACTORY // JAMES GNAM
UNCEDED COAST SALISH TERRITORIES

Two bodies meet, orbiting between what was and what might be.

Catching Up to the Future of Our Past invites audiences into the strange terrain of midlife—where time gathers, stretches, and folds back on itself. Inside a Mary Quant-inspired, retro-futurist astral bubble, their movements trace the pull of time: measurable yet fluid, finite yet elastic.

Through intimacy, repetition, and reflection, the dancers chart midlife not as a pause or checkpoint, but as a living exchange between memory and possibility. The work unfolds as a meditation on the place where nostalgia and anticipation coexist, where every choice carries echoes of what was and what could be. This work summons us to witness not only the passage of time, but its elastic potential—to feel how memory propels possibility, and how possibility reshapes what we remember.

Fri
30
Jan
8PM

Sat
31
Jan
4PM

Scotiabank
Dance Centre

60 minutes
Post-show talkback: 30 Jan

\$39+

CONTENT NOTE
Haze, strobing lights

ACCESSIBILITY [DHH]
Highly visual, no speaking

Parades

Fri
30
Jan
8PM

Sat
31
Jan
8PM

Vancouver
Playhouse

70 minutes
Post-show talkback: 31 Jan

\$39–\$69

Orpheus reimagines the myth of descent as a visceral dance through darkness toward connection and renewal. Choreographer Alan Lake constructs an immersive world of image and movement where body, matter, and light converge—oscillating between dream and reality. Within this charged landscape, the performers navigate rupture and transformation, their physicality both raw and transcendent.

Lake's choreography merges the mythic and the human, urging us to face the fractures of our humanity—division, conflict, isolation—and to reach for one another. Both intimate and monumental, *Orpheus* is dance as myth, as mirror, as act of faith—inviting us to drink from the fire and emerge changed.

SUPPORTED BY  **VANCOUVER**
CIVIC THEATRES

Orpheus

ALAN LAKE FACTOR(E)
CANADA



PHOTO: GABRIEL RAMOS

A short film by Alan Lake, *Parades* is an initiation into a world between fable and ritual—a cinematic tableau where bodies morph, collide, and regenerate. *Parades* unfolds as a pagan procession of human and hybrid forms, each gesture charged with raw emotion and symbolic force. Through image and movement, *Parades* transforms myth into motion—a meditation on being, becoming, and the sacred ordinary.

Fri
30
Jan





Sun
08
Feb

Online **\$29**

RELATED EVENT
Streaming of Alan Lake's film *Parades* is included with in-person and online tickets.

CONTENT NOTE
Brief nudity

ACCESSIBILITY [DHH]
Highly visual, no speaking

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Split Tooth: Saputjiji</p>  <p>PHOTO: CELINA KALLUK</p>	<p>Trouble Score</p>  <p>PHOTO: KOEN BROOS</p>	<p>Orpheus</p>  <p>PHOTO: MARTIN MORISSETTE</p>	<p>Remember that time we met in the future?</p>  <p>PHOTO: GAËTAN PARÉ</p>	<p>22 Jan</p> <p>JEZEBEL 8PM Scotiabank Dance Centre</p> <p>Eight Short Compositions from the Lives of Ukrainians for a Western Audience 8PM Waterfront Theatre</p>	<p>23 Jan</p> <p>Khalil Khalil 7PM The NEST</p> <p>2021 7:30PM ANNEX</p> <p>JEZEBEL 8PM Scotiabank Dance Centre</p> <p>Eight Short Compositions from the Lives of Ukrainians for a Western Audience 8PM Waterfront Theatre</p> <p>Opening Party 9PM The Birdhouse</p>	<p>24 Jan</p> <p>2021 2PM ANNEX</p> <p>Le Beau Monde 5PM 8PM The Roundhouse</p> <p>Khalil Khalil 7PM The NEST</p>
<p>25 Jan</p> <p>Khalil Khalil 2PM The NEST</p> <p>Le Beau Monde 5PM The Roundhouse</p>	<p>26 Jan</p> <p>WAIL 8PM Scotiabank Dance Centre</p>	<p>27 Jan</p> <p>Kamwe Kamwe 7:30PM Performance Works</p> <p>WAIL 8PM Scotiabank Dance Centre</p>	<p>28 Jan</p> <p>Remember that time we met in the future? 7PM Goldcorp Centre for the Arts</p> <p>Kamwe Kamwe 7:30PM Performance Works</p> <p>Kiuryaq 8PM Chan Centre</p>	<p>29 Jan</p> <p>Remember that time we met in the future? [AD] 7PM Goldcorp Centre for the Arts</p> <p>Everything Has Disappeared (Preview) 7:30PM York Theatre</p> <p>ASKÎWAN ᐱᐢᐱᐢᐱᐢ 8PM The Roundhouse</p> <p>SLUGS 9PM The NEST</p>	<p>30 Jan</p> <p>Everything Has Disappeared 7:30PM York Theatre</p> <p>Catching Up to the Future of Our Past 8PM Scotiabank Dance Centre</p> <p>ASKÎWAN ᐱᐢᐱᐢᐱᐢ 8PM The Roundhouse</p> <p>Orpheus 8PM Playhouse</p> <p>SLUGS 9PM The NEST</p>	<p>31 Jan</p> <p>Everything Has Disappeared 2PM 7:30PM York Theatre</p> <p>Catching Up to the Future of Our Past 4PM Scotiabank Dance Centre</p> <p>Orpheus 8PM Playhouse</p> <p>SLUGS 9PM The NEST</p>
PuSh Industry Series						
<p>01 Feb</p> <p>Everything Has Disappeared 2PM York Theatre</p>	<p>02 Feb</p> <p>La utopía de la mariposa / Tierra 6:30PM The Roundhouse</p> <p>Bardaje 8PM The Roundhouse</p>	<p>03 Feb</p> <p>La utopía de la mariposa / Tierra 6:30PM The Roundhouse</p> <p>Bardaje 8PM The Roundhouse</p>	<p>04 Feb</p> <p>SKIN [RE] 7:30PM ANNEX</p> <p>Rainbow Chan at the Dream Factory 7:30PM Chinese Canadian Museum</p>	<p>05 Feb</p> <p>SKIN 7:30PM ANNEX</p> <p>The Brutal Joy 8PM Scotiabank Dance Centre</p> <p>Split Tooth: Saputjiji 8PM Chan Centre</p>	<p>06 Feb</p> <p>Wayqeycuna 7:30PM The Roundhouse</p> <p>SKIN 7:30PM ANNEX</p> <p>The Brutal Joy 8PM Scotiabank Dance Centre</p>	<p>07 Feb</p> <p>Wayqeycuna 2PM The Roundhouse</p> <p>The Motha' Kiki Ball 5PM The Birdhouse</p> <p>Trouble Score 7:30PM Playhouse</p> <p>TESTO [AD] [ASL] 8PM Performance Works</p> <p>Closing Party 10PM The Birdhouse</p>
<p>08 Feb</p> <p>TESTO 2PM Performance Works</p>						



Festival Schedule

Bardaje

LUKAS AVENDAÑO
MEXICO

Rooted in Zapotec understandings of *muxeidad*, *Bardaje* reanimates a word used to enforce difference with the gestures, memories, and cosmologies it once pushed to the margins. The work emerges from a lineage that stretches linguistically from Persian *barah* to Arabic *bardaj* to Italian *bardascia*—a genealogy of dissent that refuses colonial definitions of gender and sexuality.

Lukas Avendaño moves within a ritual landscape of feathers, metallic paper, gold, silver, and ayoyotes, ancestral seeds that rattle with each step, summoning the sensual and the sacred in equal measure. Through movement, sound, and adornment, ash emerges as a polysemic ritual element unfolding in metaphors—a quintessential symbol of scorched earth, and of the survivors who rise from the ashes of their own bodies. *Bardaje* becomes a living archaeology of memory and matrilineality, where identity resists containment and vibrates through body and lineage.

Neither confession nor spectacle, *Bardaje* is an embodied meditation on *muxeidad*: a third gender that defies translation and insists on its own cosmology of beauty, vitality, and becoming.

PRESENTED
WITH



SUPPORTED
BY



PHOTO: ANITA DE AUSTRIA



Two visionary films featuring Lukas Avendaño—an internationally acclaimed performance artist and leading voice of the Muxe community in Oaxaca's Isthmus of Tehuantepec—trace the intersections of body, land, and resistance within contemporary Mexico.

La utopía de la mariposa

JOSÉ MIGUEL JAIME CRESPO
MEXICO, 2019, 30 MIN

PHOTO: LUKAS FILM



In *La utopía de la mariposa*, Avendaño confronts the disappearance of his brother Bruno, transforming personal grief into political testimony. Through the lens of performance and digital theatre, he searches for justice in a nation numbed by systemic violence, where the act of remembrance becomes its own form of survival.



PHOTO: EMILIO VALDES

TIERRA

FANA ADJANI
MEXICO, 2021, 15 MIN

TIERRA, an experimental art film directed by Fana Adjani, reimagines Avendaño as a *nahual*, a being born from Mother Earth, moving through forests, fire, and transformation. Here, *muxeidad* becomes a cosmology of resistance: a fusion of ecofeminist struggle, ancestral embodiment, and the defence of territory.

Together, these films chart an extraordinary continuum between mourning and rebirth, offering a cinematic language where disappearance meets emergence—and where queerness, land, and rage converge as acts of living revolution.

Mon
02
Feb
8PM

Tue
03
Feb
8PM

The
Roundhouse

RELATED EVENTS

La utopía de
la mariposa /
TIERRA

Encuentro
(see p. 48–49)

CONTENT NOTE

Audience interaction,
partial nudity

ACCESSIBILITY

[ST]
Spanish with English
surtitles

40 minutes
Post-show talkback: 02 Feb

\$39+

Mon
02
Feb
6:30PM

Tue
03
Feb
6:30PM

The
Roundhouse

Film Screening

30 min // 15 min

Free in-person
film screening

Mon
02
Feb

Sun
08
Feb

Online \$29

RELATED EVENTS

Bardaje
Encuentro
(see p. 48–49)

ACCESSIBILITY

[ST]
Spanish with
English subtitles

SKIN

RENAE SHADLER & COLLABORATORS,
WITH ROLAND WALTER
GERMANY // AUSTRALIA

Every body tells its story through the skin.

Constantly shifting through contact, the skin transforms—between bodies, and in its exchange with the earth, whose surface we are changing ever faster in the Anthropocene.

Performed by Roland Walter, a dancer with full-body spastic paralysis, and Renae Shadler, a non-disabled choreographer, *SKIN* creates a universe where their distinctly different bodies move toward one another. Through touch, habitat, and imagination, they develop a shared movement language inspired by sea anemones, liquid states, and the shifting textures of the earth.

This duet is not about access, but excess—a space where multiple lived experiences coexist. Between contraction and expansion, Walter and Shadler explore new ways of relating, dissolving the idea of “more” or “less” able bodies. *SKIN* becomes a meditation on contact and transformation—on how our environment both shapes us and is shaped by us.

PRESENTING SUPPORTER

Parachute Fund

SUPPORTED BY

VANCOUVER
CIVIC THEATRES

PHOTO: BEAT-PIX WITH HEART

Rainbow Chan

Live at the Dream Factory

RAINBOW CHAN
AUSTRALIA // HONG KONG // WEITOU

PRESENTED WITH

CHINESE
CANADIAN
MUSEUM
華裔博物館

PHOTO: RENATA DOMNIK

Rainbow Chan is a Hong Kong-Australian vocalist, producer, multi-instrumentalist, and interdisciplinary artist celebrated for her inventive blend of heartfelt melodies, textured electronic production, and culturally rich storytelling. Her sound—both tender and experimental—reflects on migration, identity, and the intimate politics of love and loss.

Presented for one night only inside the Chinese Canadian Museum’s *Dream Factory: Cantopop Mandopop 1980s-2000* exhibition, this special live performance unfolds on Ming Wong’s Vast Ocean, Boundless Skies stage—an installation that reimagines the legacy of Cantopop through diasporic lenses.

Fusing Cantopop, electronic music, Chinese folk laments, and experimental sound, Chan uses live looping, electronics, saxophone, and voice to explore resilience, identity, and connection across generations.

Through this convergence of sound, space, and story, Chan creates a distinctive and contemporary musical experience—an evening where cultural memory, sonic experimentation, and performance meet. The performance will be followed by an open mic karaoke party.

Wed
04
Feb
7:30PM

Thu
05
Feb
7:30PM

Fri
06
Feb
7:30PM

55 minutes
Post-show talkback: 04 Feb

\$39+

Wed
04
Feb

Sun
08
Feb

Online

\$29

ACCESSIBILITY
[RE]
Relaxed Environment on Feb 4

[DHH]
Highly visual, no speaking

Wed
04
Feb
7:30PM

50 min (2 hr with karaoke)
Post-show karaoke: 8:20PM

Chinese Canadian Museum

\$39+

ACCESSIBILITY
[BLV]
Blind and low-vision friendly

Split Tooth: Saputjiji

TANYA TAGAQ
CANADA

From Polaris Prize and Juno award-winning singer Tanya Tagaq comes *Split Tooth: Saputjiji*, a performance expanding the elemental and poetic world of her beloved book *Split Tooth*. Neither adaptation nor concert, *Split Tooth: Saputjiji* is a new language of performance—gathering Inuit throat singers, musicians, and performers within a staged environment that blurs music and memory, landscape and breath.

Tagaq's voice, both singular and collective, channels the ancestral and the futuristic, invoking presences that move between worlds. Within this living sonic environment, distinctions between music, ritual, and theatre dissolve. Under the direction of Kaneza Schaal, the result is an expansive act of transformation—a conversation with the future through mythic realism, carrying the elemental power and radiance at the heart of Tagaq's work.

PRESENTED WITH



PHOTO: CELINA KALLUK

The Brutal Joy

JUSTINE A. CHAMBERS
CANADA

PHOTO: RACHEL TOPHAM PHOTOGRAPHY

Dance as archive. Style as philosophy. *The Brutal Joy* slides between ritual and rebellion—part groove, part revelation, all liberation.

An improvisational act of devotion to Black-living, *The Brutal Joy* merges Black vernacular line dance and sartorial gesture, transforming social dance and self-styling into an embodied living library of self-determination. Within its scored improvisation for dance, light, and sound, performers riff, vamp, and break—tracing the syncopations between individuality and collectivity, ritual and rebellion.

As light carves the body and shadows echo back, *The Brutal Joy* unfolds as both performance and inquiry: a living counter-archive where gesture becomes knowledge and attire holds history. At once reverent and radical, it embodies the bodily sovereignty of the Black dandy and the communal vitality of the Electric Slide. What emerges is a choreography of becoming—radiant, self-determined, and alive to the possibilities of another future.

PRESENTED WITH



The Dance Centre

Thu
05
Feb
8PM

Chan Centre for the
Performing Arts

\$39+ // \$30 Student

Thu
05
Feb
8PM

Fri
06
Feb
8PM

45 minutes
Post-show talkback: 06 Feb

Scotiabank
Dance Centre

\$38 // \$29 Under 30, Student & Senior

CONTENT NOTE
Flashing lights,
haze

ACCESSIBILITY
[DHH]
Highly visual,
no speaking

PRESENTED WITH



PRESENTING SUPPORTER

McGrane-Pearson
Endowment Fund

Wayqeycuna

TIZIANO CRUZ
ARGENTINA

PHOTO: MATIAS GUTIERREZ

Like a *quipu*—the intricate system of knotted cords used by Andean peoples to record memory and knowledge—*Wayqeycuna* traces Argentinean artist Tiziano Cruz's path back to his childhood in the Andean north. Through a poetic layering of testimony, ritual, and performance, Cruz reassembles fragments of collective and personal history, each knot an invocation of ancestry, each gesture a measured rebellion against erasure. Drawing from archival research and community memory, the work reflects on the violent devastation of cultural and communal life under neoliberalism and enduring racial hierarchies.

As the final piece in Cruz's trilogy *Tres Maneras de Cantarle a una Montaña* (*Three Ways of Singing to a Mountain*), which includes *Soliloquio* (*I woke up and hit my head against the wall*) presented at the 2023 PuSh Festival, *Wayqeycuna* unfolds as an act of return and repair: a lament for what has been taken, and a celebration of what persists.

SUPPORTED BY



Fri
06
Feb
7:30PM

Sat
07
Feb
2PM

The
Roundhouse

70 minutes
Post-show talkback: 06 Feb

\$39+

RELATED EVENT

Bread for the World
Workshop
Feb 04
3-6PM
The Roundhouse
Encuentro
(see p. 48-49)

CONTENT NOTE

Bread will be offered

ACCESSIBILITY [ST]

Spanish with English
surtitles and captions

Part ritual, part pop concert, *Trouble Score* is a hallucinatory portrait of family myth refracted through the lens of magic realism.

Weaving multi-layered text, vocals, sound samples, and live music within an otherworldly lighting composition that turns each scene into a luminous portal, this one-night-only performance is a storytelling séance that's as witty as it is disruptive.

Trouble Score revisits an old family scandal—a web of fragmented criminal stories that unravels into an impossible plot, where childhood innocence collides with the distorted reality of trauma, set against the backdrop of racial segregation and a military dictatorship.

Blending humour and complicity, *Trouble Score* captures the fantastic, mysterious, and often surreal nature of family dynamics. Luanda Casella, known for her incisive deconstruction of language and fascination with the unreliable narrator, crafts text that is both razor-sharp and darkly funny. Pablo Casella composes intricate landscapes of melodic intimacy and rhythmic resonance. Nick Verstand, whose work explores the edges of light, space, and human perception, sculpts immersive architectures that breathe with the performers.

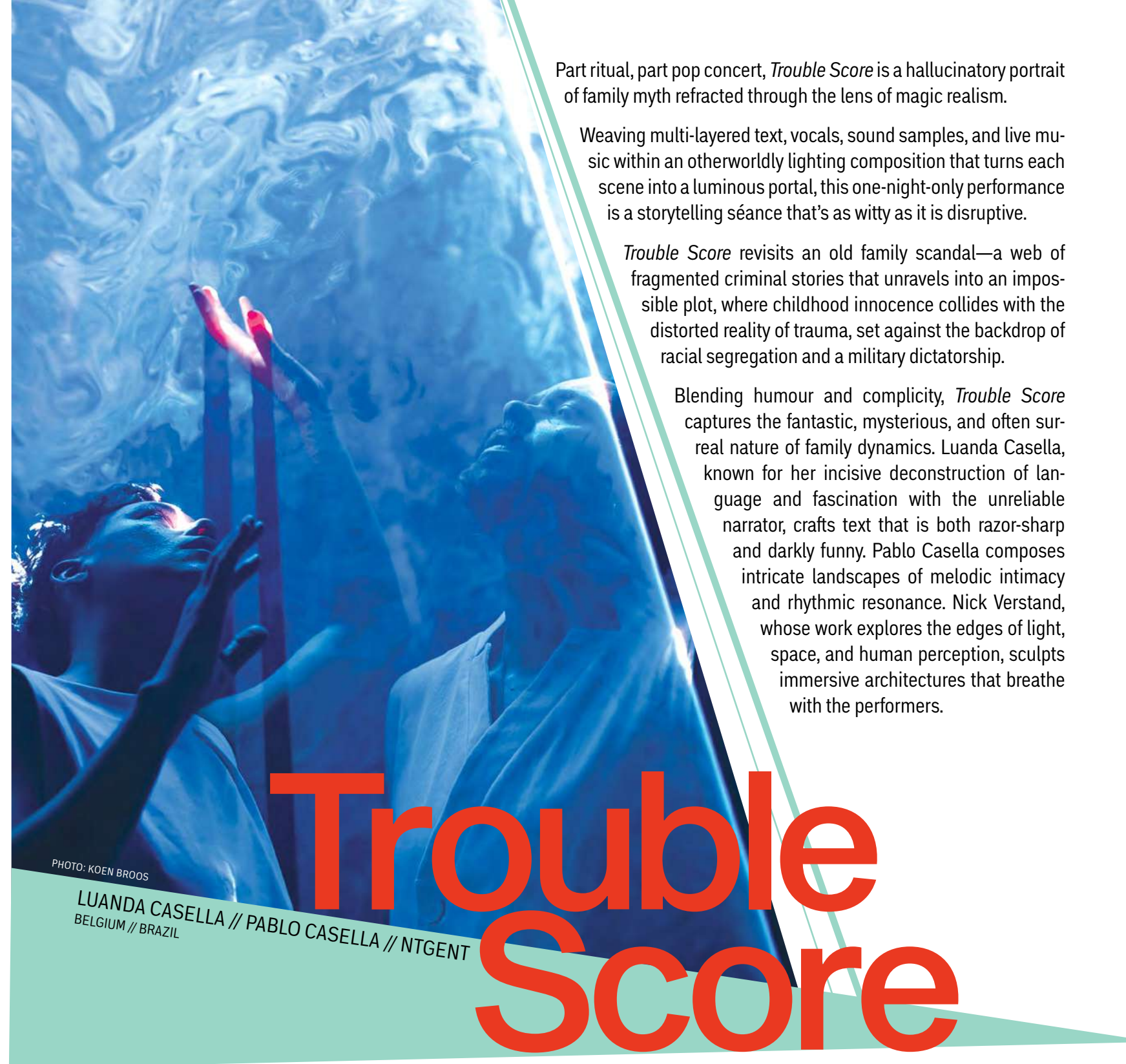


PHOTO: KOEN BROOS

LUANDA CASELLA // PABLO CASELLA // NTGENT
BELGIUM // BRAZIL

Trouble Score

PRESENTED WITH



SUPPORTED BY



Sat
07
Feb
7:30PM

Vancouver
Playhouse

1h 40 min
Post-show talkback Feb 07

\$39-\$69

RELATED EVENTS

The Unreliable Narrator: Artist Talk
(see p. 49)
&
Writing in the Digital Age Masterclass
For writers & playwrights
(see p. 47)
Encuentro (see p. 48-49)

CONTENT NOTE

Haze, strobing
lights

The Motha' Kiki Ball

BLACKOUT COLLECTIVE
CANADA

PRESENTED WITH

VAN
VOGUE
JAM



From vogue to runway, *The Motha' Kiki Ball* crowns motherhood as the origin story, legacy, and creative force behind Ballroom. Black Out, a collective centering Blackness in the local Kiki scene, leads this year's winter ball co-presented by PuSh and Van Vogue Jam. This Black History Month spectacular celebrates the power that gives life to cultures and movements. Expect looks that radiate iconic energy and a runway filled with matriarch moments.

Sat
07
Feb
5PM

4-5hr

The
Birdhouse

\$15-30

CONTENT NOTE
Coarse language,
potential nudity

ACCESSIBILITY
Standing show
(limited seating
available)

TESTO celebrates transitions, testosterone and the edges of drag—a chaotic, heartfelt, and hilariously unhinged deep dive into the mess of becoming. Here, performance and reality blur until what's made-up somehow feels truer than truth. Expect moustache meals, dykey desires, and a choreography of guttural sexuality that pinches at the dull flesh of everyday life until it sparkles. At once absurd and sincere, *TESTO* finds the magical in the mundane—the moment when laughter curdles into revelation, and fantasy becomes flesh. It's awkward, erotic, disarming, and deeply human: a love letter to transition, embodiment, and all our leaking edges.



PHOTO: LESLEY MARTIN

PRESENTED WITH

» Here+Now
Performance Created in England

▲ thefrank
theatreco.

SUPPORTED BY

Granville
Island

TESTO

WET
MESS
UK

Sat
07
Feb
8PM

Sun
08
Feb
2PM

Performance
Works

60 minutes
Post-show talkback: 08 Feb

\$39+

RELATED EVENT

Drag & Devising Workshop
with Wet Mess
Feb 10
3-6PM
Goldcorp Centre for the Arts
For performing artists
(see p. 47)

CONTENT NOTE

Flashing lights, haze
Nudity, references to transphobia, sexually
explicit content

ACCESSIBILITY

[ASL] [AD] ASL-interpretation and
Audio Description on Feb 7

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Artists in Residence



Jerahuni Movement Factory – Kamwe Kamwe

SOKO JENA
ZIMBABWE

During his PuSh residency, multidisciplinary artist and choreographer SoKo Jena develops *Kamwe Kamwe (One by One)*, expanding his ongoing exploration of identity, resilience, and spirituality through movement, sound, and ritual. In this new piece, he reveals haunting truths of disappearance through colonial and ongoing violence, transforming dance into a reckoning on racism and human rights.

A graduate of the University of the Arts (Philadelphia, USA) and the Dance Trust of Zimbabwe, Jena is the founder of Jerahuni Movement Factory and jena_practice—platforms bridging traditional Zimbabwean performance with contemporary artistic expression. He has collaborated with influential mentors including Peter John Sabbagha, Nora Chipaumire, Jawole Willa Jo Zollar, Boyzie Cekwana, and Mamela Nyamza and his creations have been presented at festivals and venues internationally.

Through *Kamwe Kamwe*, Jena continues to expand Zimbabwean cultural heritage into a global dialogue—offering audiences performance that merges tradition, innovation, and political urgency.

Kamwe Kamwe runs Jan 27 & 28, 2026. The Jan 27 premiere will be followed by an artist talk with SoKo Jena. See p. 24 for more details.



Rakesh Sukesh – Invisibles

RAKESH SUKESH
INDIA // BELGIUM

In residency with his new creation *Invisibles*, Rakesh Sukesh—the artist behind *because i love the diversity (this micro-attitude, we all have it)* (PuSh 2024)—confronts the brutal realities of the Kafala system, which has enabled modern-day slavery across parts of the Middle East. Drawing from his own family's history, he interlaces visceral movement, stark statistics, and documentary theatre to reveal the human cost of economic migration and to ask urgent questions about whose lives and suffering we choose to value. Sukesh weaves ritual dance and funeral song from the Tamil-Nadu region in India into a powerful meditation on grief, dignity, and remembrance.

Rakesh Sukesh's work emerges from a life deeply shaped by movement—across borders, traditions, and generations. With a career spanning over 25 years, he has captivated audiences worldwide as a performer, choreographer, teacher, and producer. His journey began in Bollywood dance and South Indian cinema before evolving toward contemporary movement infused with his family's lineage of yoga and embodied disciplines such as Kalarippayattu and other Indian dance forms. His international career has cultivated a language of physicality that bridges precision and spiritual depth.

Join us for a free work-in-progress studio showing and artist talk with Sukesh and collaborator Alessia Luna Wyss on Jan 26, 2026. Visit pushfestival.ca/push-in-development for more information.



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PuSh in the Community

Amplifying connection between local and visiting artists.

Visit pushfestival.ca/push-in-the-community for more information, registration and application.



Remembering the Present: A Creation Laboratory with L'École Parallèle Imaginaire (France)

12 Jan, 9AM–5PM, 13–16 Jan & 19–22 Jan, 10AM–6PM
The Improv Centre

Free for selected applicants. For experienced theatre artists with advanced level training and/or professional experience. Application required.

Join France's L'École Parallèle Imaginaire for this nine-day creation laboratory guided by the artists of *Le Beau Monde*. Together, you'll enter a process of "transmission," reimagining the company's sci-fi ritual through playful exercises in collective writing, improvisation, and reinvention. You'll both transform material from the original work and create your own speculative ceremonies. Combining documentary curiosity and absurdist imagination, this intensive invites you to co-create new mythologies of the present as if from the distant future.



In Practice with Cherish Menzo & Jennifer Piasecki (The Netherlands)

24 Jan, 12–3PM
Q7 Studios
\$10–\$23

For dance artists. Registration required.

Join international artists Cherish Menzo (*JEZEBEL* // Co-Artistic Director, GRIP) and Jennifer Piasecki (Production & Tour Management, GRIP) for a conversation on their experiences working in collaborative artistic environments. They will share personal insights, approaches, and reflections on practices that support care, balance, and collaboration across their dance company.



The Unreliable Narrator: Writing in the Digital Age Masterclass (Belgium // Brazil)

4 Feb, 2–6PM & 5–7 Feb, 10AM–2PM
The Post at 750

Free for selected applicants. For experienced writers and playwrights.

Reckoning with the cult of story in our post-truth era, Luanda Casella (*Trouble Score*) invites you to explore how the timeless human desire for narrative has been hijacked by the storytelling machine. In this four-day writing masterclass, you'll investigate *The Unreliable Narrator*—a figure who manipulates, misremembers, and blurs the boundaries of truth—studying its evolution from literature to digital discourse and writing from the unstable edge between fiction and persuasion.



Drag & Devising Workshop with Wet Mess (UK)

10 Feb, 3–6PM
Goldcorp Centre for the Arts
\$60 // \$80 // \$100

For artists with any performance practice excited to explore experimental drag. Registration required.

Enter the gloriously chaotic world of Wet Mess—the *TESTO* creator, sweet prince, alien baby, and DIY drag dream coach. In this playful devising workshop, you'll lip-sync, costume, and clown your way toward new drag personas and stage creations. Explore how five-minute acts can grow into full-length fever dreams, mixing the trashy with the transcendent. Come ready to get weird, take risks, and see what strange, glorious version of yourself slips out of the seams.



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Encuentro

Centering Latin American artistic expression.

Performances & Films



Bardaje

(see page 34)

LANGUAGE

Spanish (English surtitles for performance, live translation English for talkback)

PRESENTED WITH  **Latincouver**
The Latin American Plaza in BC

02 & 03 Feb // 8PM
Post-show talkback: 02 Feb

The Roundhouse



La utopía de la mariposa /

(see page 35)

LANGUAGE

Spanish (English subtitles)

PRESENTED WITH  **Latincouver**
The Latin American Plaza in BC

02 & 03 Feb // 6:30PM
Online: 02-08 Feb

The Roundhouse



Wayqeycuna

(see page 40)

LANGUAGE

Spanish (English surtitles for performance, live translation English for talkback)

PRESENTED WITH  **Latincouver**
The Latin American Plaza in BC

06 Feb // 7:30PM
07 Feb // 2PM
Post-show talkback: 06 Feb

The Roundhouse



Trouble Score

(see page 41)

LANGUAGE

English

PRESENTED WITH  **VANCOUVER LATIN AMERICAN CULTURAL CENTRE**

07 Feb // 7:30PM
Post-show talkback

Vancouver Playhouse

Encuentro (“gathering” in Spanish and Portuguese) brings visiting Latin American artists and local communities together in performance, conversation, and celebration.

Visit pushfestival.ca/encuentro for more information, registration, and application.

Workshops & Artist Talks



Bread for the World Workshop

RELATED TO
Wayqeycuna

A hands-on workshop where participants knead and shape bread as offerings to honour those who came before us. No experience is needed, just open hands and an open heart. The dough created will later become part of Argentinean artist Tiziano Cruz's stage performance *Wayqeycuna*, connecting us through shared acts of remembrance and bread.

LANGUAGE

Spanish (with live English translation)

PRESENTED WITH  **Latincouver**
The Latin American Plaza in BC

04 Feb // 6–9PM
3 hrs

The Roundhouse



The Unreliable Narrator: Artist Talk

RELATED TO
Trouble Score

For arts professionals and general public

Reckoning with the cult of story in our post-truth era, Luan-da Casella (*Trouble Score*)—writer, performing artist, and master of narrative subversion—examines how the timeless human desire for storytelling has been hijacked by the machinery of persuasion. In this lecture, she introduces her artistic practice and research into *The Unreliable Narrator*, revealing how deceptive discourse and irony operate across literature, performance, and digital culture to both manipulate and awaken critical thought.

LANGUAGE

English

PRESENTED WITH  **VANCOUVER LATIN AMERICAN CULTURAL CENTRE**

05 Feb // 5–7PM
2 hrs

Goldcorp Centre for the Arts



Latincouver Podcasts

Hear *Wayqeycuna*'s Tiziano Cruz and *Bardaje*'s Lukas Avendaño on Latincouver's Spanish-language *Latinos en Canada* podcast, and *Trouble Score*'s Luanda Casella on the Portuguese-language *Brasileiros em Vancouver* podcast—episodes coming January via latincouver.ca, or wherever you get your podcasts.

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PHOTOS: SAYNA GHADERI



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Thank You Volunteers!



PHOTO: CHRIS RANDLE

Curious minds and emerging voices belong at PuSh.

Learn more: youth@pushfestival.ca

Youth Pass

Youth aged **16–24** can experience the Festival for less with the **Youth Pass**—\$20 for tickets to four select shows. Tickets booked on a Youth Pass can be booked online and picked up at will call with proof of identification. Passes are limited, so get them while they last at pushfestival.ca or contact the box office at 604.449.6000 Monday-Friday between 10am-5pm.

In Dialogue

For those aged **25–35**, **In Dialogue** is a **free** intensive inviting deep inquiry into contemporary performance for emerging artists and arts critics. Over seven days, participants attend Festival performances together, join discussions with leading theatre makers and scholars, and take part in post-show conversations with Festival artists.

YOUR JOURNEY STARTS HERE

Arts Umbrella offers programs for young people ages 2-22 in Art & Design, Dance, and Theatre, Music & Film. Learn more about program offerings and register now at artsumbrella.com.



Photo: Javier R. Soares



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BIENNALE CINARS 26



PuSh Industry Series

Jan 27–Feb 1, 2026

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THINKING OF THE WORLD



PHOTOS: CHRIS RANDLE



A leading assembly for the international performing arts sector.

Part platform, part assembly, the Industry Series brings together curators, producers, presenters, artists, and arts administrators from around the world for six days of sector-specific exchange. Participate in curated discussions, peer networking, artist walks, and studio sharings. Experience visionary Canadian performance, spark new ideas, and connect across disciplines, regions, and roles.

More information at
pushfestival.ca/industry

A space for seeing what's next— and shaping what's possible.

The **BYOT: Build-Your-Own-Track Industry Pass** provides access to all PuSh Industry sessions, catered lunches, social events, and the Festival Lounge Bar, plus a **20% discount** to performances of your choice during the Industry Series.

The **All-Inclusive Industry Pass*** includes everything in the BYOT Pass **plus tickets to the full lineup of PuSh Festival performances** during Industry Week (Jan 26–Feb 1, 2026). Your schedule is curated for you, making it the most seamless way to experience PuSh—with **35% savings** on the total ticket value.

Register for the 2026 Industry Series and buy your Industry Pass at pushfestival.ca/industry.

Save \$30 with an Early Bird discount when you purchase either pass by **Dec 20, 2025**.

* as availability lasts

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Every year PuSh donors show their support for the arts and the many communities that intersect with the festival. Their contributions enrich Vancouver's cultural landscape and make it possible for us to keep presenting world-class experiences and expanding access to the arts.

We recognize these donors as members of our Patron Circle. If you're not already a donor, consider joining the people here and showing your support for innovative art in Vancouver at pushfestival.ca/donate.

This list represents donors from September 2024 to September 2025. If we missed your name because of our print deadline, please know we appreciate you!

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Building the future through live art

Last year, we celebrated our 20th year of introducing Vancouver audiences to trailblazing artists from around the world. These two decades are a testament to the demand for memorable live experiences, underrepresented voices, and new perspectives. And they're a monument to the contributions of PuSh donors, whose support has been critical to the Festival's existence.

As we look ahead to the next 20 years, we're leaning into the challenges and potential before us. We're expanding community programs and new works in development. We're making the arts accessible to more people. And we're not shying away from art that is sometimes challenging, sometimes surprising, and always transformative.



Let's build that future together.

How your contributions help:

- \$20 provides a pass for youth ages 16-24
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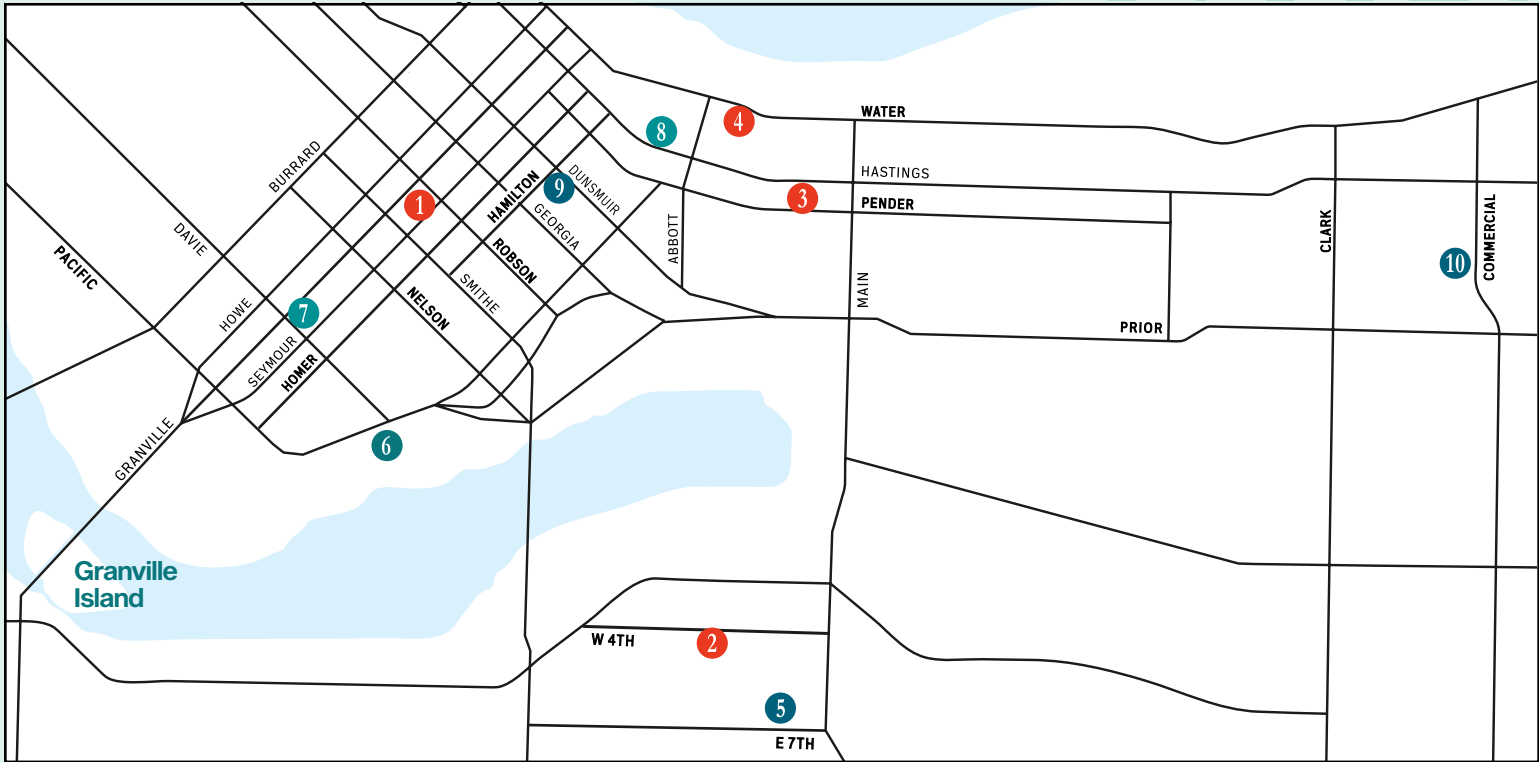
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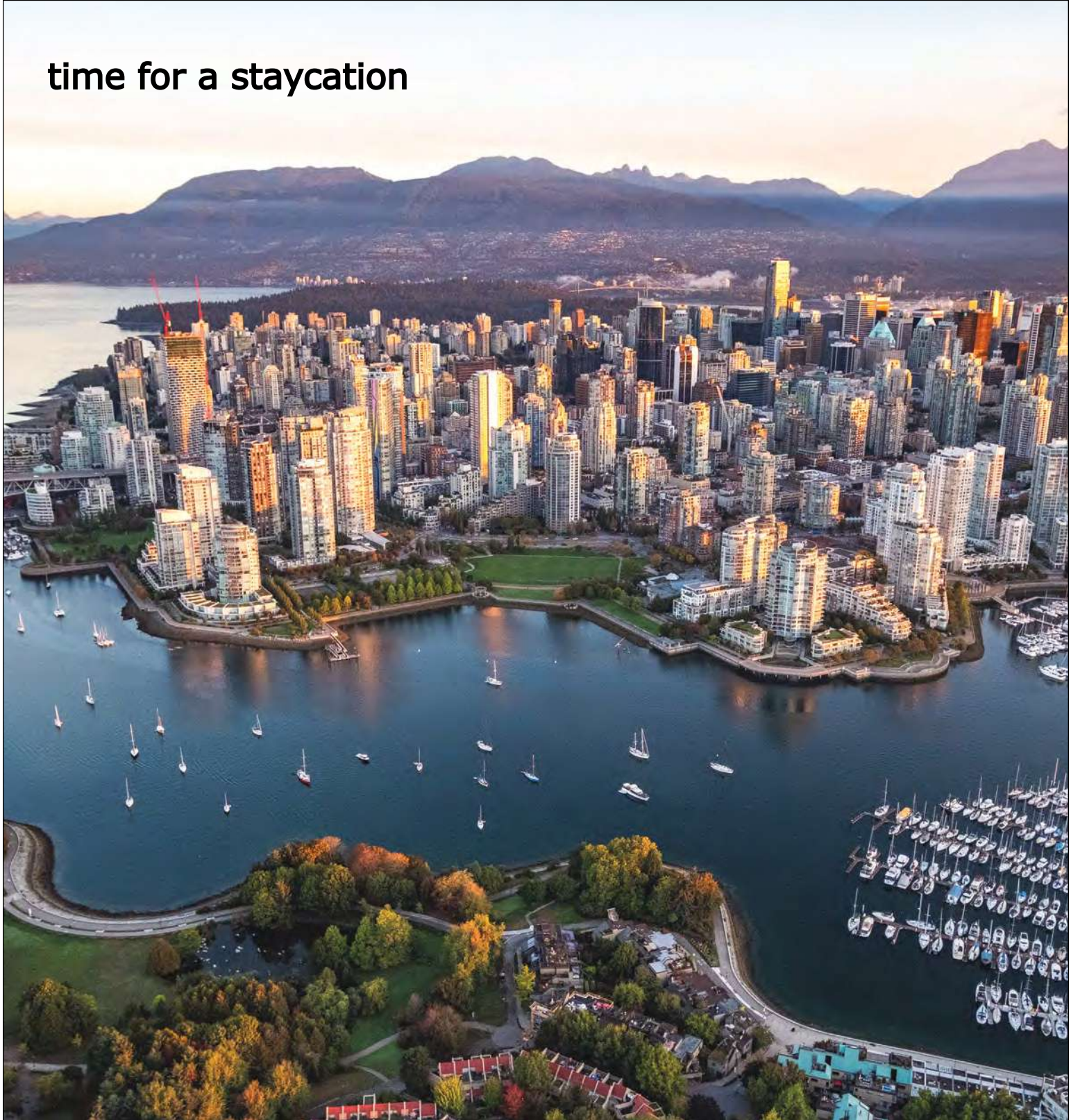
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